MOVAROUNNAHR ULAMOLARINING ISLOM FANINI RIVOJLANISHIDAGI O‘RNI

РОЛЬ УЛЕМОВ МАВЕРАННАХРА В РАЗВИТИИ ИСЛАМОВЕДЕНИЯ

THE ROLE OF MAWARANNAKHR'S ULEMAS IN THE DEVELOPMENT OF ISLAMIC STUDIES

Shukhrat A. YOVQOCHEV,
Tashkent State University of Oriental studies
Doctor of political sciences, professor
e-mail: yovkochev@mail.ru
Mirabad dist.,20, Amir Temur str., Tashkent,100060, Uzbekistan

Guzal SH. KADIROVA,
Tashkent State University of Oriental studies
Doctor of philosophy (PhD) in political sciences
e-mail: guzal.kadirova.1986@mail.ru
Mirabad dist.,20, Amir Temur str., Tashkent,100060, Uzbekistan

DOI: 10.47980/IIAU/2023/4/1

Annotatsiya: *Bugungi kunda Movarounnahr (Moverannahr) hududida yashab o‘tgan buyuk alloma va mutafakkirlar merosini o‘rganish zamonaviy O‘zbekistonning o‘zini-o‘zi anglashi va shakllanishidagi asosiy bosqichlardan biri ekanligi barchamizga ma’lumdir. Ularning asarlari tarixiy, milliy va diniy ildizlarni anglash bilan birga, yosh avlodni Vatanga sadoqat ruhida tarbiyalashga ham xizmat qiladi. Shuni alohida ta’kidlab o‘tish zarurki, ular, shuningdek, turli tahdidlar yuzaga kelgan yangi sharoitda diniy radikalizmga qarshi kurashish uchun ajoyib faktik va amaliy material bo‘lib xizmat qiladi.*

Maqolaning maqsadi – Movarounnahrning buyuk ilmiy aql-zakovati merosi naqadar boy va qimmatli ekanini, undan ham islom ilmlarini o‘rganishda, ham zamonaviy tahdidlarga adekvat javob sifatida foydalanish, shuningdek, islom ilmining shakllanishi va rivojlanishida Movarounnahr allomalarining o‘rnini aniqlashdan iboratdir. Mazkur tadqiqotda birlamchi manbalardan ham, XX-XXI-asr boshlari olimlarining tadqiqotlaridan ham keng foydalanilgan.

Ushbu maqolaning metodik asosi sifatida tarixiy va qiyosiy tahlillar va materiallarni xronologik tizimlashtirish olingan. Maqolaning asosiy natijasi va xulosalaridan biri shundaki, u Movarounnahr ulamo va zohidlarining islom dinining mintaqada yoyilishi va rivojlanishidagi ishlari va erishgan yutuqlari dahosi va serqirraligini haqiqatda yana bir bor namoyon etadi. Shu bilan birga, maqolada mualliflar tasviriy san’at, she’riyat, hunarmandchilik va musiqa san’atining Movarounnahr aholisining islom madaniyati rivojiga qo‘shgan hissasini ko‘rsatishga harakat qilingan. Asosiy ishlar va ularning qisqacha tavsifi haqida ham ma’lumot berilgan.

Maqolada o‘rta asr madaniyat arboblarining bugungi kundagi faoliyatini tahlil qilingan. Maqolaning oxirida umumiy xulosalar berilgan. Ushbu qisqacha maqolada faqat asrlar davomida jahon va islom madaniyati rivojiga hissa qo‘shgan eng ko‘zga ko‘ringan iste’dod va daholar haqida ma’lumot berilgan.

Tayanch so‘zlar: *Islom, Movarounnahr, musiqa, she’riyat, hunarmandchilik, gilamdo‘zlik, naqqoshlik, maqom, Shashmaqom, san’at, islom madaniyati.*

Аннотация: *На сегодняшний день изучение наследия великих ученых и мыслителей, проживавших на территории Мавараннахра (Мавераннахра), является одним из основополагающих моментов в деле самоидентификации и становления современного Узбекистана. Их труды помогают не только осознать исторические, национальные и религиозные корни, но и воспитать подрастающее поколение в духе преданности Родине. Они также служат отличным фактологическим и практическим материалом для противоборства религиозному радикализму в новых условиях появления разных угроз. Цель статьи – показать, насколько богато и ценно наследие великих ученых умов Мавараннахра, которое возможно использовать как при изучении самих исламских наук, так и в противодействии современным угрозам в качестве адекватного ответа, а также определить роль ученых мужей Мавараннахра в деле становления и развития зарождающихся исламских наук. В работе использовались как первичные источники, так и вторичные исследования ученых XX – начала XXI в. В качестве основы методологии взяты исторический и сравнительный анализы, хронологическая систематизация материалов. Одним из главных результатов и выводов статьи является то, что в ней еще раз фактически показаны гениальность и многогранность трудов и достижений улемов и подвижников Мавараннахра в деле распространения и развития ислама в регионе. В статье авторы показали вклад изобразительного искусства, поэзии, ремесел, рукоделия и музыки, который жители Мавараннахра внесли в развитие исламской культуры. Приведены основные работы и их краткое описание. Описан вклад, место и роль талантов региона в культурную сферу. В статье предпринята попытка проанализировать деятельность деятелей средневековой культуры по состоянию на сегодняшний день. В конце статьи даются общие выводы по статье. В рамках краткой статьи дана информация лишь о наиболее выдающихся талантах и гениях, на протяжении веков вносивших свой вклад в развитие мировой и исламской культуры.*

Ключевые слова: *Ислам, Мавараннахр, музыка, поэзия, ремесло, ковроткачество, живопись, Маком, Шашмаком, искусство, исламская культура.*

Abstract: *Today studying the heritage and works of great scientists and thinkers who lived on the territory of Transoxiana (Mawarannahr) is one of the fundamental moments in the process of self-identification and the formation of modern Uzbekistan. Not only do their works help to understand the historical, national, and religious roots, but they also educate the younger generation in the spirit of devotion and respect for the Motherland. They also serve as an excellent factual and practical material for confronting religious radicalism under the new conditions of various threats emergence.*

The purpose of the article is to show how rich and valuable the heritage of the great scientists of Mawarannahr is and how it can be used not only in the study of the Islamic sciences but also in fighting modern threats, coming as an adequate response to religious extremism. Moreover, their legacy demonstrated the role of the scholars of Mawarannahr at the dawn of Islamic civilization in the formation and development of emerging Islamic sciences. The work relied on both primary sources and other research works of scientists of the 20th – early 21st centuries.

Historical and comparative analyses and the chronological systematization of materials were taken as the basis of the methodology. One of the main results and conclusions of the article is that it has repeatedly demonstrated the genuity and versatility of the works and achievements of the ulema and ascetics of Mawarannahr in the spread and development of Islam in the region. At the same time, in the article, the authors tried to show the contribution of the people of Movarounnahr to the development of Islamic culture through visual arts, poetry, handicrafts and music. Information about the main works and their brief description is also provided.

The article attempts to analyze the activities of medieval cultural figures today. At the end of the article, general conclusions on the article are given. Within the framework of a brief article, information is given only about the most prominent talents and geniuses who over the centuries have contributed to the development of the world and Islamic culture.

Keywords: *Islam, Mawarannakhr, music, poetry, handicraft, carpet weaving, carving, Makom, Shashmaqom, art, Islamic culture.*

INTRODUCTION

At the end of the 9th century, Central Asia was liberated from Arab rule and several independent states were formed on its territories. During this wave of changes in the 9th-12th centuries, trade, crafts, arts, and sciences were rapidly developing. Thus, among the sciences, the most developing ones were the exact and natural sciences (mathematics, astronomy, geodesy, mineralogy, medicine, pharmacology, and others). The works of Plato, Aristotle, Hippocrates, Galen, Archimedes, Ptolemy, Euclid, and other great thinkers works have been translated into Arabic.

During this period, the Khorezm state, created in the 10th century by Shah Mamun ibn Muhammad with its capital in the city of Urgench, again entered the political arena (Mustafaeva N.A., 2020). Many scientists, poets, musicians, calligraphers, architects, and artists of that time from Khorezm, Fergana, Sogdiana, Shash, Farab, and Khorasan have resided in Urgench. At this time, the first scientific institutions and societies similar to modern academies were launched to function. The Khorezm Academy, which was the first one in Mawarannahr called "Dar ul-Hikma" ("House of Wisdom") can be attributed to them. Subsequently, it was renamed the Mamun Academy in honor of its creator Caliph al-Mamun, whereas the Academy was led by the great Uzbek scientist Abu Raikhan al-Biruni. The Academy consisted of scientists, specialists in all branches of science known at that time, including well-known doctors.

EMINENT SCIENTISTS AND THINKERS OF MAWARANNAHR

At different times, great thinkers of the East such as medic Ibn Sina (Avicenna) and representative of exact sciences Abu Raikhan al-Biruni, historian Ibn Miskawaykhi, mathematician Abu Nasr ibn Iraq, philosopher Abu Sahl Masihi, doctors Ibn Hammar, Sharahdin Ibn Abdullah Iloki, Abu Mansur Kamari and others; each of them left their marks (synonym) on the development of the world medicine.

Abu Nasr Muhammad Al-Farabi (872-950) with the full name Abu-Nasyr Muhammad Ibn-Muhammad Ibn-Tarkhan ibn-Uzlag al-Farabi at-Turki was a philosopher, mathematician, and musicologist. He was born in the town of Farab (Stars of Spirituality, 2001) (now Kazakhstan) and received his basic knowledge in Shash, Samarkand, and Bukhara, then he worked in Baghdad for many years.

He has written over 160 works, many of which have been translated into Latin, Hebrew, Persian, and later into other foreign languages in the XII-XIII centuries. He was known as a master of Ibn Sina (Avicenna), a recognized commentator on Aristotle's works and Plato's "Laws", as well as the author of many compositions on philosophy and politics. In the field of philosophy, he was considered the second after Aristotle. As a sign of recognition of his merits, he was called Muallim al-Sani ("the second teacher") (R.Isokjonov, 2018).

