

HISTORICAL-CULTURAL BASIS AND SCIENTIFIC-THEORETICAL ANALYSIS OF KHANAQOHS ARCHITECTURE

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Annotatsiya. Mazkur maqolada xonaqohlar arxitekturasining shakllanish jarayoni, ularning ijtimoiy-madaniy ahamiyati hamda me'moriy yechimlari ilmiy-nazariy jihatdan tahlil qilinadi. Xonaqohlarning O'rta Osiyoda, xususan, O'zbekiston hududida shakllangan tarixiy maktablari, ularning diniy-ma'naviy markaz sifatidagi roli va bugungi kunda saqlanib qolgan namunalarning restavratsiya masalalari yoritilgan.

Аннотация: В статье рассматриваются научно-теоретический анализ формирования архитектуры ханака, их социально-культурного значения и архитектурных решений. Рассматриваются исторические школы ханака, сложившиеся в Средней Азии, в частности в Узбекистане, их роль как религиозных и духовных центров, а также вопросы реставрации сохранившихся образцов.

Abstract: This article provides a scientific and theoretical analysis of the formation of the architecture of khanaqohs, their socio-cultural significance, and architectural solutions. The historical schools of khanaqohs that formed in Central Asia, particularly in Uzbekistan, their role as religious and spiritual centers, and the issues of restoration of their surviving examples are covered.

Kalit so'zlar: xonaqoh, tasavvuf, me'moriy maktab, tarixiy-madaniy meros, ziyoratgoh, peshtoqli inshoot, kompozitsiya, restavratsiya.

Ключевые слова: ханака, суфизм, архитектурная школа, историко-культурное наследие, святилище, крытое сооружение, композиция, реставрация.

Keywords: khanaqoh, Sufism, architectural school, historical and cultural heritage, shrine, roofed structure, composition, restoration.

Introduction. The territory of Uzbekistan has long been a crossroads of great civilizations, religions and cultures. Therefore, in the architecture of this country, many structures imbued with religious, spiritual and philosophical ideas have been built. Among them, khanaqohs occupy a special place. Khanaqohs are monuments closely related to the development of Islamic mysticism, centers of spiritual purification, moral education and spiritual perfection. They served not only as places for religious ceremonies, but also as places of knowledge, enlightenment, conversation, observation and creativity.

The emergence of khanaqohs is associated with the formation of Sufi movements in the 8th-9th centuries. At that time, separate places of spiritual education were needed for sheikhs and murids. As a result, khanaqohs became an important foundation for religious and educational activities. The widespread spread of such orders as Yasawiya, Naqshbandiya, Kubravia, and Qadiriya determined the architectural development of this type of structures. The ideological views and spiritual and practical directions of each order were also reflected in their architecture.

The architecture of khanaqohs in Central Asia, and in particular in Uzbekistan, is considered an integral part of the heritage of Eastern civilization. Khanaqohs built in cities such as Samarkand, Bukhara, Khiva, Termez, Shahrisabz, Andijan are notable for their artistic expression, architectural composition and decorative system. Their main idea was to create a space for spiritual harmony, tranquility and contemplation. Therefore, the interior of the khanaqohs usually consisted of a central domed room (zikrkhona), a courtyard, an entrance with a roof, arcaded corridors and room complexes.

Khanaqohs played an important role not only as religious structures, but also as socio-cultural institutions. Through them, science, enlightenment, crafts, and moral and spiritual education were widely spread among the people. Some khanaqohs once operated in the same complex as madrasahs, libraries, and scientific centers. This indicates that they served as centers of cultural integration in their time.

Historical sources, in particular, the works of Sufis such as Abu Nasr Farabi, Yusuf Khos Hajib, Ahmad Yassawi, Bahauddin Naqshband, and Najmiddin Kubro, express deep philosophical thoughts about the life of the khanaqah, their spiritual and moral essence. Through these works, khanaqahs are viewed not only as architectural, but also as a place of contemplation and philosophy.

Today, most of the khanaqohs have the status of historical monuments in Uzbekistan. Some of them operate as places of pilgrimage, while others are in the process of restoration and museumization. Therefore, studying the architectural formation of khanaqohs, their cultural foundations, historical significance and scientific and theoretical analysis is one of the urgent issues. This not only serves to deepen the understanding of the architectural heritage of the past, but also serves the process of restoring national identity, spiritual heritage and aesthetic values.

From this point of view, this article aims to shed light on the historical and cultural roots of the architecture of khanaqohs, their architectural compositional features, and their scientific and theoretical analysis, analyzing the place of this type of structure in the history of architecture and the issues of their preservation today.

