

Features of Material Culture of Bukhara

Zhuraev Shodmon Faizullaevich

Bukhara State University, Department Of History
Islam and source studies, philosophy”

Ashurov Maraba Sayfullaeva

Lecturer At Bukhara State University. Department Of History
Islam and source studies, philosophy”

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Abstract:

Bukhara is the oldest city not only in Asia but also in the world. The history of the city's origin and development is centuries-old and has a very rich material and spiritual basis. Bukhara has the fundamental foundations of all types of culture of human civilization. Studying the material culture of Bukhara is one of the most interesting directions in the history of Uzbekistan. It includes philosophical, semantic, art history, source studies, archaeological, architectural, ethnographic and literary aspects of the study of this area. All these aspects are derived from each other and they are interlinked within each other. But they also have their own specificity in relation to other aspects of the study. The archaeological aspects of the study primarily require a specific archaeological site (preferably with rich cultural layers) and items of craft and everyday life. Coin finds are of course primary for numismatic research. And art historians need rich ornamentation and motifs in the study materials. This is the beginning of the semantic and then philosophical interpretation of material culture items. In this sense, the objects of material culture have their own unique features of study. Features of the material culture of Bukhara is that from simple archaeological objects of study, they gradually turn into a subject of study of semantics and philosophy. All this is covered by ethnographic research areas. Ethnographic traditions of the people, as well as the way of life of the same people in different forms is reflected in the objects of material culture. This serves as a Foundation for the philosophical interpretation of objects and objects of material culture.

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I. INTRODUCTION

In the history of the peoples of Central Asia, there are many cities with centuries-old heritage of material culture. Among them the special place occupies "Bukhari Sharif" – "Sacred Bukhara". Bukhara is the birthplace of the greatest thinkers, poets, architects, in particular such as al-Bukhari, Rudaki, Dakiki, Abu Ali Ibn Sina [1.1999. page 14].

At the same time, Bukhara is a city with a rich historical and cultural heritage. The cultural layers of the city are one of the largest in Central Asia (21.5 meters). Invariability the location of Bukhara is a bright distinguishing feature from other cities in the region. And the specificity of the material culture of Bukhara is determined by the peculiar way of life of the people. If the material culture of Bukhara consists of archaeological, architectural, and

ethnographic materials, then written sources are found in the form of historical, art history, and literary materials[2. 1962. page 194; 3.1989.page 19; 4.1990. pages 49-61. 5.1997. page 5 – 24; 6.1990. pages 16-18. 7.1989. page 55]. The oldest traces of the material culture of the Bukhara oasis are found in sarmyshsay rock paintings and later in the complexes of the Zamanbab agricultural culture (the Bronze age). And the beginnings of urban culture can be traced in the cultural layers of Lolazor, ramish, and Bukhara (early iron age). At the time of the Achaemenids ' arrival, Saks and Massagets lived in the Bukhara oasis in the lower reaches of the Oxus (Amu Darya), which destroyed the troops of the Great Cyrus II. During this period, the spontaneity of the development of the material culture of the oasis and the immediate city can be traced. And from the 4th century to.n. e. it is possible to trace system and continuity of development of cultural complexes of the city. In the early middle ages, the dynamic development of the city increases. Since the Kushan era, Bukhara has become a place of long-term encampment of various conquerors of Central Asia (Kushans, Chionites, eftalites, Turks, Persians) and the formation of a large wall of the Kampir Duval oasis (The old woman's wall) begins. Since that time, the name of the land an (Bukhara) is found in Chinese sources. During the eftalite period (453 – 567), paykend (the city of the oasis) became the capital of the state.

With the early arrival of the Arabs and spread of Islam intensified development areas city centre – kuhendiza and since that time continuous development of urban culture of Bukhara. Complexes of urban culture of the following centuries are divided into groups of materials of the Samanid, Karakhanid, Seljukid, Mongol, Timurid, Sheibanid, and Mangit eras. All these large complexes of material culture are interconnected. But each group of materials has its own special characteristics for the oasis as a whole. They are concentrated in the famous monuments of the city culture of Bukhara, Paikend and Varakhsha. Although the archaeological material of Bukhara is

