

ABOUT THE LION IMAGE PROBLEM

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Abstract: *In this article, besides the "Sherdar" madrasa, in which city and which madrasa was given the name "Sherdar". Because in those times and especially in the 19th and 20th centuries, it was talked about. And it is said that the scientists had their own scientific opinions, that is, they had clear opinions about the existence of such a building.*

Key words: *Sherdar, architect, Samaria, monument, ohu, researcher, creator, art, editor.*

INTRODUCTION

A few years ago, it was natural that no one would believe that there were two Sherdar madrasahs in Samarkand. Because it was known that there is only one madrasa with this name. After all, the architectural monuments of the city have been published and many books have been published about them. In many small and large pamphlets on the history of architecture and art, you can certainly find information about the Sherdar madrasah, among the famous monuments. But the news that there was another Sherdar madrasa in the city, even in the 90s, seemed like a fantastic fabrication.

THE MAIN RESULTS AND FINDINGS

Abu Tahirkhoja, a scientist from Samarkand, in his book "Samaria" written in the 30s of the 19th century, interprets the images on the facade of the Sherdar madrasa in a slightly different way. He describes the content of the image in connection with the constellations in the sky, which are common in Muslim astrology. Abu Tahirkhoja said that the shape of Khurshid-Sun is combined with Leo (constellation of stars): the attack of the lion trying to catch the lion is repelled by the blade of the sun's rays. It seems that light is warding off disaster. [1]

In any case, it can be seen that the creators gave a symbolic imitation with a deep Goya thought. but currently we do not have any other specific historical information about the interpretation of the image. So, have there been huge images like the one in Sherdar madrasa in other buildings? It is possible that there was a yes.

Now we would like to draw your attention to the historical facts about the existence of a Sherdar madrasa, which has been overlooked by researchers.

V. L. Vyatkin, who translated the book "Samaria" into Russian, N. I. Veselovsky, who published the text of the book in Tajik, and the scientists who conducted research on this work, somehow did not pay attention to a small three-word explanation of Abu Tahirkhoja. Speaking about the building (1630-1635) outside the city known as Nadir Devonbegi madrasa, the author describes it as "Madrasai Sherdori berun", that is,

"Outer Sherdar madrasa". So, Nadir Devonbegi madrasa located outside of Samarkand had a second name and it was called "Sherdar madrasa". Why madrasa is known by such a name and there is no information about it in scientific books? Apparently, there was no proof of Abu Tahirkhoja's short explanation to this question, and no answer was found because the information about it was completely mixed up among the people. [2]

Abu Tahirkhoja admitted that while writing the history of Samarkand's monuments, he read many historical sources and manuscripts and examined each building carefully. So he also studied Nadir Devonbegi madrasa and used the historical records in it. But the history for some reason does not give any information about the building being called the external Sherdar Madrasa. We think that there is no doubt that this issue was clear during the time of Abu Tahirkhoja.

It was possible to find the answer to the riddle of the outer Sherdar only from one historical document. It is an Uzbek article based on the book "Samaria" by the son of Mirzo Barot Mulla Kasim.

CONCLUSION

In the article published in the May 26, 1884 issue of the "Gazette of the Turkestan Region" under the name "Samarkand Firdavsiy's Bayani", while describing the Madrasa of Nadir Devonbegi, the building, building, and facade of this madrasa are similar to the madrasa Sherdori Yalangtoshdayin. is used. "On the pediment of this madrasa, there are two statues of deer and two statues of lions decorated with tiles," he testifies. Therefore, Mirza Barot Nadir saw the images of the lion deer on the roof of the Devonbegi madrasa, and the tile decorations must have been quite complete and clearly visible at that time. [3]

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