

Khojam's Mausoleum

Abdullayev Zahidjon Talibjon ugli

Student of NamSu

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Annotation

This article is one of the major shrines located in the city of Namangan today. Information about the construction style of the shrine, known as Khojam's grave, the history, origin, etc. of Ibrahim Khoja, who is associated with the shrine, is given.

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Khojam's grave" (Ibrahimkhoja) shrine- It was built at the end of the 18th century and at the beginning of the 19th century¹, a mausoleum and shrine located on Kozagarlik street in Namangan city, Namangan region.

Uzbeks used to consider it impolite to always mention the name of a religious person or a prophet. When talking about them in mutual conversations, expressions such as "khojam", "taksirim", "toram", "eshon" are used. The name of the owner of the Ushba mausoleum was described by local residents as "Khojam's grave" without using it directly. Later, when the shrine and mausoleums were transferred to the state register, its common name was used and recorded as "Khojam's grave".²

At the end of the 17th century, a man named Eminkhoja Parranda, a descendant of Shaykhontohur (Shaykh Khovandi Tohur), came to live in Namangan from Tashkent. People who devote themselves to him in these places will increase day by day and soon they will have a lot of property and wealth in these places. Eminkhoja was the son of Parranda named Kholdorkhoja, and he left two sons. The eldest Yaqubhoja goes to Kashgar, the youngest has a daughter of Ibrahimhoja, and gives her in marriage to a man named Mirhoja Eshon. After Ibrahimkhoja's death, all his wealth was left to his son-in-law Mirkhoja, as he had no son. Mirkhoja built a mausoleum in front of Ibrahimkhoja's grave for the memory of his father-in-law in exchange for the inherited wealth. In the main view of the mausoleum, the roof is curved, arched, and the corners have small towers. The top is decorated with wide and narrow belts. Belts are decorated with plants and stripes. While the wide belts are decorated with ceramic rivets, the narrow belt ganja can be seen to have a double-layered carving pattern that was previously painted in red and served as a background for a crisp white pattern. Now both layers appear to be the same color and look indistinguishable from a piece of carved pottery. The roof covering is decorated with colored glazes. The pale green and orange brick facades around it stand out against the complex, silent background of the

¹Gaybullayeva Zarina. "Technology of plate making in wood carving" 12-13.

²Bakhtiyor Erاليyev, Ikromiddin Ostanakulov, Nodirjon Abdulahatov. Pilgrims and shrines of Uzbekistan. Andijan and Namangan regions / Second book (in Uzbek), 2014 - pp. 220-222.

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Large flowers with five leaves are embroidered on the triangular frame of the arch. Columns covered with green tiles are placed on the supports of the arch. An orange conical crown carved in the form of three rings attracts attention. The lower part of the bouquets in the corners is covered with an orange and green lacquer pattern. Interior view of Khojam's grave mausoleum above the panel runs an ornate belt with lettering and plant motifs. It looks like a drawn line at the base of the walls. The second such belt gives beauty around the arch and dome of the wall. The outer and inner parts of the mausoleum are decorated with the Arabic script of Kufi, Rayhani, and Nastiq.

At the entrance to the mausoleum, the name of the craftsman who built the monument is written as "the work of Master Muhammad Ibrahim, son of Abduraim". [of rivets](#) let's goidiomatic patterns are formed.³

List of used literature:

1. Gaybullayeva Zarina. "Technology of plate making in wood carving" 12-13.
2. 1Bakhtiyor Eraliyev, Ikromiddin Ostanakulov, Nodirjon Abdulahatov. Pilgrims and shrines of Uzbekistan. Andijan and Namangan regions / Second book (in Uzbek), 2014 - pp. 220-222.
3. https://uz.wikipedia.org/wiki/Xo%CA%BBja_Amin_maqbarasi

³https://uz.wikipedia.org/wiki/Xo%CA%BBja_Amin_maqbarasi