Abu Ali Ibn Sina (880-1037), also known as Avicenna throughout the world, was the founder of modern medicine and also made a significant contribution to science and philosophy. Ibn Sina owns poetry collections and theological treatises. For 57

years of his life, he wrote more than 450 works in 29 fields of science and 242 of them have been preserved to this day. Among his most important works one can indicate "The Book of Knowledge", "The Book of Healing", "Medicines", and "The Canon of Medicine" (in 5 volumes), the latter is considered one of the most famous books in the history of medicine and the crown of his work (B.Abduxalimov).

Ibn Sina was born in the village of Afshana (Afshina) near Bukhara. He began to demonstrate his genius at a young age. When he was 10 years old, he already knew the Quran by heart, and at the age of 20, he began to heal people. His unusual for that time method of treatment made it possible to raise patients with serious illnesses on their feet, for what they began to call him "the prince of doctors". Ibn Sina was truly an encyclopedic natural scientist, philosopher, physician, astronomer, mathematician, musicologist, writer, and poet. The phrase characterizing the activities of Ibn Sina – "Madadi Sino" - in an adapted form has been transferred into European languages as a whole direction in the science of "Medicine" (Stars of Spirituality, 2001).

The Institute of Oriental Studies named after Abu Raikhan Biruni of the Academy of Sciences of Uzbekistan contains 50 works of Ibn Sina and several comments to them. From among these works, the five-volume "Al-Qanun fi-t-Tibb" ("The Canon of Medicine") was translated into Latin and distributed in the form of manuscripts in the 12th century and it was reprinted 16 times within just one century. In all reputable educational institutions in Asia and Europe, medical science has been taught based on his works for 500 years. This invaluable canon of medicine has not lost its scientific significance to this day (Great Russian Encyclopedia, 2004-2017).

Abu Raikhan Muhammad Ahmad al-Biruni (973-1048) was a great scientist-encyclopaedist from Khorezm and an author of numerous major works on history, geography, physics, botany, philology, astronomy, mathematics, geodesy, mineralogy, pharmacology, geology, ethnography, chronology, and others. In addition to the ancient Khorezm language, he perfectly knew Arabic, Persian, Sogdian, Hebrew, Greek, and Sanskrit languages. Also, he knew the Quran very well (Scholars of the Great Land, 2018).

For the first time in the Middle East, al-Biruni expressed an opinion about the possibility of the Earth's movement around the Sun and determined the circumference of the Earth. Biruni can be rightfully called as the triumphant of science in the medieval East (Rozenfeld B.A., Rozhanskaya M.M., Sokolovskaya Z.K.).

Among his main works, we can indicate "The Canon of Masud on Astronomy and Stars", "Pharmacognosy in Medicine", "India or a Book, containing an explanation of reasonably acceptable or rejected Indian studies", "Science of the Stars", etc. He theoretically substantiated and calculated the presence of a new continent on Earth and solved several other problems that have received worldwide recognition (Spiritual Stars, 2001). According to some reports, the total number of works written by Biruni exceeds 200 (among them: 70 works in astronomy, 20 in mathematics, 12 in geography, 3 in mineralogy, 4 in cartography and other sciences) (Scholars of the Great Land, 2018).

Ahmad al-Fargoni (798-861) with the full name Abul Abbas Ahmad ibn Muhammad al-Fargoni was one of the prominent medieval scientists, astronomer, mathematicians, and geographer of MAWARANNAHR in the 9th century. In Western Europe, he was known under the Latinized name of Alfraganus, and as a native of the Fergana Valley he was called Hasib which means "mathematical".

While working at the al-Mamun Academy in Baghdad, he made contributions to astronomy, mathematics, and geography. Among the major works, there are "The Book of Astronomical Movements and A Brief Summary of the Science of Stars", "Thirty Elements", "Theoretical Calculations on a Sphere", "A Treatise on the Time when the Moon is Under and Above the Earth", etc. Furthermore, Ahmad al-Fargoni also wrote comments to Ptolemy's "Almagest" (A.Akhmedov).

Al-Fargoni was one of the first scientists of the Middle Ages to prove the sphericity of the Earth who discovered the presence of spots on the Sun and identified June 22 as the longest day of the year, and December 23 as the shortest (Spiritual Stars, 2001). In Europe, for several centuries, al-Fargoni's work has been used as a teaching syllabus and is still appreciated in the scientific sector to this day. For a long time, he has worked at the Damascus Observatory. His main book titled "*Kitab al-harakat as-samoviyya wa javomi ilm an-nuzhum*" (The Book of Celestial Movements and Collection of the Science of the Stars) written in the 12th-13th centuries published in almost all European languages and served as a textbook on astronomy. His 8 books on astronomy are quite well-known. Moreover, his invention of the nilometer - a device that was used to measure the water level in the Nile - is still in use today (Rosenfeld B.A., Dobrovolsky I.G., Sergeeva N.D.).

Abu Bakr Muhammad ibn Jafar al-Narshahi (899-959) is the author of the very first ancient historiographic work on Central Asia "Tarikh-i Bukhoro" ("History of Bukhara"), written in Arabic in 933-934.

The value of this work lies in the fact that the author described extensive information not only of a historical nature for which the book became famous but also a

detailed description of geographical objects, rivers, canals, and even songs of the Bukhara oasis and the Zaravshan river of the 7th-12th centuries. Narshakhi's work has been edited and updated several times. In 1128, Abu Nasr Ahmad ibn Muhammad al-Kubawi makes an abridged translation of "Tarih-i Bukhara" from Arabic into Persian. In the XIII century, the events described in the work were brought to the attention of an anonymous author in 1220. Abu Nasr Ahmad supplemented the work with new evidence and historical events in 1220 and this edition reached the current period (Muhammad Narshahi, 1963).

Abu Abdullah Muhammad ibn Musa al-Khwarizmi (783-846), who was born in Khiva, was the founder of classical algebra. In some sources, he was called "al-majusi", i.e. magician, which means that he is a descendant from a family of Zoroastrian priests who later converted to Islam. In all historical sources, al-Khwarizmi was called as a father of algebra who presented it as an independent science of general methods for solving numerical linear and quadratic equations (А.Ахмедов).

Al-Khwarizmi was the first one who solved several algebraic equations and introduced a new sign of "zero" into the numerical series, which expanded the theory of numbers and made it possible to pass to negative digits. Therefore, for these achievements, a new branch of mathematics – "algebra" was named in honor of al-Khwarizmi. In al-khwarizmi's famous work "Kitab al-Jabr wa-l-Mukabala" ("The Book of Reconstruction and Contradistinction"), algebra was depicted for the first time as an independent branch of mathematics. The fundamental concept of modern cybernetics, as well as one of its indispensable foundations – "algorithm" is etymologically associated with the name al-Khwarizmi, since the word "algorithm" originates from his name, i.e. algorithm – is a distorted name for al-Khwarizmi (P.G. Bulgakov, B.A. Rosenfbld).

The greatest scientists of those years worked in the Baghdad Academy of Bayt al-Hikma ("House of Wisdom"), where al-Khwarizmi was invited too. Then al-Khwarizmi headed the first scientific academy in the Muslim East (N.A. Mustafaeva, 2020). In addition to the book "Kitab al-Jabr wa-l-Mukabala", he authored essays on the designing of an astrolabe, scientific works, one of the first "Astronomical tables" in the world, as well as some other scientific treatises titled "Treatise on Indian Counting", "Treatise on Sundial", "Treatise on Music" and others. In general, the scientific heritage of al-Khwarizmi amounted to almost twenty books, of which no more than ten have been preserved (Fayzullaev A.F., 1983).

Giyasiddin Jamshid Kashi (1380-1429) was a distinguished mathematician and astronomer. He devoted a number of his outstanding works to astronomy. Al-Kashi together with Kazizade Rumi, supervised the construction and operation of the observatory of Ulugbek. He published the first systematic exposition of the theory of decimal fractions. In the treatise "The Key of Arithmetic", al-Kashi described the sexagesimal numeral system (Al-Kashi Dzhemshid Giyas ad-Din, 1953).

Muhammad Taragay Ulugbek (1394-1449) was a great astronomer, scientist, educator, and poet of his time, who was also interested in history and poetry. He was Amir Temur's grandson and founder of one of the most important observatories of the Middle Ages.

He left behind him a huge scientific and cultural heritage, "Zij-i jadidi Guragoniy" ("New Guragan astronomical tables") - the worldwide famous work of the great scientist "Zij Ulugbek". Ulugbek built an observatory and a madrasah in Samarkand and organized his own Academy (Matvievskaya G. P., Rosenfeld B. A.). In 1428, one of the outstanding astronomers Mirzo Ulugbek worked in the observatory built by him, and made a huge contribution to the development of this science. The preserved underground part of Ulugbek's observatory is one of the most popular touristic sites. In this observatory, the great Ulugbek compiled his catalog of the starry sky - Zizhzh-i Kuragoniy, in which he described 1018 stars and determined the length of the sidereal year as being: 365 days, 6 hours, 10 minutes, 8 seconds. Together with his students, he studied and compiled a list of more than a thousand stars – "a map of the starry sky". At the Ulugbek Academy, scientists conducted research not only in astronomy but also in mathematics, philosophy, history, and other sciences. Mirzo Ulugbek, al-Kashi, and Ali Kushchi made a significant contribution to the development of the theory of numbers and raised the existing knowledge of observational astronomy to a higher level. The accomplishments of Ulugbek's astronomical school had a great influence on the development of science in the West and the East. His scientific works have been translated into many languages around the world, widely disseminated in Europe and the USA. The name of Mirzo Ulugbek lies in the history of world science on par with the names of Tycho Brahe, Johannes Kepler, Nicolaus Copernicus, and Galileo Galilei (Soviet encyclopedia, 1977, Kazakh Soviet Encyclopedia, 1989).

Ali Kushchi (1403-1474), who was also known as Maulana Alauddin Ali bin Mohammed Kushchi, worked at the Ulugbek Academy and left behind worldwide famous scientific works in mathematics and astronomy (Spiritual Stars, 2001). In his opinion, the change in the seasons depends on the approach or distance of the Earth from the Sun and the effect of sunlight on the Earth's surface. He correctly identified the process

of the eclipse of the Sun. The works of Ali Kushchi significantly influenced the development of astronomical and mathematical science in the Middle and Near East in the 16th-17th centuries. As a faithful disciple of Ulugbek, Ali Kushchi preserved his valuable work "Zizhzh-i Guragan" or "Zizhzh-i Ulugbek", multiplied it into numerous copies, translated it into the Turkic language, and wrote commentaries on it. Subsequently, this work became the scientific property in Europe and Asia.

