

SAID AHRARI'S INTERPRETATION OF ARCHITECTURAL MONUMENTS IN THE PRESS (IN THE CASE OF THE MAUSEUM OF ISMAYL SOMONI)

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<https://doi.org/10.5281/zenodo.15059667>

Abstract. *This article scientifically analyzes an article by Said Ahrari, a Bukhara press enthusiast, about the architectural monuments of Bukhara, in particular the Mausoleum of Ismail Somoni.*

Keywords: *Press, newspaper, architectural monument, Bukhara, Said Ahrariy, editor, Ismail Samoniy, mausoleum, publishing house, "Bukhara News".*

ИНТЕРПРЕТАЦИЯ САИДОМ АХРАРИ АРХИТЕКТУРНЫХ ПАМЯТНИКОВ В ПРЕССЕ (НА ПРИМЕРЕ МАВЗОЛА ИСМАИЛА СОМОНИ)

Аннотация. *В статье научно анализируется статья Саида Ахрари, энтузиаста бухарской прессы, об архитектурных памятниках Бухары, в частности о Мавзолее Исмаила Сомони.*

Ключевые слова: *Пресса, газета, архитектурный памятник, Бухара, Саид Ахрари, редактор, Исмаил Самоний, мавзолей, издательство, «Бухарские новости».*

Mahmud Said Ahrariy - was born in Arabia in 1895. In the fall of 1920, he came to Bukhara and joined the Young Bukhara Party. From that time on, he served as an editor in the newspaper "Bukhara Akhbori", the only press organ of the BSSR. From June 1921, he worked as the consul of the BSSR in Azerbaijan. After returning to Bukhara, in 1923-1924, he worked as deputy editor and head of the state publishing house in the newspaper "Ozod Bukhara". Since 1925, Said Ahrariy has been a teacher at the Financial and Economic College in Samarkand. On November 12, 1930, he was arrested there. On May 23, 1931, he was sentenced to death by firing squad in Moscow under Article 58, Clause 4 of the Criminal Code of the RSFSR. He was acquitted after his death.

Today, the residence of the Bukhara rulers, the Ark, the Ismail Somoni Mausoleum, the Minori Kalon, etc., which attract thousands of tourists with their architectural art and unique beauty, are architectural masterpieces of the above-mentioned centuries. Therefore, when any of our compatriots dares to say a word about our material and spiritual history, when they write down their thoughts about the historical monuments of their native land like pearls on white paper, they write with pride and passion about the architectural art, history, and their place in Muslim and Eastern architecture.

What we are considering is an analysis of the significant article “Ismail Somoni's Saga (Monument of the 10th Century)” by Said Ahrari, one of the press enthusiasts during the years of the Bukhara People's Soviet Republic (1920-1924), who went down in history as the “first editor”. First of all, let us clarify the issue related to the publication of the article.

The article in which Said Ahrari's name is mentioned was published in the “History and Antiquities” column of the “Ozod Bukhara” newspaper, and it appeared in issue 146 of the newspaper dated September 27, 1924[1]. The author was prompted to write this article precisely because during the years of the BSSR, special attention was paid to the study, preservation, and transmission of the historical monuments of Bukhara to future generations, as well as to the establishment of repair work in this regard. During the “Bukhara Revolution”, many historical monuments in the city were damaged. Despite the difficult economic and political situation, the Council of Supervisors of the BSSR allocated a certain amount of funds for the repair and restoration of the beautiful monuments of Bukhara. Apparently, Said Ahrari, one of the people with experience in writing and deep knowledge of the past, drew the attention of the government and the public to the mausoleum of Ismail Samanid. The article states: “By the order of Ismail (reigned 874-907), a magnificent, royal building was built, very well decorated, and according to history, this place was surrounded by beautiful gardens, beautiful ponds, flower beds and fountains, as well as constantly flowing ditches, and it was a very attractive palace”[1], - the author writes.

Said Ahrari lists Ismail Samani's good deeds in the field of economy and development one by one. He proudly writes about the special attention paid to the field of artificial irrigation, the construction of gardens and paths for the sake of urban development, the construction of madrasas, mosques and khanakas. “However, - says the author, - many of them have disappeared into the depths of history with the passage of time. The only monument of that period is the Samanid saga, an antique that has not disappeared to this day. It is a valuable sight, attracting attention, and although it seems to be a method that emerged from the fusion of Arab and Persian architecture, it has a completely different appearance.” Writing about this monument, Said Ahrari draws attention to the uniqueness of this architectural art method, its uniqueness, and the fact that although the building looks simple, its bricks are very artistic, straight, smooth and beautifully laid. In the Middle Ages, the tradition of building buildings from baked bricks was formed, and the bricks protruded slightly from the wall, which created shadow lines, and also gave a completely different graceful shape.

As we get acquainted with the text of the article, S. Ahrari compares the construction method of the Somoni Mausoleum with the shape of the Great Minaret, which was built two centuries later.

“Compared to Ismail's mausoleum, the bricks of the minaret protrude very little beyond the wall. In Ismail's mausoleum, these bricks protrude much further, and the resulting shadow lines give the building a completely different shape,” the author writes. It should be noted here that the minaret was severely damaged during the “revolutionary period”. Therefore, Said Ahrari emphasizes that the Somoni Mausoleum is better preserved than the Great Minaret[2].

Since the Samanid Mausoleum is a unique architectural monument of history, the scientific value of the article is enhanced by the fact that it includes recommendations to preserve its appearance and make the monument more attractive. According to S. Ahrari's personal recommendations, one of the houses (buildings) built in front of the mausoleum in recent centuries has become an obstacle to the full visibility of the historical monument, and that building should be removed with caution. “Then,” writes Said Ahrari, “the hidden side of the Ismaili tomb will be revealed and its full splendor will be revealed.” Secondly, no matter how solidly the tomb has been built over the centuries, it is considered necessary to repair its damaged and slightly damaged parts [2].

The article concludes with the thoughts “Another task is to keep the building neat and tidy and remove the stork's nest on its dome, so that our ancient monument would be respected.”

The article by S. Ahrari, written a century ago, is a valuable source of information about the condition and appearance of the Somoni Mausoleum at that time. A thorough analysis of the text of the article shows that it consists of 3 parts.

In the first part of the article, the author expresses his thoughts on the historical period in which I. Somoni lived, the ruler's invaluable contribution to the development of material and spiritual culture, and his creative activity.

In the second part, the mausoleum's invaluable place among the historical monuments of Bukhara, the style and art of construction, and its condition hundreds of years ago are discussed and observed.

Finally, the last part of the article gives specific recommendations on the preservation of the Somoni Mausoleum, its integrity and attractiveness. In conclusion, during the years of the USSR, such auspicious work as the restoration of historical monuments as the Somoni Mausoleum in Bukhara was not fully completed. Thanks to independence, our material and spiritual wealth was returned to our people.

Historical monuments are considered an important part of our values, and the inclusion of the Ismail Somoni Mausoleum and the Great Tower in Bukhara in the list of rare world monuments connects us through a century-old historical passage, as the dreams and hopes of our ancestors like S. Ahrari have opened our eyes to practice.

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