Main part:

1. Historical roots of the concept of a monastery. Monastery arose in connection with the development of the Sufi movement in the Islamic world. The term “monastery” is formed from the Persian words “xona” (house, place) and “goh” (location, abode), and means “the residence of Sufis” or “a place of spiritual education”. The first monasteries appeared in the 8th–9th centuries in the territory of the Arab Caliphate, and later in Iran, Khorasan, and Transoxiana. Initially, they were formed as simple houses of ascetics, but later became independent religious and spiritual centers.

- The role of Sufi orders in the widespread spread of khanaqohs in Central Asia is incomparable. In particular, khanaqohs associated with the Yasawi, Naqshbandi, Kubrawi, Suhrawardi, and Qadiriya orders functioned as centers of spiritual education, moral purification, and the dissemination of knowledge and enlightenment in their time. Each order determined the spiritual concept of khanaqohs based on its teachings:
- The Yasawiya khanaqohs were characterized by a folk spirit, religious simplicity and openness;
- The Naqshbandi khanaqohs reflected the harmony of labor and spirituality based on the idea of "dil ba yoru, dast ba kor";
- The Kubrawia khanaqohs were oriented towards science and education, with an environment created for contemplation and observation.

Historical sources state that khanaqohs were often built in the same complex as zaviyas, mosques or mausoleums. Their activities affected not only religious, but also social, economic and cultural spheres. For travelers, students and the poor, khanaqohs were hotels, educational centers and centers of communal life.

2. Architectural formation and compositional structure of the khanaqohs. The architectural form and composition of the khanaqohs were formed in full accordance with their function. In terms of architecture, khanaqohs are complex multifunctional structures. Their general structure consisted of the following main parts:

1. Dhikr Khana (central domed room) – a place where the main religious ceremonies, conversations and dhikrs are held. This room is often located in the center of the building and is covered with a high dome.

2. Courtyard (inner courtyard) – the heart of the khanaqah, where trees are planted, a water basin or cistern is located. This place is intended for observation and relaxation.

3. Maqbara or Ziyarat Khana – a part where the tomb of the founder or the monument of a holy person is located.

4. Mehmonkhana (guest house) – a place for the night for guests, murids and pilgrims.

5. Library and classrooms – used for the dissemination of knowledge and enlightenment, teaching the Quran and Hadith (Figure 1).

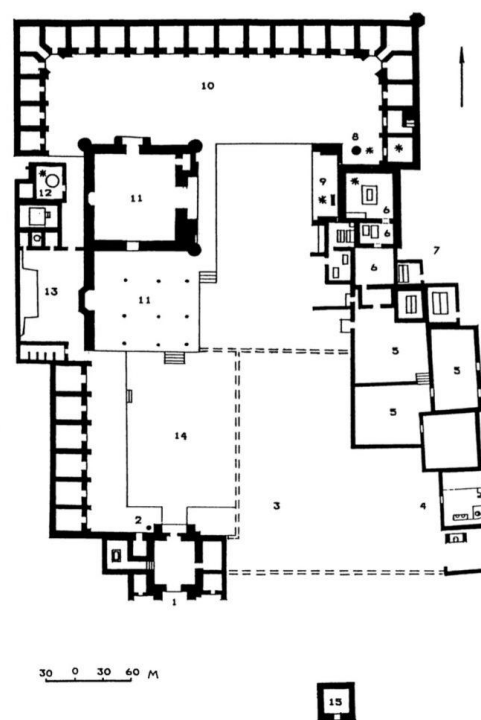


Figure 1. The Kiz-Bibi Khanaqo in Bukhara. 19th century. Wall plan. According to E. G. Nekrasova.

1-Sufi mausoleum and service rooms in the gate house; 2-chill-room; 3-house yard; 4-kitchen (kitchen, or halim-room); 5-women's quarters; 6-Kiz-Bibi's tomb; 7-Muslim cemetery; Kiz-Bibi's marble tombstone; 8-tug, 9-atrium; 10-"monastery" courtyard; 11-mosque-khanaqo; 12-well; 13-bath, combined with ablution-room; 14-yard; 15-building for the mentally ill.

Architecturally, the khanaqohs had a gabled composition. The entrance was often decorated with a huge gable, which served to create a spiritual impression on the visitor. Tiles, ganch carvings, muqarnas, Islamic patterns, and Kufic inscriptions were widely used in the facade decorations. In the interior, the lighting, acoustics, and air circulation system were carefully considered.