Ali Kushchi also wrote "Treatise on the Science of Arithmetic" and "Treatise on the Science of Astronomy", which played a significant role in the teaching of mathematics in the countries of the Middle and Near East in the 16th-17th centuries. He also wrote commentaries on al-Kashi's "Stairs of Heaven". In total, Ali Kushchi left behind about 30 treatises on mathematics, astronomy, and linguistics. Among them, there is "Risala fi al-Hisab" (Treatise on arithmetic) compiled in Samarkand in 1425. Kushchi also authored several other works on linguistics and the "Book of China", where he traveled as Ulugbek's ambassador (Spiritual Stars, 2001).

The above treatises were widely known in scientific circles not only in MAWARANNAHR, but also in Europe, the Near and Middle East, and served as the basis for the further development of the research directions put forward by Ali Kushchi.

EMINENT GOVERNMENTAL ACTORS OF MAVAUNNAHR AND TURKESTAN

One can assert without a doubt that, the personality in the history of mankind plays a great, sometimes even a decisive role. There have been many such personalities in the history of Uzbekistan, and in this work, we will focus only on those who lived and created in the Muslim period of the development of this region. These personalities, first of all, include Amir Temur, known throughout the world as Tamerlane or the Iron Lame.

Amir Temur (1336-1405), with the full name of Temur ibn Taragay Barlas, was born in Kesh (Karshi). He was a great military leader, conqueror, and statesman who played a significant role in the history of Central, South, and Western Asia, as well as the Caucasus, the Volga region, and Russia (Roux, Jean-Paul, 2005). Amir Temur not only created a powerful centralized state but also clearly defined its structure and law system. Favorite sayings of Temur were: "Truth is health, truth is order, truth is justice"; "The belt is on the loins and praise is on the tongue" (that is, action and speech in a single order); "Philanthropy and courage are glorified by both the Almighty and the people"; "If the commander is heartless and reckless, then troops cannot escape the defeat". State-legal views of Temur outlined in the Temur's Code (other names: "Temur's Dictums", "Temur's Memories") was a unique document resembling the medieval constitution of that era. This historical work sets out the biography of Temur, as well as his views on the structure and management of the state and the army.

Many books and legends have been written about Amir Temur (Justin Marozzi, 2008). More specifically, we can read about them in many other books, that's why we will not repeat them in this article, but some of his features as a statesman should still be dwelt on. Temur was a very brave, courageous, and restrained person, a visionary ruler and a talented organizer. Possessing a sobriety of judgments, he was able to make the most correct decision in difficult situations. According to sources, Temur was fond of playing chess and may have been the champion of his time (Ibn Arabshah, 2007).

As a founder of the Timurid empire with its capital in Samarkand, he created one of the greatest empires in world history by the beginning of the 15th century. Samarkand, the capital of the empire, became the largest and richest city in the East (Clavijo, Rui Gonzalez de, 1990). To defend his lands - from the Volga River and the Caucasus Mountain ranges in the West to India in the Southwest - he created a perfect army. During his rule, large-scale construction projects were carried out in Samarkand and other cities, monumental buildings were erected, and codes of laws and art were developed. Temur left behind dozens of monumental architectural structures and some of them were included in the treasury of world culture. Temur's buildings, which were created with his active participation, reveal his outstanding artistic taste (Ibn Arabshah, 2007).

Amir Temur introduced in Central Asia the institution of the highest cleric in the Muslim community - Sheikh ul-Islam, making him an adviser to the ruler. The period of his rule again became a flourishing era for Sufism.

The next most important statesman of Central Asia after Temur was Mirzo Ulugbek. Ulugbek (1394-1449) with full name Mohammed Taragay ibn Shahrukh ibn Temur Ulugbek Guragan was a ruler of the Timurid state, son of Shahrukh, and grandson of Temur. He was known as an outstanding scientist and wise statesman. Historians unanimously assert that, during the reign of Mirzo Ulugbek, Samarkand became one of the centers of medieval science in the world. This is not surprising, because this ruler himself remained in the chronicles as a great scientist, mathematician, and astronomer. Science played an important role in his life and during the years of his reign in MAWARANNAHR, he raised it to incredible heights. Mirzo Ulugbek at the age of 15

was appointed the ruler of Samarkand in 1409, and from 1447 he headed the Timurid dynasty after the death of his father *Shahrukh* (the eldest son of Amir Temur).

In 1417-1420, a madrasah built in Samarkand by order of Ulugbek became the first building in the future architectural ensemble of Registan. Under Ulugbek, construction activities were carried out in two directions: on the one hand, building of cultural institutions, and on the other, completion of those started before him. By the order of Ulugbek, madrasahs, as well as charitable institutions and baths were being built in Bukhara and Samarkand. He completed the construction of the "Bibi-Khanum" mosque, the "Gur-Emir" mausoleum, and also the "Shahi-Zinda" ensemble. Ulugbek owned beautiful suburban gardens (Pugachenkova G.A., Rempel L.I., 1965).

Zakhiriddin Muhammad Babur (1483-1530) was one of the brightest representatives of the Timurid dynasty, a commander, poet, and statesman, as well as padishah of India and Afghanistan and founder of the dynasty and Empire of the Baburids (Bhattacharya S. A., 1967). In Europe, he was known as the founder of the Moghul Empire. This name has been used by European travelers since the 17th century (Zakhiriddin Muhammad Bobur encyclopedia, 2014).

Babur left a deep mark on the political and literary life of MAWARANNAHR in the 15th-16th centuries. He was born in Andijan in the family of the emir of Fergana Umar-Shaikh-Mirza II, the great-grandson of Sultan Miran-shah, the third son of Amir Temur (Stephen Frederic Dale,1990). At the age of 11, he was declared as a ruler of Fergana; however, just 10 years later in 1504, under pressure from the Shaybanids, he was forced to leave his lands and move to Kabul, where he established a new state. In 1526, he conquered India and founded there the Baburids' Empire, which lasted for 300 years (Annette S. Beveridge, 1906). Along with enormous accomplishments in state affairs, Babur left behind a very valuable literary heritage. His main work was his autobiography "Babur name", which describes the life, traditions, and customs of the people of that era (Marshall G.S. Hodgson, 2009).

It was the Baburids, who brought Sufism to India, which turned out to be close to Indian religious beliefs. Researchers note this closeness as being inherited from the Turkic period, and in many respects, an identity composed of the cultural and civilizational elements of Central Asia and the northern regions of India (The Baburnama, 2002).

With the arrival of Babur, India learned the delights of landscape architecture and gardening. Because of his talent for arranging gardens in the most difficult natural conditions and terrain, the people of Hindustan awarded him the nickname of "Tsar-Gardener". Not only the shady gardens of Agra but also palaces built of red sandstone and white marble, majestic mosques, and tombs remained in the memories to this day.

Out of forty-eight years of his life, Babur ruled the state until his thirty-six. The era of the Baburid empire does not have historical value only, it has enriched India with grandiose architectural monuments, unique literary and research works. The royal palace complex at Fatehpur Sikri, the palaces and gardens of the forts of Agra, Delhi, and Lahore are the main monumental architectural objects of India, which the country owes to the dynasty of the Great Baburids. Vivid examples of the country gardens created by the Baburids are the "Shalimar" gardens of the same names in Kashmir (1620) and Lahore (1642), "Achabal" garden near Anantag, "Chashma Shahi Garden" (1632), "Nishat Garden" in Kashmir (1633); numerous other gardens inside the forts of Lahore, Delhi, Agra; memorial gardens flanking the mausoleums of the emperors: "Baghi-Babur garden" in Kabul, the garden at the Humayun mausoleum in Delhi, "Akbar" in Sikandra, "Jahangir" in Lahore, "Taj Mahal" - Shah Jahan's mausoleum and Mumtaz Mahal in Agra (Grand Illustrated Encyclopedia, 2010).

PROMINENT POETS, MUSICIANS, AND WRITERS

Among the Uzbek poets of the Muslim period of development, a special place was occupied by the work of Lutfi, who before Alisher Navoi was the best in poetry. Subsequently, Alisher Navoi, Babur, Shaybani Khan, Ubaydullakhan, Mashrab, Agakhi, Mukimi, Munis Khorezmi, Nodira, Fizuli, Furkat, and Uvaysi highly uplifted the poetry and prose of the region.

The Timurid Renaissance in literature is represented by the poetry of Lutfi, Sayyid Ahmed, and also Alisher Navoi, who wrote his works in the Uzbek language in the genre of *gazels* and rubai that included in divans. Engrossing love (muhabbat) and moral edification became the main theme of poetry. The folk-romantic epic (dastan) was often enveloped in a poetic form.

Temur's grandson Iskandar Sultan had a court that hosted a group of poets, scientists, and artisans. Among them there was Mir Haydar Khorezmi (late 14th - 1st half of the 15th centuries), who thanks to the patronage of Iskandar Sultan, wrote the poem "Gul and Navruz". As Alisher Navoi noted, Iskander Sultan had invited Mir Haidar Khorezmi to his royal court to write by his order a poem titled "Treasury of Secrets" in the Turkic language.

One of the poets of the late 14th - early 15th centuries was Durbek, who was considered a major representative of Uzbek secular literature of that period.

From among the legacy of Durbek, only the elaborated version (in two manuscripts) of a romantic poem titled "Yusuf and Zuleikha" into the Old Uzbek language has been preserved. The plot is based on the biblical legend about Joseph the Beautiful and the wife of the noble Egyptian Peterffy. Durbek completed the poem with living images, human experiences, and everyday details (Bertels E. E., 1994).

In the 15th century, one of the brightest representatives of literature was the medieval poet Lutfi (1366-1465), who wrote in the Chagatai (Old Uzbek) language. He lived almost all his life in Herat. Movlana Lutfi was known as "a shah of the eloquence of his period", who glorified ideal love in the poem "Gul and Navruz". He perfectly knew Persian and Uzbek languages. When he lived and served in Samarkand at the court of Temur's son Shahrukh, he was close to the latter's son, the great scientist and future ruler of Samarkand Mirzo Ulugbek. Kemal Khujandi and Hafiz paid great attention to his works.

