

AMIR TEMUR DAVRI ME'MORIY YODGORLIKLAR TARIXI

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Annotatsiya: Biz sizga aytib o'tmoqchi bo'lgan hozirgi mavzuimiz buyuk sarkardamiz Amir Temur bobomiz bunyod ettirib ketgan tarixiy me'moriy yodgorliklar, obidalar, masjid, maqbaralar tarixi haqda gapirib o'tmoqchimiz. Ana shunday tarixiy yodgorlik namunalari bilan yaqindan tanishar ekanmiz, ularda ifoda etilgan teran fikir va g'oyalar, hayot falsafasi bizni bugun hayratda qoldirishga yana bir karra amin bo'lamiz.

Kalit so'zlar: Buyuk sarkarda, karvonsaroy, xonaqoh, masjid, madrasa, maqbara, Giyom kapyus, Buvalo, yodgorlik latofati, Agra, fors san'ati, Oqsaroy, Ko'ksaroy, hozirgi O'zbekiston, Movarounnahr, Xuroson, naqqoshlar, ustalar, haykaltaroshlar, ganch, ohak, plitka, mayolika, mozaika, moarrak, kufiy yozuvi, Alloh, Muhammad, girih, medalyon, romb, sipiral, firuza-ko'k, ko'k-oltin, alibastr.

Amir temur buyuk sarkarda, ulug' ajdodlar siymosi – Markaziy osiyo, G'arbiy Sibir, Yaqin Sharq, Xitoy Eron O'rta Sharq kabi qator joylarni bosib olgach katta bir davlatni bunyod etmoqqa kirishdi. Ular orasidagi yani Markaziy Osiyoda joylashgan, ko'hna Samarqandni poytaxt qilishga kirishdi.



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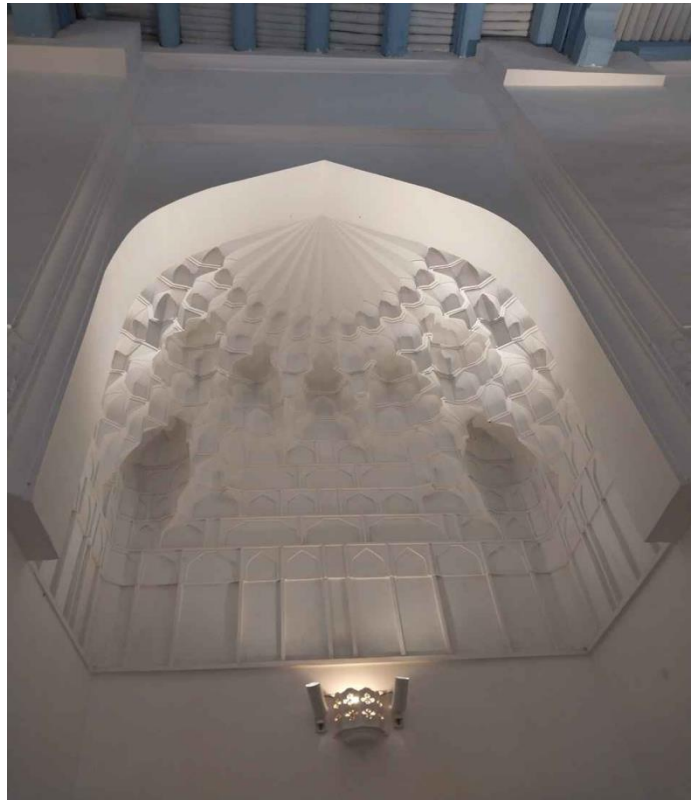


“Samarqand shubhasiz, butun Markaziy osiyoning eng qiziqarli, eng go’zal, eng dilbar va eng yaxshi joylashgan shaharlaridan biri bo’ladi desak hech ham mubolag’a bo’lmaydi. 1880-1882 - yillarda boshqa bir fan doktori Buvalo bilan birga G’arbiy Sibir va Markaziy Osiyoga ilmiy safari chogida shunday bir xulosaga kelishadi. Yodgorlikning latofati men Hindistonda ko’rganlarimdan yuz chandon ortiq. Agra shahrida Tojmahal balki, bundan istisnodir, zero, men u yerda bo’lgan emasman. Amir Temir saroyida asosan Fors sanati gullab yashnagan”-deb, takidlab aytib o’tgan edi Fransiya xalq ta’limi Vazirligining ilmiy ekspeditsiyalar boshlig’i, doktori Giyom Kapyus. Fors sanati asosan, diniy mazmunga ega: u masjidlar, madrasalar, maqbaralarda namoyon bo’ladi. Misol uchun Amir Temur qurdirgan Bibihonim masjidi, Oqsaroy, Ko’ksaroy, Go’ri Amir maqbarasi, Registon ansambili va hokozo. Temuriylar saltanatida me’moriy uslublar miloddan avvalgi XIV-XVI asrlarda vujudga kelgan, asosan temuriylar davlatining qismini Movarounnahr (hozirgi O’zbekiston) va katta Xuroson yerlari (Sharqiy Eron va Shimoliy Avg’oniston) tashkil etgan. Ushbu me’morchilikning ko’plab yodgorliklari Amir Temur davlatining poytaxti bo’lmish Samarqandda joylashgan.



