



## ZOOMORPHIC SYMBOLS IN SOCIAL LIFE OF MOVAROUNNAKHR

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### ANNOTATION

*In the early years of Islam, despite the religious beliefs, zoomorphous patterns and ornaments were of particular aesthetic significance in the Aesthetic-Ideological Perspectives of the IX-XV centuries. The zoomorphic patterns applied in the art of ceramics have formed in the X-XV centuries in the influence of Islam in the Central Asia (VIII century) and have shown a versatile artistic talent of folk masters. In pottery, birds and wild animals are able to function as an independent element in artistic design, which means that they occupy the surface of the object. This event is aimed at bringing the picture under the product design to the foreground and ensuring the compositional integrity. Zoomorf tiles are often found in the bundles of the church walls. It is a description of the evolution of life, the development of the spiral, the connection of the universe, the end of life and the universe, the material ends and the spiritual enlightenment, the death and resurrection of the living being with the most advanced scientific views of their times.*

### DISCUSSION

In the 9th-10th centuries, art was an important part of social life and aesthetically-ideological views of the people of the time. In their creations, the naqqos used different patterns, such as plants, animals, and birds<sup>1</sup>. These embellishments also contain a picture of real-life events<sup>2</sup>.

In the early days of Islam, despite the religious beliefs, madrasahs, palaces, mausoleums, ceilings decorated with natural and living images<sup>3</sup>. Bird, animal, plant, geometric and other elements are replicated in a certain order. Symbolic patterns:

consists of patterns depicting pigeons, lions, fish, state emblems and others<sup>4</sup>.

S. Bulatov links the development of painting as symbols of images: "Following the requirements of Islam, descriptions of poultry, animals and humans have disappeared<sup>5</sup>." The Khumortegin mosque of the X century, found in Mauritius, is found in the hole found in Khorasan, with a horseshoe-shaped bird image<sup>6</sup>.

Located in Samarkand in the 9th and 10th centuries, the finds of pottery made of ceramic clay, such as a bird, a bird, a bird, a tulips, and a tulips, indicate the use of reliefs of relief. In Samarkand's mystic ceramic items (bowls, bowls, pans), various birds and birds (doves, rooster, tustovuk, horses, mountain goats, lions, fish), runs, flying, head. It is also possible to meet with a man, a hunter. This is evidenced by the fact that the V-VII century ceramic

<sup>1</sup> Олдин берилган мақола сноска қилинади қайси журналда чиққан бўлса. // [www.bulgari-istoria-2010.com](http://www.bulgari-istoria-2010.com)

<sup>2</sup> Абдуллаев Н. Санъат тарихи. 2 томлик. Тошкент. «Ўқитувчи» нашриёти. 1986. 178 б.

<sup>3</sup> Султонова Д.Н. Ўзбекистон меъморчилигида тасвирий ва бадиий воситаларни уйғунлаштириш услубияти. Архитектура доктори илмий даражасини олиш учун тақдим этилган диссертация. Тошкент. 2012. 12 б. // [referat.arxiv.uz](http://referat.arxiv.uz)

<sup>4</sup> Булатов С.С. Фуломова Н. Амалий санъат. Тошкент-2014. Б.11.

<sup>5</sup> Булатов С Ўзбек халқ амалий безак санъати.- Т.:Мехнат,1991.-142 бет. // <http://www.buxdu.uz/>

<sup>6</sup> Нозилов Д.А. Ўрта Осиё дизайни тарихидан. Т., 1998.



art was still in the 9th-10th centuries. It should be noted that in the V-VII centuries, birds were part of the decorative ornament, although the image of wild animals was realistic. In the X-XII centuries, birds in the Samarkand ceramics, the depictions of wild animals, began to function as an independent element in artistic decorations, ie, occupy the surface of the object. This event is aimed at bringing the picture under the product design to the foreground and ensuring the compositional integrity.

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Ceremonies in the XIV-XVII centuries pottery are the leading places. Decorative hues in warm colors - instead of colors, the elegant patterns are brightly colored in white. Tachshines are also used as a circular ornament. Flower, fruit, bird, fish images are made on the tail's surface<sup>8</sup>.

It is known from the 15th century that masters of the mysterious ceramics had great experience in this regard. One of such masterpieces is sponsored by Alisher Navoi. He had a lot of experiments in the making of china in Herat, and he was able to make bottles of the Chinese porcelain, but the color of the container was not quite clear. Examples of pure Chinese china, made of hard rubber, are included in the luxury bottles. Inside images are riding horses and adolescents. However, symbolic themes from Chinese porcelain have also been widely used. For example, pomegranate, mushroom (everlasting life), peach, herbal teas, dragon and other images<sup>9</sup>.

Rishtan is the most brilliant ceramic center in the Fergana school. The Rishton Center for Ceremonial Art is a set of patterns that define the local artistic features - geometric and flower-designs, symbolic signs, fragments of objects, animal world and anthropomorphic subjects. One of the determining features of the Bukhara-Samarkand school and its decorative design is symbolic patterns of birds and flora. Especially used in Gijduvan ceramics center: "tail burgug", "muroolsalihid" (white bird), "rich bird", "flowerpot" and more. Describing the elements of the animal world demonstrates genesis of the patterns of this school in classical

Afrosiab ceramics of the IX-XI centuries. A few wallpapers on the well-known ceramics of Afrosiyob can be seen in the image of a white dove. Pigeon, duck, cock and horse portraits present in ceramics in this period almost real. The basis of the collection of applied art in Uzbekistan is composed of geometric and herbal compositions, symbolic characters, animal world and anthropomorphic themes and materials<sup>10</sup>.