The work of Alisher Navoi (1441-1501) occupied a special place in the poetic art of Uzbekistan. With the full name of Nizomiddin Mir-Alisher, he was known under the pseudonym Navoi (melodic). He was a great Uzbek philosopher, poet, classic of the modern Uzbek language and literature. Alisher was brought up together with the children of the palace nobles since his father Giyasiddin Kichki served as an official in the Timurid state. A strong friendship connected Navoi with Sultan Hussein Baykaro, who later became his patron and like-minded fellow.

Already at the age of 15, Alisher became well-known as a poet and started to write his poems both in the Old Uzbek and Farsi languages. Alisher Navoi received his education in Herat and Samarkand. In 1469, he was appointed a seal keeper by the Sultan - his friend Hussein Baykaro. Against the background of his political activities (he was the chief vizier), Navoi paid special attention to creativity. The legacy that he left to his descendants was quite huge.

Among his literary works, "Khamsa" ("Quintuple") had a separate pillar, which was the first "answer" in the Turkic language to the same-named composition written by the Azerbaijani classic of Persian-language poetry Nizami Ganjavi. Navoi worked on it between the years of 1483-85 and it included five epic poems: "Confusion of the Righteous" (1483), "Leili and Majnun" (1484), "Farhad and Shirin" (1484), "Seven Planets" (1484) and "Iskander's Wall" (1485).

"Miracles of Childhood", "Rarities of Youth", "Curiosities of Middle Ages", and "Edification of Old Age" - these are the lyrical works of Navoi in the Turkic language, which he combined into the Divan. He included his best qasida, gazels, qyta, and rubais therein.

In total, Alisher Navoi left behind about 30 collections of poetries, major poems, essays, and scientific treatises. His work is included in the modern educational system of Uzbekistan and is considered a classic in the Uzbek language and literature.

Oral poetry of Uzbekistan, represented by proverbs and sayings, fairy tales, and *Dastans*[1] and *Latifa*[2] widespread in Uzbekistan, is a special pillar of the Muslim poetic art among the classics.

Fairy tales and dastans occupy a significant place, and among them, there are "Alpamysh-Batyr", "Korogly", "Kuntugmysh", "Shirin and Shokar", etc. There are also famous folklore works such as "Takhir and Zukhra", the cycle of "Rustamkhon" and others. The plots are stemming from classical works in Arabic, Perso-Tajik, or Old Uzbek languages, such as "Khosrov and Shirin", "Leyli and Majnun", "Yusuf and Zuleikha", etc.

In Uzbek folklore, there are labor, love, and ritual songs, some of which are already mentioned in the 11th century. Among them there are the lasting songs "*kushik*" and the wedding songs "*yor-yor*".

At the end of the X and the beginning of the XI century, for the first time in the history of the Turkic peoples, Tafsir (a commentary on the Koran) was translated into the Turkic language. During this era, the largest Turkic-speaking literary works appeared in MAWARANNAHR: "*Kutadgu bilig*" ("Blessed Knowledge"), written by Yusuf Balasaguni (d. 1015-16) (Kudatgu-Bilik, 1983), "Divan" by Ahmad Yassavi, and "*Khibatul hakoik*" ("Gifts of Truth") by Ahmad Yugnaki (Uzbek poet XII century) (Bertels E.E., 1945). "Dictionary of Turkic dialects", compiled by Mahmud al-Kashgari (1029-1101), represented the main genres of Turkic folklore - ceremonial and lyric songs, fragments of heroic epics, historical traditions, and legends, more than 400 proverbs, sayings, and oral dictums (Soviet encyclopedia, 1955).

The Islamization of Khorezm was also reflected in the creation of literary, scientific, and religious works and the translation of Arabic and Persian works into the Turkic language. The Quran with an interlinear translation into the Turkic language made in Khorezm and dated on January-February 1363 is kept in the Suleymaniyah library in Istanbul. The famous Khorezm Turkic poet, writer of the late XIII - early XIV centuries was Rabguzi. The main work of Rabguzi was "Kissa-i

[1] Epic-heroic genre, epos. For example, there are more than 80 plots from 50 storytellers of the heroic epic "Alpamysh", more than 40 plots of the heroic-romantic epic "Korogly", the war novel of "Yusuf and Ahmed" and romantic dastans – author's note.

[2] In folk versions, the *latifa* has features of folk satire, it indicates an anecdote about jokers, mainly about the famous Nasreddin Afandi, exposing the khans and bays.

Rabguzi" ("Rabguz's Tales about the Prophets", 1309-10) consists of 72 tales on religious themes, mainly from the Bible and the Quran. The stories are didactic, they preach virtue and condemn sins (Kudatgu-Bilik, 1983).

Another famous Turkic poet of Khorezm was Hafiz Khorezmi, who wrote a poem, titled "Muhabbat-name" in the Turkic language in 1353. Shaybani-khan (1451-1510) was writing poetry under the pseudonym of "Shibani". The divan of Shaybani Khan's poems, written in the Central Asian Turkic literary language, is currently kept in the *Topkapi* manuscript collection in Istanbul.

During the existence of the Bukhara, Khiva, and Kokand khanates, a significant popular trend in literature was expressed by prominent representatives of democratic poetry of the 17th and 18th centuries, such as Boborakhim Mashrab (1653-1711), etc.

Khorezm, Fergana Valley, and Bukhara were also important literary centers in Central Asia. The Fergana Valley had its own famous poetesses - *Nodira* (1792-1842), *Uvaisi* (1780-1845) and *Makhzuna* (19th century). The traditional love theme and the formal excellence of the verses are characteristic of their works.

The literature of the first half of the 19th century was headed by the poets Mohammed Sharif Gulkhani, Makhmur, Agakhi, and others. The poetic heritage of the poet Munis Khorezmi (1778-1829) became a masterpiece of classical literature. He authored the pieces titled "Treatise on Literacy" (1804), as well as the historical "The Garden of Happiness" (Tanlangan asarlar, 1957).

Another integral type of intangible wealth of the Uzbek people is Makom. This is a kind of vocal and instrumental music that originated in Central Asia and belongs to the ancient arts (Rajabov I., 1963). It has more than a thousand years of history. In the 9th-10th centuries, makom was a part of the social and cultural life of the countries of Central Asia and the East. It is noteworthy that makom is closely related to Central Asian classical Sufi music and is a legacy of the high-level traditions of palace art of the medieval East (Fitrat A., 1927).

At all times, Uzbek makoms have been recognized for their deep semantic content, because melodies of makom convey the deepest feelings of a person. Makoms reached their peak and crystallized by the 18th century. In the 19th-20th century, it flourished in the form of three style traditions: Bukhara shashmakom (a cycle of 6 makoms), Khorezm makom, and Fergana-Tashkent makom (Shashmakom: In 6 volumes, Recordings by Y. Rajabi, 1966-1975). At the end of the 16th century, Bukhara became the capital of the Bukhara Khanate, which caused the rise of that genre; therefore, this period was considered classical for Shashmakom. Shashmakom was performed by both Muslims and Jews; it was considered one of the traditions uniting Central Asia.

The tradition of makom is passed down orally from teachers to students. Each makom is divided into sections: instrumental and vocal. Instrumental sections are performed by a soloist or ensemble; vocal sections by a soloist accompanied by one or several instruments (Laudan Nooshin, 1999). The main musical instruments of the makom are the string-plucked tanbur and the circled (doyra) tambourine. When performing makom, the following instruments were also used: (1) bowed ones - sato, ghijak; plucked - dutar, Kashgar rubab, tar, Chang; (2) wind instruments - nay, boloman, and others.

The classic 16th-century Shashmakom ensemble consisted of two tanburs, dutar, ghijak, and doyra, and also included 2-3 performers; this kind of composition is still typical. The duration of a composition of the Shashmakom genre can be comparable to that of a European opera. One makom can sound like 2-3 hours or more. In Bukhara shashmakom, one can find makom, there are about 40 vocal sections alone.

It should also be noted that the Shashmakom of Khujand, Samarkand, Kokand, and Tashkent were historically shorter than the Bukhara one.

FINE ARTS: MINIATURE, CARPET WEAVING AND GOLD-SEWING

The artistic fabrics of Mesopotamia in the early Middle Ages were among the greatest achievements of the applied arts of the East. Small pieces of silk found in the Mug castle explain the brilliant luxury of clothes, carpets, and decorative fabrics captured by the paintings of Balalyk-Tepe and Varakhsha (S.S. Kamoliddin, 2011), which is common at that time in Sogd and Tokharistan. The motives of the patterned decoration of fabrics in the wall and clothing paintings were pearl circles with a rosette inscribed in them, heads of bearded men, images of animals, heraldic signs, seven-lobed palmettes in a rhombic mesh of pearls, card suits, figurines of fish, and other signs or ornaments that had a conventional meaning (G.A. Puganchekova, L.I. Rempel, 1965).

In the 9th-10th centuries, the development of production created a single market in the Middle and Near East, where the richest traditions of the art of artistic fabrics of MAWARANNAHR manifested themselves. In Bukhara, next to the cathedral mosque, there was a famous weaving workshop of carpets, curtains, pillows, and prayer rugs. The fabrics were so good that even the visiting tax collectors from Baghdad collected taxes with sewn clothes and carpets. People from Syria, Egypt, and Byzantium came to buy products

from Bukhara weavers. Even in Khorasan, where the weaving business was at its best, they were inferior in weaving before Bukhara. Silver fabrics exported from Samarkand gained greater fame (Narshakhi. Tarikh-i Bukhara).

The fine arts of the region reached a high rise at the end of the 14th century and the beginning of the 15th century. Development proceeded in two directions: monumental and miniature painting. The first was associated with architecture, interior design, and the plane of the walls; the second one with the art of the book and the decoration of the manuscript. The 15th century marks a brilliant stage in the development of miniature painting in the Middle East. This was the final stage of the manuscript creation (Naimov, S. T., 2014). In the field of book art, the so-called *murak'a* gradually shows up – such as separate sheets containing an example of magnificent calligraphy and miniature.