Khanaqohs in Uzbekistan are often built in accordance with local climate, materials, and decorative traditions. For example, the Naqshband Khanaqoh in Bukhara is characterized by its brick walls, domed roof, and simplicity, while the Khanaqohs in Khiva are enriched with tiled decoration and wooden columns (Figure 2).



Figure 2. The current state of the entrance wall of the Bakhouddin Naqshband Khanaqo in Bukhara.

3. Cultural and social significance of the inns. In their time, inns served not only as places of religious ceremonies, but also as spiritual, educational, social and cultural centers. Through them:

- Knowledge was spread, the sciences of the Quran, hadith, jurisprudence and mysticism were taught;
- Crafts, music, literature and folk art developed;
- Free shelter was provided for travelers and students;
- Charity activities were organized.
- As a center of social solidarity and spiritual education, inns also united the people. The conversations and remembrances held there encouraged people to be pure, honest, humble and patient. In this regard, inns played an important role in shaping the moral values of the people.

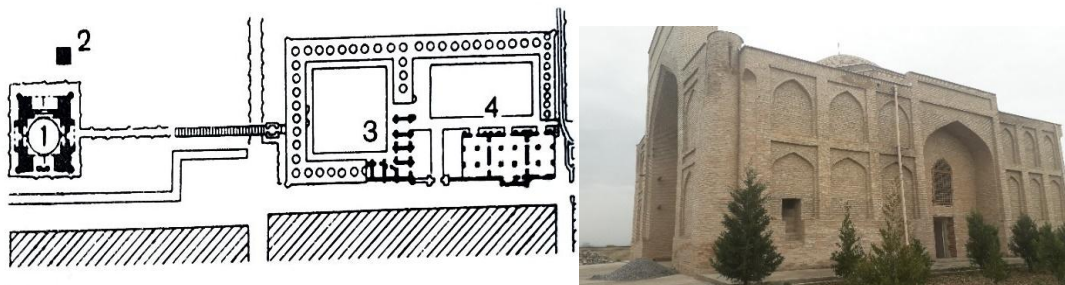
Today, these monuments have become a symbol of national identity, spiritual awakening and historical memory. Each of them is a unique architectural monument that reflects the level of cultural development of its time.

4. Scientific and theoretical analysis: philosophical and aesthetic foundations of the architecture of the khanaqoh. Scientific analysis shows that the architecture of the khanaqoh is based on the principles of the Islamic philosophy of space. These principles are manifested in the following:

- The principle of centrality - the domed room is located in the center, which represents the "center of the soul";
- Symmetry and harmony - correspond to the idea of "cosmic order" in the philosophy of Sufism;
- The philosophy of light - the spiritual meaning of natural light in the interior of the khanaqoh, expressing divinity through light;
- Simplicity and modesty - an architectural echo of the principle of "asceticism" in the mystical worldview.
- Also, by studying the khanaqohs, one can understand the spiritual influence of the architectural space. Entering the space of the khanaqoh, a person separates from the outside

world and enters a state of spiritual peace. In this respect, khanaqahs can be considered as spaces created for psychological balance and contemplation.

In modern scientific approaches, khanaqahs are being studied as a complex cultural heritage object. Restoration and conservation work takes into account historical materials, traditional construction techniques, and environmental compatibility. At the same time, khanaqahs are valued by international organizations such as UNESCO and ICOMOS as monuments that are inextricably linked to intangible cultural heritage (Figure 3).



*Figure 3. Imkonagiy Khanaqo of Abdulboqi Khojagi in Kitab district, Kashkadarya region.
1-khanaqo; 2-dahm; 3-mosque, 4-madrassa.*

5. Examples of famous khanaqahs in Uzbekistan. Bahaiddin Naqshband khanaqoh (Bukhara) – built in the 15th century, this khanaqoh is the center of the Naqshbandi order. It consists of a porched entrance, an open courtyard, a domed prayer room and a mausoleum. Today it is recognized as a place of pilgrimage and a cultural heritage site.

- Said Amir Kulol khanaqoh (Kogon) – built in the 14th century, was an important link in the Naqshbandi chain. It is distinguished by its architectural simplicity, but ideological depth.

- Kusam Sheikh khanaqoh (Shahrissabz) – one of the first centers of Sufism, its architecture reflects the traditions of local stone architecture.

- Hazrati Davud khanaqoh (Samarkand region) – a sacred place for pilgrims, unique in that it was built in a mountainous area.

These monuments are not only religious centers, but also architectural monuments that reflect historical and cultural identity.