very rich, in contrast to Khorezm, Samarkand, Tashkent and the Ferghana valley, the study of them does not have a systematic monographic character. This is especially evident in the study of ceramic complexes of the developed middle ages. A comparative analysis of the study of archaeological, architectural, art history complexes and written sources shows that, in contrast to the first, other complexes and sources of material culture of Bukhara are studied more or less systematically and fundamentally. By the nature of the semantic system, the sources of Bukhara have artistic and literary foundations. The art history side of these sources is usually associated with applied crafts, architectural complexes, and examples of folklore. And data of a literary nature are found in parables about saints, in collections of instructions, myths, in religious books, land documents, in inscriptions of tombstones and objects. Myths play a special role in written monuments. They are found with some developments in legends, fairy tales, and other examples of folk art. The legend of Siyavush, the legend of Rustamkhan, the stories about Khoja Nasriddin, the epics of Gorogly and Alpamysh are vivid examples of folk art. Each monument of folk art has serious philosophical and semantic foundations and they require serious research of an analytical nature. In this sense, the origin of the name of Bukhara (Vihara-Buddhist monastery) is interesting in an etymological sense. And according to Abu Rayhan Biruni, the origin of the city is associated with the cult of Siyavush. According to the legend of the people, the "Tree of life" behind the kuhendiz of Bukhara arose from the blood and at the place of Siyavush's death. Every year, on the night of the onset of Navruz, the men (heads of the family) of Bukhara had to bring a sacrifice for the soul of Siyavush. And the victim must be a red rooster (a symbol of the Siyavush cult) [8. Vol. 1957. pp. 253-256]. In honor of this, the ceremony "Kini Siyavush" - "Siyavush's Revenge" was organized in Bukhara [9. M. Nauka. 1963. T-1. page 128]. In consequence, the image of this sacrifice – the sacrifice of Siyavush as a sacred symbol passes

on the ornaments of men's headdresses. This is clearly expressed in modern Uzbek skullcaps. The four wings on the top of the skullcap are the four spirits associated with the changing seasons, which is represented by the death and resurrection of the spirit of Siyavush. The side ornaments in the form of porticos are a symbol of the Arch wall of Bukhara, which were built by order of Siyavush. The way the donation himself for the salvation of mankind and resurrection for the future of the clean development of the world traced in the myths of Ancient Egypt (the Osiris myth), Mesopotamia (the myth of Enkidu), Greece (the cult of Adonis), India (the cult of Siyavush Bundahishn), Iran (the cult of Siavash Ardasa), Syria (cult of sabasius), Tokharistan (the cult of Savage), Ancient Khorezm (the cult of Hobby) [10. M., Moscow state University. 1948]. This phenomenon as the process of forming the image of the world Saviour is completed in the image of Jesus Christ. Some aspects of these cults were to some extent synthesized in Navruz and adopted specific features for Central Asia. If we take into account that Navruz is a holiday of antiquity (it is written about Navruz in the Avesta, in Strabo's data, in the works of Biruni and Omar Khayam) and is celebrated in twenty - two countries of the world (Iran, Afghanistan, Bosnia-Herzegovina, Azerbaijan, Albania, Georgia, India, China, Kosovo, Ukraine, Macedonia, Mongolia, Turkey, Pakistan, five Central Asian republics, partly the USA and Canada), then these cult traditions served as the historical and cultural basis of this process from Albania in the West to China in the East, from Georgia in the North to India in the South. Bukhara occupies a special place in this cultural chain of civilization. All this is reflected to some extent in literature, architecture, and applied arts. [11. M. Nauka. 1971. pages 47-48, 58-5], in ethnographic rites and toponymy of the city [12. M. 2016. page 116]. Here it is appropriate to recall Narshahi's data about the capture of Paykend by the Arabs: "the place of worship associated with his tomb says Saahibi, that after the capture of Paykend, Bahrom Chubin captured, among other loot – the treasures of

Afrasiyab and Arjaps, the crown, belt and earrings of Siyavush" [10.M., Moscow state University. 1948. pages 58-59; 13. So Fun. 1966].

With the advent of the new era, the image of the dying and resurrecting ideal is reflected in national religions (for example, the sacrifice of Isaac by father Abraham). The semantic basis of the dying and resurrecting world in the following centuries served as the basis for the formation of a dialectical view of the world. In these ideas, the first rudiments of explaining the operation Of the law of Unity and the struggle of opposites and the Law of Negation are clearly expressed. These laws of development of society were gradually developed in the works of al Farabi, Avicena, al Biruni, Alisher Navai and Mirza Ulugbek. The idea of emanation and the " Virtuous city "of Farabi is to some extent a reflection of the idea of an infinite and eternal Universe and the idea of the "city of Siyavush". The idea of a dying and resurrecting nature is reflected in certain aspects in the ideas Of the universal Avicene (the Universal in God, in things, in thoughts). The characterization of the image of the ideal man Siyavush can be traced in the ideas of the " Perfect man " (the Image of Farhad) by Alisher Navai. And world-famous work "Shahnameh" Ferdowsi in parallel based on the idea of a universal cause of the world covers the historical development of society. Along with the cult of Siyavush, the cult of the Revival of Spring in the image of Anahita Ardvisura was spread in Bukhara. This can be seen in the spring head wreaths of girls from willow and from different bright colors.