Samples of thematic landscape painting have survived to this day in rather a poor condition only in three Samarkand mausoleums: Shirin-bika-aka (1385), Bibi-khanym (1404), and Tuman-aka (1405). In the Shirin-bika-aka mausoleum, the painting is barely visible - here you can guess the contours of a wriggling stream, bushes, and trees with spreading branches on which magpies are sitting. The preserved colors are black, brick red, and bluish; the colorful range was primarily saturated and richer.

It is significant to note the Samarkand school of miniature, which began to show up in the XIV-XV centuries. In his crusade, Temur brought craftsmen and artists, among whom Khadja Abd-al-Khaya was the best specialist in painting and Divani inscription.

Kamoliddin Behzod (1455-1535) was one of the greatest painters of this era. Behzad's artistic authority was so lofty that Zakhiriddin Babur himself considered it necessary to mention him in his memoirs (O. Usmonov, 2018).

From the end of the XIV century, MAWARANNAHR became the main center of the creative forces of the Near and Middle East with the emergence of a new direction of art.

Many architectural ensembles of the XVI-XVII centuries were built in the "Kosh" style, that is, mirror reflections of each other. In addition, the ensembles of the tombs of Bahauddin Nakshband and Chor-Bakr in Bukhara, Khoja Akhrar in Samarkand, al-Kaffal ash-Shashi in Tashkent, Khoja Ilim Kan near to Kitab are monuments of the same style. Many manuscripts and collections were decorated with magnificent miniatures belonging to the great masters of MAWARANNAHR like Behzod, calligraphers Mir-Ali al-Hussein and Sultan-Mirek Kitabdar (Oriental Miniatures, 2001). Further, it should be noted the brilliant master, calligrapher, miniaturist, and illuminator Mahmud Muzahib (worked in 1520-60s) who worked at the Bukhara court of Ubaydullakhan and Abdulaziz [Dahl's Explanatory Dictionary] and then decorated books of Navoi and Nizami (Spiritual Stars, 2001).

From the era of the late medieval Renaissance, in addition to the monuments of Samarkand, Bukhara, and Shakhrisabz, Muslim historical monuments such as the Shaikh Khovand Takhur complex (15th century), the Yunuskhan mausoleum (15th century), the Barakkhan madrasah (1532) and the Sheikh Abu Bakr Muhammad al-Kaffal ash-Shashi mausoleum (XVI century) have reached us. It is also worth mentioning that the Mir-i Arab madrasah was separately built by Ubaydulakhan in Bukhara in 1535-1536. In the XVI-XVII centuries, in Bukhara and Samarkand many Muslim complexes and monuments, such as Labi-Khavuz (XVI century), Madrasah of Ulugbek, Sherdor, and Tillakori in Samarkand, were either erected or finalized. Thus, by the 16th century, the monumental ensemble in Registan Square was entirely completed.

Of particular note are the Khiva monuments, which were fully completed by the 19th century. Among them we should note the Zhuma mosque rebuilt in the 18th century, surrounded by a brick wall and standing on 212 wooden pillars-columns. Among them, only 24 early columns dating back to the X-XII centuries have been preserved. Also, the mausoleum of Pakhlovon Mahmud (1806-1825) belongs to the historical monuments of that period (Notkin I.I., 1977).

It should be noted that the calligraphers of MAWARANNAHR made their special contribution to the written art of the Muslim world. Along with the Moroccan, Cairo, Cordoba, and Arabian writing styles, the Samarkand, Bukhara, Khorezm, Herat/ Khorasan, Tashkent and Fergana (later Kokand) styles of monumental and small-plastic epigraphy have become notorious in the Islamic world (Uzbekistan: Islamic monuments, 2007). There are references to this in medieval historical sources. A special stage in the development of Muslim epigraphy falls in the era of Amir Temur and the Timurids, especially in Samarkand. One of the striking examples of such creativity of the Timurid era is the Shakhi-Zinda funerary complex. It was then that the Samarkand School of Epigraphy was founded, represented in samples of the art of marble carving (Uzbekistan: Islamic monuments, 2007).

The production of silk and woolen carpets is considered one of the oldest types of folk arts and crafts in Central Asia. Home carpet weaving is developing in the Fergana Valley, Nurata Intermountain, Kashkadarya, Surkhandarya, and Syrdarya velayats, as well as Karakalpakstan. Uzbek carpets are usually produced as long-piled, napless, and short-napped. Sketches of

ancient national drawings, which traditionally carry Central Asian symbols, are carefully preserved in the carpet weaving centers.

Carpet weaving in Uzbekistan was one of the most ancient types of folk arts and crafts and has been widely known in Uzbekistan since immemorial times. A connoisseur immediately recognizes by the pattern and colors the products of Khiva or Samarkand, Kashkadarya, or Surkhandarya carpet-makers. Depending on the region, carpets vary in color and ornamentation. For example, in Samarkand carpets, black, red, and blue tones were more prevalent. Long-nap Bukhara carpets were dazzling with their multi-colored patterns. In the Fergana Valley, the carpets have red and blue stripes. Khiva carpets were mainly made from plant patterns. But the real glory of the Uzbek carpets was created by the Bukhara carpets. In past centuries, carpets were very expensive and served as a luxurious decoration in the chambers of rulers and nobles. Only the best wool sheep have been always selected to manufacture the Bukhara carpet. Since ancient times, it was believed that sheep wool carpets can heal diseases and can provide good health. There are many legends about the ornaments of Bukhara carpets. Carpets depicting the sun, *tumor* amulets, and argali horns have a magical meaning and are designed to protect their owner from harm and bring good luck and prosperity to the house (Rimma Kuzmina, 2015).

Carpets are divided into several types according to the length of the pile: "*julhirs*", "*gilams*" and "*palazs*" (rugs). Julhirs are long-pile carpets. This type of carpet has most of all preserved the traditions of monumental weaving, usually, it is woven with the help of stone and wooden spindles. Julhirs are most often found in Samarkand. *Gilams* are short-haired carpets. Usually, gilams are reddish brown with simple geometric patterns, and they are widespread in Bukhara. Palazs (rugs) are lint-free carpets. These rugs are usually woven from cotton, kenaf, and wool. They are also subdivided into several types – "*koshma*", "*arabi*", "*gazhari*" and "*terma*". Most often they can be found in Bukhara (Manufacturing of carpets in Uzbekistan, 2015).

We know about carpet weaving in the Muslim Middle Ages thanks to numerous written sources. So, Narshakhi in the "History of Bukhara" mentions that there was a large workshop in Bukhara "*Bayt-ut-Tiraz*", where, among other things, carpets were woven with epigraphic decor (tirazi) (Narshakhi. Tarikh-i Bukhara).

The information of Narshakhi is not the only evidence of the existence of carpet weaving in MAWARANNAHR, although this craft was still the prerogative of the inhabitants of the steppe nomads and villages [Ibid]. Whereas, they did not use tribal markers in carpets, although they retained pre-Islamic symbols (cosmogonic, totemic, and *tamga* signs) which is significant for nomads. The diaries of the Spanish ambassador Rui Gonzalez de Clavijo, who arrived in Samarkand to the court of Amir Temur in 1404, also mentioned the carpets embroidered with gold in the home of the Timurid nobility (Rui Gonzalez de Clavijo, 1990).

Thus, in Central Asian carpet-weaving one can see two main lines of development: the Oghuz-Turkmen (from the 10th century), which was dominated by the system of gels as identification of tribal "coats of arms"; and the Dashti-Kipchak (from the 16th century) decor of which reflected general nomadic worldview ideas. Both lines had much in common since they belonged to the same circle of steppe culture, and at the same time retained some differences in the specific assortment of products and manufacturing techniques. In general, the history of carpet weaving in Uzbekistan is the history of the shift of large styles associated with certain ethnic groups, their cult, and aesthetic preferences.

A special focus should be made on the art of gold embroidery in Uzbekistan. The decoration of fabrics with embroidery has been known in the region for a long time. Rui Gonzalez de Clavijo also noted in his diaries that at the court of Amir Temur, there were embroideries and gold embroidery of a fairly high level (Rui Gonzalez de Clavijo). Thus, by the 15th century, the art of gold embroidery was well-developed in Samarkand. Since then, gold embroidery moved to Bukhara to serve the palace of the Emir and his high-ranking entourage (V.S. Faizieva, 2020).

Thus, applied art in Uzbekistan had its own distant historical roots dating back several millennia ago, and consistently absorbed the Turkic and then Islamic elements.

CONCLUSION

Widespread Islamization in the MAWARANNAHR made the population of the region not only adherents of Islam but flag-bearers in many areas of Islamic science and culture, but flag-bearers in many areas of Islamic science and culture, recognized throughout the Muslim world.

It should be emphasized that along with a huge contribution to Islamic culture, the talents of MAWARANNAHR made a huge contribution to the development of Islamic civilization and culture. Here for the first time, such organizations of scientific activity in the form of an *academy* began to operate - the Academy of Ma'mun in Khorezm, the Academy of Ulugbek, etc.

The first libraries began to appear on the bases of madrasas, which became an integral part of academic

science. Thus, for the first time, a balanced teaching of secular and religious knowledge was laid in educational institutions, which gave impetus to the flourishing of Islamic sciences and arts in the Timurid era.

Thus, it can be argued that the fertile land of MAWARANNAHR gave the world-famous cultural figures and thinkers. Architects, poets, and musicians not only promoted art in the region itself but also glorified MAWARANNAHR throughout the Muslim world. Philosophers and encyclopedic scientists, statesmen, with their natural science, logical, religious-philosophical research, their state-building activities in the region, made a great contribution to the development of the world and Muslim civilization. Almost all the cities of this region became famous thanks to their glorious sons, immigrants from Khorezm, Samarkand, Bukhara, Nasaf, Tashkent, Fergana, Margilan, Termez, Shakhrisabz, and other places. They distinguished themselves in public administration, science, poetry and music, culture, theology, medicine, military affairs, architecture, and fine and applied arts.

Studying the legacy of their ancestors, modern scientists of Uzbekistan admire their perseverance, purposefulness, versatility, and genius of minds. At present, purposeful work is underway in Uzbekistan to further reveal glorious names and knowledge of their role in the development of science and Muslim culture. It is possible only briefly to talk about their deeds as this would require a large separate scientific study.