Amir Temur inshootlarining ko’rkamligi va husni hali hanuzgacha saqlanib kelmoqda. Shunday holatda qad ko’tarishga Amir Temurning tashabbusi bilan erondan keltirilgan mohir ustalarning, naqqoshlarning, haykaltaroslarning hissi juda katta ahamiyat kasb etadi. Bundan ko’rinib turibdiki, me’moriy yodgorliklarning ko’plari qayta rekonstruksiya va restovratsiya qilindi. Buning dalili sifatida Oqsaroy binosi peshtoqida yozilgan, “Agar bizning kuch qudratimizga ishonch hosil qilishni hoxlasangiz, biz qurgan binolarga qarang” degan yozuvni ko’rishingiz mumkin. Ushbu me’morchilikning o’ziga hos xususiyatlari, -muhtashamlik, ulkanlik, ko’rinishning ko’rkamligi va bezatishning yangi uslublaridan foydalanishdir. Asosiy qurilish materialiganch ohak bilan makkamlangan g’ishtdir va g’isht gips bilan qoplangan.





Mayolika gumbaz qoplamalari uchun ishlatilgan. Tashqi ko'rinishni bezatishda plitkalar mazaikasi (moarrak) shuningdek marmar tashqi tomondan foydalanilgan. Amir Temur davrida me'moriy yodgorliklarning muhim qismi alohida ajralib turadigan peshtoq-ayvondir. Misol uchun, Bibihonim jome masjidining ko'rkamligi va balandligi (33 metr) bo'lsa, Oqsaroy binosi esa undanda balandroq (70 metr). Me'moriy yodgorlikda, naqqoshlikda foydalaniladigan bezak turlari xilma-xildir. Xattotlik kufiy yozuvi bilan ifodalanadi. Jumladan peshtoq qismiga yozilgan handasaviy yozuvlar ichida eng ko'p ishlatilgan so'zlardan biri bu "Alloh va Muhammad" so'zlaridir. Tarixiy yodgorliklarning geometric jihatdan girih, medalyon, spiral, romb va oltiburchakli shakli qo'llanilgan gulli usulda bezatishda poya gular bir-biri bilan bog'langan holda bo'lgan. Me'moriy yodgorliklar qurilishda asosiy ishlatilgan, ranglar "firuza-ko'k", bezatishda esa "ko'k - oltin" bo'lgan. Shuningdek Temuriylar me'morchiligida qora, yashil, qizil, sariq, oq ranglar (ganch) mavjud. Plitkalarda tozalangan yuz qismlari albastr bilan qoplangan bo'lishi mumkin. Temuriylar me'morchiligi XVI-XVIII asrlarda Markaziy Osiyo, Hindiston va Eronda yangi tashkil topgan uchta davlat me'morchiligining boshlang'ich nuqtasi bo'lib unda bir qancha umumiy rivojlanish kuzatilgan.



Bu tarixiy yodgorliklarni o'rganishdan maqsad, biz yoshlarni kelajakda xuddi shu Amir temur bobomiz singari yetuk bur inson bo'lib yetishib chiqish, hamda mana shunday tarixiylikni saqlab kelajak avlodlarga yetqazishdan iboratdir. Biz shuni ta'kidlab o'tamizki, "O'z tarixini bilmaydigan, kechagi kunini unutgan millatning kelajagi yo'q". Bu haqiqat kishilik tarixida ko'p bora o'z isbotini topgan. Shunday ekan har qanday tarixiy obida, yodgorliklarni o'z holida saqlab uning tarixiyligini yo'qotmaslik uchun biz yoshlar hozirgi kunda astoydil harakat qilib bormoqdamiz. Bobomizning yuqorida aytib o'tilgan teran fikirlaridan shuni bilsak bo'ladi, tarixini bilgan insonni albatta, kelajagi ham bo'ladi, bu borada har kim bilan bahs olib borishga biz yoshlarni kuch qutratimiz yetib ortadi.

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