6. The cultural and social role of inns. In their time, inns:

- as religious and educational centers, they taught the Quran, hadith, and mysticism;
- provided shelter for travelers and students;
- brought together creative people in such fields as crafts, literature, and music.
- they also served as centers of spiritual unity and moral education among the people.

7. Scientific and theoretical analysis. Scientific analysis shows that the architecture of the khanaqoh is a unique direction of Islamic monumental architecture. They:

- were created for spiritual balance and contemplation from the point of view of the philosophy of architectural space;
- in terms of functional structure, they combined religious, social and educational activities;
- provided the balance of religious complexes as centers of pilgrimage in the urban planning system.

Today, the restoration and museumization of khanaqohs is carried out on a scientific basis, taking into account their role in cultural identification, the use of traditional architectural techniques and historical materials.

Conclusion. Khanaqohs constitute one of the most ancient and rich layers of the cultural heritage of Uzbekistan and Central Asia in general. They have taken a strong place in the historical scene as a material expression of the teachings of Sufism, a place of spiritual purification and spiritual perfection. In the course of this research, the formation of the architecture of khanaqohs, their historical and cultural foundations, and scientific and theoretical interpretations were studied in depth, and the following scientific results and conclusions were reached:

1. In terms of historical and cultural roots, khanaqohs began to take shape in the 8th–9th centuries, and they acquired their own independent architectural typology, inextricably linked with the development of Sufi orders. In Uzbekistan, this process reached its highest level in the 11th–16th centuries.

2. Khanaqoh architecture is an architectural expression of religious and philosophical ideas. Their compositional structure includes a central domed room, a porched entrance, a courtyard and galleries with porches, which reflect the ideas of the “center of the soul”, “circle of thought” and “spiritual balance”.

3. The decorative system of the Khanaqohs (tiles, ganch, muqarnas, wood carving) had not only aesthetic, but also spiritual and philosophical meaning. Through them, the idea of “feeling the divinity through beauty” of Sufism took on a material form.

4. In terms of socio-cultural function, the Khanaqohs were religious, scientific, educational and social centers in their time. Through them, science, literature, musical culture and crafts developed. They also created a shelter, conversation, remembrance and educational environment for travelers and students.

5. In the urban planning system, khanaqohs are usually located near central shrines or in the same complex as large madrasas. This indicates that they were planned as structures that provide a spiritual and cultural balance of city life.

6. From a scientific and theoretical point of view, khanaqoh architecture expresses the concept of “inner space” of Sufi philosophy in material form. When a person enters the khanaqoh space, he is disconnected from the outside world and is directed to inner peace and contemplation. This aspect allows them to be appreciated not only as a religious, but also as a psychological and aesthetic space.

7. In modern restoration and conservation work, there are opportunities to revive khanaqohs as modern cultural and educational centers, along with preserving their historical appearance. This process should be based on the harmony of historicity and renewal.

Scientific recommendations. Expanding research areas: It is necessary to study the architecture of the khanaqohs not only from an architectural perspective, but also from an anthropological, philosophical and psychological point of view. Through this, the mechanisms of their influence on the human psyche will be analyzed.

1. **Identifying regional typologies:** It is recommended to systematically study the preserved khanaqohs in each region of Uzbekistan and create a map of regional architectural schools based on them.

2. Improving restoration methods: It is necessary to reintroduce traditional building materials and technologies in the repair of khanaqohs, and to organize practical laboratories with the participation of folk craftsmen.

3. Digital documentation and museumization: Storing a 3D model of each khanaqoh, historical documents and restoration stages in digital format should be carried out in accordance with UNESCO requirements.

4. Integration of tourism and education: It is advisable to integrate Khanaqohs with educational programs as objects of cultural heritage tourism and teach them to young people in the form of “schools of mystical architecture” or “cultural expeditions”.

5. Strengthening the scientific and theoretical base: It is necessary to implement joint research projects on Khanaqohs in archaeological, architectural, art history and philosophical directions and create scientific monographs.

Khanaqohs are spiritual domes of their time, places of spiritual awakening, the highest examples of folk thought and architectural art. Their study serves not only to understand the heritage of the past, but also to strengthen today's national identity, spiritual heritage and aesthetic thinking.

Thus, the historical-cultural and scientific-theoretical analysis of the architecture of the khanaqoh shows that these structures are an integral combination of Islamic civilization, Sufi philosophy, and national architectural art. Their preservation, study, and revival in harmony with the modern cultural environment are an invaluable spiritual school for future generations.

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