Thus, the land of MAWARANNAHR (present-day Uzbekistan) became, without exaggeration, one of the main centers for the development of Islamic sciences and Islamic culture and made a significant contribution to the development of universal human and Muslim civilizations.

ФОЙДАЛАНИЛГАН МАНБА ВА АДАБИЁТЛАР

1. Abduxalimov B. Abu Ali ibn Sino. Buyuk yurt allomalari: Ikkinchi nashr. -T.: O‘zbekiston. B.67-68.
2. Abu Bakr Muhammad ibn Ja’monifar an-Narshahiy. (2011) Tarix-I Buxoro. Buxoro tarixi. - Toshkent: Smiasia. B.23-24, 30.
3. Аль-Каши Джемшид Гияс ад-Дин. (1953) Трактат об астрономических инструментах, перевод В.А.Шишкиной, Труды Института истории и археологии.Т. 5. - Тошкент. Б.91-94.
4. Annette S. Beveridge. (1906) The Haydarabad Codex of the Babar-Nama or Waqi’at-i-Babari of Zahiru-d-Din Muhammad Babar, Barlas Turk in Journal of the Royal Asiatic Society of Great Britain and Ireland. P.79.
5. Asrorova L. (2018) Sufi Olloyor. Buyuk yurt allomalari. -T.: O‘zbekiston. 407 b.
6. Akhmedov A. (2018) Ahmad Farghoni. Buyuk yurt allomalari: Ikkinchi nashr. -T.: O‘zbekiston. B.75. Isokjonov R. Abu Nasr Forobij. Buyuk yurt allomalari. Ikkinchi nashr. -T.: O‘zbekiston. B.83-86.
7. Akhmedov A. Muhammad ibn Musa Khorezmi. Buyuk yurt allomalari: Ikkinchi nashr. -T.: O‘zbekiston. B.32-33.
8. Bhattacharya S. (1967) A Dictionary of Indian History. Calcutta. p.600; Howell E.B. (1918) The History of Aryan Rule in India. From the Earliest Times to the Death of Akbar. – L. B.420.
9. The Baburnama: Memoirs of Babur, Prince and Emperor, Zahir-ud-din Mohammad Babur, Translated, edited and annotated by Wheeler M. Thackston. (2002) Modern Library Palang-faack Edition, New York.
10. Бертельс Е.Э. (1944) Узбекский поэт Дурбек и его поэма об Иосифе Прекрасном, alm. -T.: Dar.
11. Бертельс Е.Э. (1945) Хибат аль-Хакаик Ахмад Югнаки. Среднеазиатский гос. университет. Новая серия. Выпуск 3, Гуманитарные науки, кн.1. С.29-45;
12. Bulgakov P.G., Rosenfbld B.A. (1983) Al-Xorazmiyning “Tarix kitobi”, O‘zbekistonda ijtimoiy fanlar. 18-22-b.; Matvievskaya G.P., Rosenfeld B.A. (1983) Muhammad al-Xorazmiy - Musulmon o‘rta asrlari matematiklari va astronomlari va ularning asarlari (VIII-XVII asrlar), Yushkevich A.P. M.: Nauka. Kitob. 2. Umrlari ma’lum bo‘lgan matematiklar va astronomlar. 41-b.; Brentjes S.
13. Clavijo, Ruy Gonzalez de. (1990) Дневник путешествия в Самарканд ко двору Тимура (1403–1406). -М.
14. Пугаченкова Г.А., Рempел Л.И. (1965) История искусств Узбекистана с древнейших времен до середины 19 века. - Москва: Арт. С.264.
15. Большая иллюстрированная энциклопедия. (2010) В 32 томах. Том5. М.: АСТ: Астрель, с.501; Б. Гаскойн. (2003) Великие Моголы. -М.: Центрполиграф; Моголы Индия и Центральная Азия. (1998) Карачи. С.13-14; Чалианд Г. (2004) Кочевые империи. От Монголии до Дуная. Нью-Джерси. С.4.
16. Katta Sovet Ensiklopediyasi. (1955) M.: Sovet ensiklopediyasi. B.417. BSE: B.A.Vvedensky. (1949-1958) T.35; Mallaev N.M. (1965) O‘zbek adabiyoti tarixi. -Toshkent.
17. Ибн Сина. Ефремова Н.В., М.Б. Мирский. Большая Российская энциклопедия в 35 томах. Главный редактор Ю.С.Осипов. (2004-2017) - М.: Большая Российская энциклопедия.
18. Ибн Арабшах. (2007) История Амира Темура. -Ташкент: Институт истории народов Средней Азии им. Махпирата. С.61, 71.
19. Khwarizmi: Muḥammad ibn Musaal-Khwarizmi (English) (2007). Springer Science + Business Media.
20. Kutadgu- Bilik: (Blagodatnoe znanie). Yusuf Balasaguni. (1983). -M.: Science, p.11.
21. Manufacturing of carpets in Uzbekistan (2015) Central Asia Travel. Retrieved July 29.
22. Маханова Р.Р. (2008) Творчество Суфи Аллаяра и его традиции в татарской литературе. Казань; https://ru.wikipedia.org/wiki/SufiAllajar.
23. Матвиевская Г.П., Розенфельд Б.А. (1983) Математики и астроном мусульманского средневековья I труда (VIII-XVII вв.), в 3-х томах. -М.: Наука; Улугбек,

среднеазиатский правитель и астроном (1394-1449), син шаха Шахрукса - Очерки истории распространения исламской цивилизации. -М.: Росспен (2002). С. 627; Национальная энциклопедия Узбекистана (2005). Т.; «Улугбек (Улугбек) Мухаммед Тагай (1394-1449) – среднеазиатский государственный деятель, просветитель, астроном, математик и поэт. Внук Тимура. С 1409 года он был правителем Самарканда» - Самойлович А.Н. (2000) Избранные Труды о Криме. - Симферополь: Доля, 220 с.
24. Marshall G.S. Hodgson. (2009) The Venture of Islam, Volume 3: The Gunpower Empires and Modern Times. University of Chicago Press, P.476.
25. Материалы по истории туркмена и Туркмении. (1961) Vol. 2. -M. L., (1938). -Тошкент.
26. Mahmud Kashgar is an outstanding scientist of Central Asia (inaccessible link) (2007). Site “Vremya Vostoka” (www.easttime.ru). Institute for Strategic Analysis and Forecast - Kyrgyz Republic, Bishkek.
27. Mustafaeva N.A. (2020) XX asrda Khorazm ma’mun akademiyasi tarikhining o‘rganilishi - Markaziy Osiyoda Islom madaniyati va san’ati: o‘tmish va xozirgi zamon. -T.: UzHIA. B.65-68.
28. Mustafaeva N.A. (2020) XX asrda Khorazm Ma’mun akademiyasi tarixining o‘rganilishi - Markaziy Osiyoda islom madaniyati va san’ati: o‘tmish va xozirgi zamon. -T.: UzHIA. B.65-73.
29. Muhammad Narshahi. Tarix-I Bukhara. (1897). -T.: Eastern Literature; Bartold V.V. (1963) Turkestan v epoxu mongolskogo nashestviya. Collected works, volume 1, -M.
30. Notkin I.I. (1977) Pakhlavan Mahmud’s mausoleum. T.: O‘zbekiston; https://www.centralasia-travel.com/ru/countries/uzbekistan/places/khiva/pahlavan_mahmud.
31. Oriental Miniatures. (2001) Vol.I: The 14th-17th Centures. -T.: The Beruni Institute of Oriental Studies. B.272.
32. Наимов, С.Т. (2014) Искусство миниатюры от средневековья до наших дней. № 2(61). С.918-920. https://moluch.ru/archive/61/9183/.
33. Justin Marozzi. (2008) Тамерлан: Завоеватель мира. -М.
34. Пуганчекова Г.А., Рempел Л.И. (1965) История искусств Узбекистана: с древнейших времен до середины 19 века. -М.
35. Ma’naviyat yulduzlari. (2001) B.72; Qarang: https://24smi.org/celebrity/39184-al-farabi.html.
36. Ma’naviyat yulduzlari (2001) B.96-99.
37. Suvonkulov I. (2010) Sufi Olloyor - O‘zbekiston buyuk allomalari yurti. –T.: Manaviyat. Movarounnahr. 379 b.
38. Buyuk yurt allomalari (2018) -T: O‘zbekiston, 39 b.
39. Розенфельд Б.А., Рожанская М.М., Соколовская З.К. (1973) Абу-р-Райхан Аль-Бируни, 973-1048 гг. Академия наук СССР. М.: Наука; Розенфельд Б.А. (1975) Астрономический труд аль-Бируни «Книга просвещения к началам науки о звездах». Историко-астрономические исследования, XII. – С. 205-226; Садыков Х.У. (1953) Бируни и его труды по астрономии и математической географии. - М.: ГТТИ; Сираждинов С.Х., Матвиевская Г.П. (1978) Абу Райхан Бируни и его математические работы. Пособие для учащихся. - М.: Просвещение; Тимофеев И.В. (1986) Бируни. М.: Молодая гвардия; Шарипов А. (1972) Великий мыслитель Абу Райхан Бируни. Ташкент, Фан.
40. Buyuk yurt allomalari (2018). - T: O‘zbekiston yodgorliklari yozuvlardir. 42 b.
41. Stephen Frederic Dale (1990) Steppe Humanism: The Autobiographical Writings of Zahir al-Din Muhammad Babur, 1483–1530, in International Journal of Middle East Studies, Vol.22, No.1. p.37.
42. Rajabov I. (1963) Makomlar masalasiga doir. -Toshkent.
43. Розенфельд Б.А., Добровольски И.Г., Сергеева Н.Д. (1972) Об астрономичесикх трактатах аль-Фаргани. – Историко-астрономические исследования, 11. С.191-210; Olaf Pedersen. Early Physics and Astronomy: A Historical Introduction (English). CUP Archive (1993, p. 160); Richard Lorch (ed.) (2005) Al-Farghani on the Astrolabe. Arabic text edited with translation and commentary. Stuttgart.
44. Roux, Jean-Paul. (2005) Tamerlan. -M.: Young Guard. (The life of wonderful people)
45. Tanlangan asarlar (1957) Tashkent; Райский сад счастья, Материалы по истории туркмен и Туркмении (1961) Vol. 2. - M. L., 1938. -Toshkent.
46. Fayzullaev A.F. (1983) Mukammad al-Khorezmi va uning ilmiy merosi. -Tashkent, https://www.krainaz.org/2018-04 /377-al-khorezm.
47. Файзиева В.С. (2020) Золотошвейные халаты XIX-XX вв. из собрания Государственного музея искусств Узбекистана. Марказий Осиёда Ислом маданияти ва саньати: ўтмиш ва ҳозирги замон. -Т.: УзХИА. Б.81-82.
48. «Узбекский астроном и математик» – Улугбек (1977) Ульяновск-Франкфурт. М.: Советская энциклопедия, [в 30 томах], ред. ЯВЛЯЮСЬ. Прохоров; (1969-1978) т.27.; Улугбек Мухаммад Тарагай (1989) Казахская ССР: Краткая 4-томная энциклопедия. Том. 3., главный редактор М.К. Козыбаев. – Алма-Ата: Казахская Советская Энциклопедия. С.490
49. Энциклопедия Захириддина Мухаммада Бабура (2014) Главный редактор А. Азамов. - Т.: Шарк. С.104-118; Великие Моголы, Большая российская энциклопедия – электронная версия в bigenc.ru.
50. Epic-heroic genre, epos. For example, there are more than 80 plots from 50 storytellers of the heroic epic “Alpamysh”, more than 40 plots of the heroic-romantic epic “Korogly”, the war novel of “Yusuf and Ahmed” and romantic dastans – author’s note.
51. In folk versions, the latifa has features of folk satire, it indicates an anecdote about jokers, mainly about the famous Nasreddin Afandi, exposing the khans and bays – author’s note.
52. Usmonov O. (2018) Kamoliddin Bekhzod. Buyuk yurt allomalari. - T.: O‘zbekiston yodgorliklari yozuvlardir. B.382.
53. O‘zbekiston Islom obidalari (2002). - T.: O‘zbekiston. B.264; Monuments of Uzbekistan are inscriptions (2011). -T.: “Forum.uz”. B.12.