Zoomorf tiles are often found in the bundles of the church walls<sup>11</sup>. For example, in the Surkhandaarya region, the White Ostah grandfather mausoleum (X-XI centuries) reflects all aspects of the life of the plant, animal world and human life in the center of the ornament. This is the "Life Lifecycle" symbol of the Life Power, which is associated with the floods and floods, the development of certain plants, the snakes and the horns. The white composition of the grandfather's grandfather is a masterpiece of the great composition of the emblems that incorporates the concepts of the structure of the world. It is a unique philosophical system with a developed scientific foundation. It is a description of the evolution of life, the development of the spiral, the connection of the universe, the end of life and the universe, the material ends and the spiritual enlightenment, the death and resurrection of the living being with the most advanced scientific views of their times. According to An-Nasafi, a religious scholar of the Ishmaelite who lived in Movarounnakh in the X century, God created the worldly intelligence from his own body, which in turn produced the Spirit of the World. Worldwide Pyh created seven worlds. After them, land, water, air, later plants and animals from them were created from them. These views are reflected in the symbolic composition of the White Dome grandfathers<sup>12</sup>.

The walls of the Termez Palace of the XII century have been partially preserved. The patterns make more complex lines, the scarf strips. There are also different patterns on the back of the handkerchiefs. On the southern wall of the palace, the animals are pictured in gilded style<sup>13</sup>. Samarkand's Sherdor and Nodir Devanbegi madrasah, Anau

<sup>10</sup> Алиева С. Ўзбекистон бадий кулолчилик санъатида нақш эволюцияси Ўзбекистон Бадий академияси санъатшунослик илмий тадқиқот институти Ўзбекистон санъатшунослиги// Илмий мақолалар тўплами. Т. 2003.

<sup>11</sup> Арапов А., Булатов М., Гуйчиева Ю. Забытый «язык» символов Ак-Астана-баба. Эхо истории. 2(14). 2002. С. 12-16.

<sup>12</sup> Арапов А., Булатов М., Гуйчиева Ю. Забытый «язык» символов Ак-Астана-баба. Эхо истории. 2(14). 2002. С. 14-16.

<sup>13</sup> Додо Нозилов. Ўрта Осиё дизайни тарихидан. Тошкент. "Ўзбекистон" 1998. 8 бет.

<sup>7</sup> Додо Нозилов. Ўрта Осиё дизайни тарихидан. Тошкент. "Ўзбекистон" 1998. 8 бет.

<sup>8</sup> Додо Нозилов. Ўрта Осиё дизайни тарихидан. Тошкент. "Ўзбекистон" 1998. 25-26 бетлар.

<sup>9</sup> Амир Темур жаҳон тарихида. Т. «Шарқ». 2001. 162 б.



mosque with a snake in Turkmenistan, Nodir Devonbegi in Bukhara, and Abdulazizkhon madrasahs have legendary and real animals - lion, lion, lion, and lion. Later, man refuses to paint the human and the living, and replacing them with embroidery and epigraphy. By the 16th century, any type of paintings depicting living things in Central Asia would be banned even in palaces of palaces<sup>14</sup>.

The rapid development of realistic ideas in the 15th century was reflected in the creation of works of various genres<sup>15</sup>. The madrasah of Ulugbek in the Registan Square, Sherdor madrasah, Tillakori Mosque-madrassah are a unique example of the creative genius of Samarkand architects, and the Sherdor madrasah<sup>16</sup>, "The symbol of Yalangtosh is a lion's laughing bellows under two sun rays looking at the madrasah ridge<sup>17</sup>. Pulat Zokhidov says about the ornament of Sherdor madrasah: "Samarkand scholar Abu Takhirhodja says in the 1930s in the 19th century, in the book Samaria, the interpretation of Sherdor madrasah is slightly different. It describes the content of the picture in the muslim astrology, linking the widespread symbols of the heavenly stars. According to Abu Tohirhoja, the sun-shaped shape of the sun was merged with the Sher-bang (starry family): the lion who wants to keep his ocean is turning the sun's rays. It is as if the light is turning away from the disaster.

<sup>14</sup>Султонова Д.Н. Ўзбекистон меъморчилигида тасвирий ва бадиий воситаларни уйғунлаштириш услубияти. Архитектура доктори илмий даражасини олиш учун тақдим этилган диссертация. Тошкент. 2012. 17 б. // referat.arxiv.uz

<sup>15</sup> Эльмира Гюль. Темурийлар санъатида секуляризм..... 11-12 бетлар

<sup>16</sup> Булатов С. С., Маймаков Р. Темурийлар давридаги меъморий безакларнинг фалсафий ғоялари. Самарқанд шаҳрининг умумбашарий маданий тараққиёт тарихида туган ўрни. Самарқанд шаҳрининг 2750 йиллик юбилейига бағишланган халқаро илмий симпозиум материаллари. Тошкент - Самарқанд Ўзбекистон Республикаси Фанлар академияси. «Фан» нашриёти. 2007. 254-255 бетлар. // <http://www.bulgari-istoria-2010.com/>

<sup>17</sup> Самарқанд. Фафур Фулом номидаги адабиёт ва санъат нашриёти. 1986. 118-бет // "Translations of William Shakespeare's Tragedy "Hamlet" In Uzbek Literature Studies" , International Journal of Innovative Technology and Exploring Engineering, 2019

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