Such cults are among the legends of Kisubi, Forty girls, Guldursun and Bibi Fatima. Bukhara architecture also has some philosophical features of interpretation. Inscriptions on architectural monuments most of all reflect the essence and purpose of these structures. An example of this is the inscription on the pediment of Ulugbek madrasah: "the Pursuit of knowledge is the duty of every Muslim and Muslim woman." The Kalyan Minaret is the fundamental religious building of Islam. Such structures are found not only in Bukhara itself, they

are widely distributed throughout the territory of the Bukhara oasis. According to Abu Rayhan Biruni, there was a market for "selling idols" near the Magoki Attar mosque. Usually there the old idols of different goddesses were destroyed and new idols were installed in their place. The southern portal of this mosque was painted with a unique "sumani" paint. This paint color "celadon" in Bukhara belongs to the XII century. And the world-famous Chinese vases called "celadon" (Celadon – this name comes from the name of the Portuguese nobleman who brought these vases to Europe) only in the XVI – XVII century began to arrive in the palaces of the rulers of Europe. The color of celadon is a symbol of the color of the "Middle Kingdom" in China, which is associated with the ideas of "Heavenly purity" of Confucianism. Another notable aspect of culture, which reflects the influence of Chinese culture is the image of the "Bird of happiness" - Was found from Byzantium to China (the image of the "Yin and Yang" the Chinese way "good Luck" the Iranians and the image of the "Firebird's" the Slavs) on the front of Abdulazizhan madrasah. And some elements of a cult character are found in the monuments of the Kalyan Mosque (an ornament, a short "Byzantine cross"). And one of the gates and quarter of Bukhara, which is located in a beautiful natural place is called "Namazgah" - Prayer Gate and Prayer quarter (a symbol of the unity of God, Nature and Man. This suggests the semantics of toponymy of the city, which is a separate topic of scientific historical and philosophical analysis.

The ethnographic materials of Bukhara also reflect the specificity of this region. Many ethnographic items here are associated with the cult traditions of the people.

For example:

"The cauldron of the deceased's family." Until the end of the NINETEENTH century, in Bukhara, a cauldron was left upside down at the place where the deceased was washed. For forty days the boiler has made the label's memory in the form of vertical

sticks. This was an attempt to link the world of the living with the world of spirits.

"The horseshoe at the gate." Many gates of Bukhara residents have horseshoes made of different metals attached to them. Usually the image of a horseshoe belongs to the ancient Turkic tribes of nomads and is associated with the cult of the Horse, which symbolizes Movement and Prosperity. And the horseshoe on the gate echoes of the same tradition of totemistic belief;

"The skull at the entrance." In Bukhara, many houses at the entrance to the house have the skulls of rams that were donated during the ceiling covering (sacrifice on the roof of the house) of the new house hanging on the ceiling. There is an element of worship of the RAM cult. This is related to the cult of the Avestan Farn. And in the history of Central Asia, the cult of Pharna was a symbol of protection for the Parthian kings. Gradually, the sacrifice of the RAM totem becomes a special element of sacrifice in religion. And in Christianity and Islam the RAM sacrifice is usually associated with the story of Abraham's sacrifice to God;

- "The torch of the wedding." During the wedding, the arrival of the groom, surrounded by his friends with two torches, and the three-time circumambulation of the young around a large fire are closely related to the traditions of Zoroastrianism, signifying with fire and protection of evil spirits. It is a symbol of the trial of Siyavush with the fire of God's purification. And according to the legend of the people Siyavush was the organizer of the construction of the Arch of Bukhara. All this shows that the interpretation of the semantics of cult images is linked by very diverse cultural symbols (cosmogonic, anthropomorphic, zoomorphic, and other symbols of the universe). The wide distribution of various cult items in Bukhara is closely related to the ideas of fetishism (with the basis of a certain mythological worldview), They can be distinguished into the following groups of items:

- amulets and amulets;

- talismans;
- rings, earrings, bracelets, pendants;
- tombstone;
- inscriptions on different items;
- ceremonial cult items. etc.

Due to objective reasons, the centuries-old and rich cultural layers of Bukhara are not fully studied and they require special systematic research of an archaeological, art history, architectural and semantic nature. Here, a special role is played by the study of applied arts. Because they are closely related to ethnic elements and in a sense reflect the traditions and foundations of the way of life of the people. New scientific and technical systems greatly and profoundly ease the burden of solutions to these problems.

II. CONCLUSION

Methods of programming, statistics, and forecasting are the basis of such archaeological, art history, ethnographic, and toponymic research based on scientific and technical achievements. In parallel, the Museum studies of the city of Bukhara are also relevant. During the twentieth century, a lot was done in this direction [14.1932, pages 92-96; 15. 1983. No. 1. pages 64-65; 16. 1959. pages 32-34; 17.1991. page 255; 18.1991. page 3]. But most importantly what is hidden in the material culture of Bukhara? What philosophical thoughts are hidden in these complexes? And what is the semantics of objects of material culture of the city? All these questions make you think about a lot. And they demand their answer. And the answer to these questions can only be given by a constant systematic and even deeper study of these complexes.

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