54. O‘zbekiston Islom obidalari (2002). - T.: O‘zbekiston. B.264; O‘zbekiston obidalari durdona bitiklar (2011). -T.: «Forum.uz». B.12; Toshkent- Islom madaniyati gavhari (2007). - T.: O‘zbekiston. B.240; O‘zbekiston Davlat san’at muzeyi, N.Ibragimova bosh muharrirligida (2004). -T.: O‘zbekiston Respublikasi Madaniyat vazirligi, 264-b.; L. Saldadze. Ibn Sino (Avitsenna). Страницы великой жизни. -T.: Гафура Гулом номидаги нашриёт-матбаа ижодий уйи (1983). 35-б., Ю.Н. Завадовский (1980) Абу Али ибн Сино: Жизнь и творчество. - Dushanbe: Irfon. B.304.
55. Uzbekistan Airways Inflight Magazine (Russian). Rimma Kuzmina 2/2015. –Tashkent, p. 39-40.

REFERENCES

1. Abduxalimov B. Abu Ali ibn Sina. Scholars of the Great Land [Original: Buyuk yurt allomalari]: Second Edition. -T.: Uzbekistan. pp.67-68.
2. Abu Bakr Muhammad ibn Ja’amanifar al-Narshahi (2011) Ta’rikh-i Bukhara. Bukhara history. Translation, comments and notes by S.S. Kamoliddin [Original: Tarikh-I Bukhara. Istoriya Bukhari. Trans, kommen, and notes Sh.Kamoliddin]. -Tashkent: Smiasia. p.23-24, 30.
3. Al-Kashi Dzhemshid Giyas ad-Din (1953) A treatise on astronomical instruments [Original: Traktat ob astronomicheskix instrumentax], translated by V.A.Shishkina, Proceedings of the Institute of History and Archeology. T. 5. -Tashkent. PP.91-94.
4. Annette S. Beveridge (Jan., 1906) The Haydarabad Codex of the Babar-Nama or Waqi’at-i-Babari of Zahiru-d-Din Muhammad Babar, Barlas Turk in Journal of the Royal Asiatic Society of Great Britain and Ireland, p.79.
5. Asrorova L. (2018) Sufi Ollayer. Scholars of the Great Land [Original: Buyuk yurt allomalari]. -T.: Uzbekistan. 407 p.
6. Akhmedov A. (2018) Ahmad Farghoni. Scholars of the Great Land [Original: Buyuk yurt allomalari]: Second Edition. -T.: Uzbekistan. p.75. Isokjonov R. Abu Nasr Forobij. Scholars of the Great Land [Original: Buyuk yurt allomalari]. Second edition. -T.: Uzbekistan, pp.83-86.
7. Akhmedov A. Muhammad ibn Musa Khorezmi. Scholars of the Great Land [Original: Buyuk yurt allomalari]: Second Edition. -T.: Uzbekistan. pp. 32-33.
8. Bhattacharya S. (1967) A Dictionary of Indian History. Calcutta, p.600; Howell E.B. (1918) The History of Aryan Rule in India. From the Earliest Times to the Death of Akbar. – L., p.420.
9. The Baburnama: Memoirs of Babur, Prince and Emperor, Zahir-ud-din Mohammad Babur, Translated, edited and annotated by Wheeler M. Thackston (2002) Modern Library Palang-faack Edition, New York. p.xlvi.
10. Bertels E. E. (1944) Uzbek poet Durbek and his poem about Joseph the Beautiful [Original: Uzbekskiy poet Durbek i yego poema ob Iosife Prekrasnom], alm. -T.: Dar.
11. Bertels E.E. (1945) Hibat al-Hakaik Ahmad Yugnaki. “Proceedings of the Central Asian State University. New Series” [Original: Sredneaziatskiy gos. universitet. Novaya seriya]. Issue 3, Humanities, book.1. pp.29-45;
12. Bulgakov P.G., Rosenfbld B.A. (1983) “The Book of History” by al-Khorezmi [Original: «Kniga istorii» al-Khorezmi], Social Sciences in Uzbekistan. No. 7, pp.18-22; Matvievskaya G.P., Rosenfeld B.A. (1983) (Muhammad al-Khorezmi - Mathematicians and astronomers of the Muslim Middle Ages and their works (VIII-XVII centuries) [Original: Mukammad al-Khorezmi – Matematiki I astronomi musulmanskogo srednevekovya I trudi (VIII-XVII vv.)], ed. Yushkevich A.P. M.: Nauka. Book. 2. Mathematicians and astronomers whose lifetimes are known [Original: Matematiki I astronomi, vremya jhizni kotorix izvestno]. p.41; Brentjes S.
13. Clavijo, Rui Gonzalez de (1990) Diary of a trip to the court of Timur in Samarkand (1403-1406) [Original: Dnevnik puteshestviya v Samarkand ko dvoru Timura (1403–1406)]. -M.
14. Pugachenkova G.A., Rempel L.I., (1965) History of the arts of Uzbekistan from ancient times to the middle of the 19th century [Original: Istoriya iskusstv Uzbekistana s drevneishix vremen do seredini 19 veka]. -Moscow: Art, p.264.
15. Grand Illustrated Encyclopedia (2010) [Original: Bolshaya illustrirovannaya entsiklopediya]. In 32 volumes. Vol.5. M.: AST: Astrel, p.501; B. Gascoigne (2003) Great Mughals [Original: Velikiye mogoli]. -M.: Tsentrpoligraf; oltz R.C. Mughal India and Central Asia (1998) Karachi, pp.13-14; Chaliand G. (2004) Nomadic Empires. From Mongolia to the Danube. New Jersey, p.4.
16. Grand Soviet Encyclopedia (1955) M.: Soviet encyclopedia, p.417. BSE: ed. B.A.Vvedensky (1949-1958). T.35; Mallaev N.M.(1965) Uzbek historical literature [Original: O’zbek adabiyoti tarixi]. – Tashkent.
17. Ibn Sina. N.V. Efremova, M.B. Mirsky (2004-2017) Great Russian Encyclopedia in 35 volumes [Original: Bolshaya rossiyskaya entsiklopedia v 35 t.]. Chief Editor Y.S.Osipov. - M .: Great Russian Encyclopedia.
18. Ibn Arabshah (2007) The story of Amir Temur [Original: Istoriya Amira Temura]. -Tashkent: Institute of the History of the Peoples of Central Asia named after Makhpirat, pp.61,71.
19. Khwarizmi: Muḥammad ibn Musaal-Khwarizmi (English) (2007) Springer Science + Business Media.
20. Kudatgu-Bilik: (Blessed knowledge) (1983) [Original: Kutadgu- Bilik: (Blagodatnoe znanie)]. Yusuf Balasaguni. -M.: Science, p.11.
21. Manufacturing of carpets in Uzbekistan (2015) Central Asia Travel. Retrieved July 29.
22. Maxanova Rezeda Ravilovna (2008) Creativity of Sufi Allayar and his traditions in Tatar literature: dissertation of the candidate of philological sciences [Original: Tvorchestvo Sufi Allayara i yego traditsii v tatarskoy literature]. Kazan; https://ru.wikipedia.org/wiki/SufiAllajar.
23. Matvievskaya G. P., Rosenfeld B. A. (1983) Mathematicians and astronomers of the Muslim Middle Ages and their works (VIII-XVII centuries) [Original:

Matematiki I astronomi musulmanskogo srednevekovya I I trudi (VIII-XVII vv.)], in 3 volumes. -M.: Nauka; "Ulugbek, Central Asian ruler and astronomer (1394-1449), son of Shah Shahrukh"(2002) [Original:Ulugbek, sredne-aziatskiy pravitel i astronom (1394-1449), sin shaha Shakhruxa] - Essays on the history of the spread of Islamic civilization. -M.: Rosspen, p. 627; The National Encyclopedia of Uzbekistan (2005) T.; "Ulugbeg (Ulugbek) Mohammed Tagay (1394-1449) –Central Asian statesman, educator, astronomer, mathematician and poet. Grandson of Timur. Since 1409 he has been the ruler of Samarkand." - Samoilovich A.N. (2000) Selected works about the Crimea [Original: Izbranniye Trudi o Krime]. -Simferopol: Dolya. 220 p.

