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PATTERNS USED IN THE MONUMENTS IN THE SHAHI ZINDA COMPLEX (in the example of Tuman Aqo Mausoleum)

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Abstract

This article delves into the architectural and cultural significance of the Shahi Zinda Complex in Samarkand, Uzbekistan, as well as the historical significance of the Tuman Aqo Complex. The Shahi Zinda Complex is celebrated for its splendid ensemble of mausoleums and other sacred structures dating back several centuries. The article highlights how the complex's intricate patterns, including geometric, floral, and calligraphic motifs, not only boast exceptional decoration but also carry deep symbolic and spiritual meanings, reflecting the rich heritage and beliefs of the people who contributed to its construction.

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INTRODUCTION

The Shahi Zinda Complex, located in Samarkand, Uzbekistan, is a magnificent ensemble of mausoleums and other sacred buildings dating back to the 11th-19th centuries. One of the unusual features of these structures is the intricate and attractive patterns that decorate the walls, ceilings and facades. The motifs in the Shahi Zinda complex testify to the exquisite artistry and skill of the artisans who contributed to its construction and are of deep cultural and historical significance.

The patterns found in the Shahi Zinda complex are a dazzling display of geometric, floral and calligraphic patterns, reflecting the various influences that have shaped Uzbek art over the centuries. These patterns are not just decorative; they have symbolic and spiritual significance and serve as a visual language that conveys the rich heritage and beliefs of the people who built and decorated these sacred spaces.

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**Fig.1**

Geometric patterns, such as intricate star and grid patterns, are common throughout the collection. Often derived from mathematical principles, these geometric patterns represent order, harmony, and the infinite nature of the universe. Repetition of geometric shapes creates a sense of rhythm and balance, evokes a sense of transcendence and interconnectedness.

Floral motifs depicting elegant flowers, vines and leaves are another prominent feature of the Shahi Zinda complex. These vibrant and organic patterns celebrate the beauty of nature and represent life, growth and renewal. The intricate craftsmanship of these floral designs reflects a reverence for the natural world and a belief in the cyclical nature of existence.

Calligraphic patterns combining elegant Arabic and Persian scripts are an integral part of the decoration of the mausoleums and mausoleums in Shahi Zinda. These inscriptions often include verses from the Qur'an, prayers, and poetic expressions that lend a sense of sanctity and spirituality to the architectural elements. Skilled calligraphers who painstakingly carved these inscriptions infused the spaces with feelings of reverence and devotion and raised the complex to a place of spiritual contemplation and contemplation.

The patterns in the Shahi Zinda complex are not only decorative, but also tell a deeper story, reflecting the cultural and religious aspirations of the people who created them. These eternal patterns testify to the artistic achievements and spiritual heritage of the Uzbek people and have withstood the passage of time. As visitors stroll through these charmingly patterned corridors and rooms, they glimpse Uzbekistan's deep artistic and cultural heritage and immerse themselves in a pictorial tapestry that goes beyond decoration.

Tuman Aqo complex (XIV century). Malika Tuman is a famous woman known as "little mother" in Amir Temur's palace. According to "Zafarnoma", Tuman Aqo was born in 1365. His father, Amir Musa, was steadfast in the campaigns against Timur. But Temur's marriage to Tuman Ako created the basis for the improvement of relations between them. Finally, in 1378, in honor of Temur Tuman, a

beautiful garden named "Garden - Behisht" was built on the banks of Obi - Rahmat stream. It was a symbol of Temur's respect and esteem for Tuman Aqo.(Fig2)



Fig.2

At the end of the 14th century, Temur's younger wife, Tuman Aka, built a three-room monument. They consist of a funeral home, a mosque and Tuman Aqo mausoleums. The deep shelves on the wall are decorated with elegant muqarnas made of ganj. At the base of the domes there are windows that allow sunlight to enter. Thermal tiles were used on the walls of the complex. The monument was decorated by the Azerbaijani master tiler Sheikh Muhammad ibn Khoja Bandgir Togurabazi. The signs on the wall are decorated with six-sided dark green tiles. Some of the designs have preserved gilded copies. The mausoleum attracts attention from the outside with its tiled roof and high blue dome. The date 808 Hijri, i.e. 1405 AD is indicated on its facade. It is noticeable that the words "May God continue his reign" were spoken about Amir Temur. In another inscription we read the words "Hatti Sheikh Muhammad ibn Khoja Bandgir al-Tabrizi". He was a famous calligrapher-secretary in Timur's court.

After the death of Timur, the fate of his queens was hit by a flood of destruction. During the short reign of Khalil Sultan, by his order, Tuman Aqa was married to Sheikh Nuriddin. However, he was also assassinated. Princess Tuman, widowed for the second time, goes to Herat at the invitation of Shahrukh Mirzo. He lives in Kokhisan region near the capital. The magnificent house in which he lived has retained its charm even now.

The inner dome of the mausoleum was decorated with thin gold patterns during the subsequent renovation, and all the inscriptions in the Arabic husni khat were restored. The peshtok decoration made by the architects of Samarkand on the exterior of the building was completely restored. The services of the mudarris and scholars of Samarkand and Bukhara were great in this good work. The mausoleum of Tuman Aqo is distinguished by its harmony, which has an elegant covering, like the tomb of Aga Shirinbeka. The strength and compactness of the building distinguish this mausoleum from others.

In conclusion, the patterns in the Shahi Zinda complex testify to the enduring heritage of Uzbek art and craft. From geometric to floral to calligraphy, these intricate designs embody the spiritual and cultural essence of the complex, enriching the visitor's experience with their timeless beauty and symbolism. The patterns in "Shahi Zinda" remind of the deep connection between art, history and

spirituality, and invite all who pay attention to them to appreciate and respect the rich artistic traditions of Uzbekistan.

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