24. Marshall G.S. Hodgson. (2009) The Venture of Islam, Volume 3: The Gunpower Empires and Modern Times. University of Chicago Press, p.476.
25. Materials on the history of the Turkmen and Turkmenia (1961) [Original: Materiali po istorii turkmen i Turkmenii]. Vol. 2. -M. L., 1938. Selected. -Tashkent.
26. Mahmud Kashgar is an outstanding scientist of Central Asia (inaccessible link) (May 28, 2007) Site "Vremya Vostoka" (www.easttime.ru). Institute for Strategic Analysis and Forecast - Kyrgyz Republic, Bishkek.
27. Mustafaeva N.A. (2020) Study of the history of Khorezm Mamun Academy in the XX century - Islamic culture and art in Central Asia: past and present [Original: XX asrda Khorazm ma'mun akademiyasi tarikhining o'rganilishi - Markaziy Osiyoda Islom madaniyati va san'ati: o'tmish va xozirgi zamon]. -T.: UzHIA, pp.65-68.
28. Mustafaeva N.A. (2020) Study of the history of Khorezm Mamun Academy in the XX century - Islamic culture and art in Central Asia: past and present [Original: XX asrda Khorazm Ma'mun akademiyasi tarixining o'rganilishi - Markaziy Osiyoda islom madaniyati va san'ati: o'tmish va xozirgi zamon]. -T.: UzHIA, pp.65-73.
29. Muhammad Narshahi (1897) Bukhara history [Original: Tarix-I Bukhara]. -T.: Eastern Literature; Bartold V.V. (1963) Turkestan in the era of the Mongol invasion [Original: Turkestan v epoxu mongolskogo nashestviya]. Collected works, volume 1, -M.
30. Notkin I.I. (1977) Pakhlavan Mahmud's mausoleum. T.: Uzbekistan; https://www.centralasia-travel.com/ru/countries/uzbekistan/places/khiva/pahlavan_mahmud.
31. Oriental Miniatures (2001) Vol.I: The 14th-17th Centures. -T.: The Beruni Institute of Oriental Studies, p.272.
32. Naimov, S.T. (2014) The art of miniature from the Middle Ages to the present day. Young scientist [Oriental: Iskusstvo miniatyuri ot srednevekovya do nashix dney. Molodoy ucheniy]. № 2(61). pp.918-920. https://moluch.ru/archive/61/9183/.
33. Justin Marozzi (2008) Tamerlane: Conqueror of the World [Original: Tamerlan: Zavoevatel mira]. -M.
34. Puganchekova G.A., Rempel L.I. (1965) Art History of Uzbekistan: From Ancient Times to the Middle of the 19th Century [Original: Istoriya iskusstv Uzbekistana: s drevneyshix vremen do seredini 19 veka]. -M.: Art.
35. Spiritual Stars [Original: Ma'naviyat yulduzlari]. P.72; See also: https://24smi.org/celebrity/39184-al-farabi.html.
36. Stars of Spirituality: (Famous Central Asian figures, scholars, writers) (2001) [Original: Ma'naviyat yulduzlari]. Collector and editor M. Khairullaev. Tuld. reprint. -T.: People's Heritage Publishing House named after A. Qodiri. pp.96-99.
37. Suvonkulov I. (2010) Sufi Olloyor - Uzbekistan is the land of great scholars [Original: O'zbekiston buyuk allomalari yurti]. –T.: Manaviyat. Movarounnahr, 379 p.
38. Scholars of the Great Land (2018) [Original: Buyuk yurt allomalari]. -T: Uzbekistan, 39.
39. Rozenfeld B.A., Rozhanskaya M.M., Sokolovskaya Z.K. (1973) Abu-r-Raikhan Al-Biruni, 973-1048. Academy of Sciences of the USSR. M .: Nauka; Rosenfeld BA. (1975) Astronomical work of al-Biruni "The book of enlightenment to the beginnings of the science of the stars." Historical and astronomical research [Original: Astronomicheskiy trud al-Beruni «Kniga vrazumleniya nachatkam nauki zvezd». Istoriko-astronomicheskiye issledovaniya], XII. – S. 205-226; Sadykov Kh. U. (1953) Biruni and his works on astronomy and mathematical geography [Original: Biruni I yego raboti po astronomii I matematicheskoy geografii]. -M.: GTTI; Sirazhdinov S.Kh., Matvievskaya G.P. (1978) Abu Raikhan Biruni and his mathematical works. Student manual [Original: Abu Raykhan Biruni I yego matematicheskiye trudi.Posobiye dla uchasihsya]. -M.: Education; Timofeev I.V. (1972) Biruni. M.: Young Guard [Original: Molodaya gvardiya], 1986; Sharipov A. Great thinker Abu Raykhan Biruni [Original: Velikiy mislitel Abu Htikhan Biruni]. Tashkent, Fan.
40. Scholars of the Great Land (2018) [Original:Buyuk yurt allomalari].- T: Uzbekistan, 42 p.
41. Stephen Frederic Dale (Feb., 1990) Steppe Humanism: The Autobiographical Writings of Zahir al-Din Muhammad Babur, 1483–1530, in International Journal of Middle East Studies, Vol.22, No.1. p.37.
42. Rajabov I. (1963) On the issue of status [Original: Makomlar masalasiga doir]. -Tashkent.

43. Rosenfeld B.A., Dobrovolsky I.G., Sergeeva N.D. (1972) On the astronomical treatises of al-Fargani. Historical and astronomical research [Original: Ob astronomicheskih traktatax al-Faghani. – Istoriko-astronomicheskiye issledovaniya], 11. PP.191-210; Olaf Pedersen (1993) Early Physics and Astronomy: A Historical Introduction (English). CUP Archive (p. 160); Richard Lorch (ed.) (2005) Al-Farghani on the Astrolabe. Arabic text edited with translation and commentary. Stuttgart.
44. Roux, Jean-Paul (2005) Tamerlane [Original: Tamerlan]. - M.: Young Guard. (The life of wonderful people)
45. Tanlangan asarlar (1957) Tashkent; in Russian translation –The Garden of Eden of Happiness [Original: Rayskiy sad schastya], in the book: Materials on the history of the Turkmen and Turkmenia (1961) [Original: Materiali po istorii turkmen i Turkmenii]. Vol. 2. -M. L., 1938. Selected. -Tashkent.
46. Fayzullaev A.F. (1983) Muhammad al-Khwarizmi and his scientific legacy [Original: Mukammad al-Khorezmi va uning ilmiy merosi]. -Tashkent, https://www.krainaz.org/2018-04 /377-al-khorezm.
47. Faizieva V.S. (2020) Gold embroidered robes of the XIX-XX centuries from the collection of the State Museum of Arts of Uzbekistan. Islamic culture and art in Central Asia: past and present [Original: Zolotoshveynie xalati XIX-XX vv. iz sobraniya Gosudarstvennogo muzeya iskusstv Uzbekistana. Markaziy Osiyoda Islom madaniyati va san'ati: o'tmish va xozirgi zamon]. -T.: UzKhIA, p.81-82.
48. "Uzbek astronomer and mathematician" – Ulugbek (1977) [Original: "Uzbekskiy astronom I matematik" –Ulugbek], Ulyanovsk-Frankfort. M.: Soviet encyclopedia, [in 30 volumes], editor. A.M. Prokhorov; (1969-1978), vol.27.; Ulugbek Muhammad Taragay (1989) Kazakh SSR: 4-volume short encyclopedia. Vol. 3., Chief editor M.K. Kozybaev. –Alma-Ata: Kazakh Soviet Encyclopedia, p.490.
49. Zakhiriddin Muhammad Bobur encyclopedia (2014) [Original: Zakhiriddin Mukhammad Bobur entsiklopediyasi], Boshmukharrir A. Azamov. -T.: Sharq, pp.104-118; Great Moguls [Original: Velikiye Mogoli], Grand Russian Encyclopedia - electronic version. at bigenc.ru.
50. Epic-heroic genre, epos. For example, there are more than 80 plots from 50 storytellers of the heroic epic "Alpamysh", more than 40 plots of the heroic-romantic epic "Korogly", the war novel of "Yusuf and Ahmed" and romantic dastans – author's note.
51. In folk versions, the latifa has features of folk satire, it indicates an anecdote about jokers, mainly about the famous Nasreddin Afandi, exposing the khans and bays – author's note.
52. Usmonov O. (2018) Kamoliddin Bekhzod. Scholars of the Great Land [Original: Buyuk yurt allomalari]. -T.: Uzbekistan, p.382.
53. Uzbekistan: Islamic monuments (2002) [Original: O'zbekisto Islom obidalari]. Photo album. N. Ibrogimov and others. -T.: Uzbekistan, p.264; Monuments of Uzbekistan are inscriptions (2011) -T.: Foundation "Forum.uz", p.12.
54. Uzbekistan: Islamic monuments (2002) [Original: O'zbekiston Islom obidalari]. Photo album. N.Ibrogimov and others. -T.: Uzbekistan, p.264; The monuments of Uzbekistan are beautiful (2011) [Original: O'zbekiston obidalari durdona bitiklar]. -T.: Foundation «Forum.uz», p.12; Tashkent-Islamic is a pearl culture (2007) [Original: Toshkent- Islom madaniyati gavhari]. Photo album, D.Alimova, M.Filonovich, A.Khakimov and others. -T.: Uzbekistan, p.240; State Art Museum of Uzbekistan, under the general editorship of N.Ibragimova (2004) -T.: Ministry of Culture of the Republic of Uzbekistan, p.264; L. Saldadze (1983) Ibn Sina (Avicenna). Pages of a great life [Original: Stranitsi velikoy zhizni]. -T.: Gafura Gulyama Publishing House, p.35: Y.N. Zavadovsky (1980) Abu Ali ibn Sina: Life and work [Original: Abu Ali ibn Sina: Zhizn i tvorchestvo]. -Dushanbe: Irfon, p.304.
55. Uzbekistan Airways Inflight Magazine (Russian). Rimma Kuzmina 2/2015. -Tashkent, p.39-40.