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HISTORICAL-WORLD OUTLOOK BASES OF FUNCTIONAL-PLANNING STRUCTURE OF THE AHMED YASAWI MAUZOLEUM

Abstract. The Mausoleum of Khoja Ahmed Yasawi is located in the city of Turkestan, Kazakhstan. The mausoleum is a vivid example of medieval monuments, and it was built over the grave of the Turkic poet and Sufi preacher Ahmed Yasawi at the end of the 14th century by the order of Emir Timur. To date, many researchers have put forward different ideas about the mausoleum. The plan, functions of the premises, ornament and the decoration of the structure show the characteristics of the Sufi tariqa of Yasawiya, based on the traditional Turkic worldview. This article will examine the historical and philosophical foundations and functional purpose of the plan and architecture, and as the order of location of the mausoleum's premises. In addition, an analysis of insufficiently researched functions and names of the building's premises, as well as their continuity from the point of view of the pre-Islamic religious beliefs of the Central Asian peoples and the concept of Islam is conducted. Evidence is provided that the worldview concepts of this period are a factor that has been reflected in the architecture of the Middle Ages.

Keywords: Khoja Ahmed Yasawi Mausoleum, Kazakhstan, Turkestan, Mausoleum Architecture, Room, Function, World view.

Introduction. The art of building monuments of architecture over graves is a fairly common type of construction among the Turks of the Islamic world. The Arabic word "turba", meaning "earth", is used to refer to tomb monuments built on the graves of the deceased (Önkal1996: 1). The tradition to erect a building over the grave is very common in Central Asia.

Of particular importance is the fact that the vast plains of Central Asia have become a place from where the Turks first entered the world arena. The city of Turkestan became one of the most significant centers of the Southern regions of Central Asia and Kazakhstan. The location of the region on the Great Silk Road gave birth to a rich historical and cultural heritage due to active trade, spiritual, cultural and scientific ties. There are many monuments in the region that make up an important part of the world cultural heritage, therefore the city of Turkestan is defined as the spiritual center of Kazakhstan.

The tradition of erecting structures over the graves of the deceased, which existed among the Turks of Central Asia in the pre-Islamic period, was partially preserved even after the adoption of Islam. Despite the fact that the building of monuments on graves contradicts the concept of Islam, starting from the 9th century the building of tomb structures on graves was resumed. The first such monument was the mausoleum of Kubba as-Sulabiya, erected in the name of Caliph Muntasyr in the period of the Abbasids at the end of the IX century (Yetkin 1984: 71).

The founder of the Karakhanid state (960-1211) – Satuk Bugra Khan, was the first to convert to Islam. The son of Satuk Bugra Khan – Harun Bugra Khan declared Islam the official religion of the state in 960 (Barthold 1963: 315-316-318). Since the 10th century, despite the fact that the Turks have converted to Islam, the tradition of erecting the mausoleums has continued, because the notion of "to save in memory the graves of great people" has become widespread among the population. Together with this concept, the construction of tombs of various forms began in accordance with local conditions, new

beliefs and traditions. Along with simple tombstones on the graves of famous people, the monuments were begun to build. The spread of the tradition of building mausoleums can be seen in the states of the Karakhanids, Ghaznavids and Seljukids.

In Khorasan and Turkestan since the X century the construction of tombs was increasingly common. The construction of mausoleums is XII and XII centuries in Azerbaijan, Iran, Uzbekistan, Kazakhstan and Kyrgyzstan was widespread.

This tradition was continued in the period of Emir Timur. Historical sources show that Emir Timur provided significant support to thinkers, representatives of Turkic, Persian and Arab culture and art in the territories subordinate to him.

By order of the Emir Timur in Samarkand, the palace, madrasah and mosque Bibi-hanym were built, as well as the complex of Shahi Zinda, and around the city the gardens and palaces of Bag-i Baland, Bag-i Bekhisht, Bag-i Davlatabad, Bag-i Dilkusho, Bag-i Jahonnamo, Bag-i Maydan, Bag-i Nav, Bag-i Chinar and Bag-i Shamol were arranged. In the territory of Kazakhstan, the most famous building of Emir Timur was the mausoleum of Khoja Ahmed Yasawi (Figure 1, 2, 3, 4). Khoja Ahmed Yasawi made conditions for the successful spread of Sufism among the people of Kazakhstan and Central Asia, the Caucasus and Anatolia.

The monument, as a unique example of architectural art, is included in the UNESCO World Heritage List. The majestic forms of the mausoleum make an unforgettable impression on visitors.

In this article, we will review the plan and functions of the Khoja Ahmed Yasawi mausoleum premises in the city of Turkestan, Kazakhstan, as well as study the historical and philosophical concepts of their names, conduct a study of the religious philosophical worldview as a factor reflected in the architecture of the mausoleum.

Materials and methods. Khoja Ahmed Yasawi's life story, as well as his mausoleum, is found in the works of some historians, geographers-travelers, orientalists, archaeologists and experts in the field of architecture. Many of the monumental buildings built during the reign of Emir Timur (1370-1405), turned into ruins and only Khoja Ahmed Yasawi's mausoleum in Turkestan was preserved almost in its original form.

Specialists studying the architecture of the buildings of the city of Turkestan, first of all pay attention to their common typological purpose. However, there is no consensus on this issue. M.Ye. Masson, L.Yu. Mankovskaya, G.A.Pugachenkova, A.A. Ivanov and others call this structure a mausoleum, whereas M.S. Bechchurin, P.N. Akhmerov, N.I. Veselovsky, A.A. Semenov is considered his mosque, T.K. Bassenov – a memorial complex, and V.L. Voronina, B.T. Tuyakbaeva, A.N. Proskurin and others – khanaka, that is, the Sufi abode. However, each of these names show only one of the functions of this amazing complex, but does not disclose and does not cover all the rituals and activities held in this place.

The basic written information about the construction of the tomb is presented in the book Sharaf ad-Din Yazdi Zafar-name (The Book of Victories). According to Sharaf al-Din Yazdi (Sharaf al-Din Ali Yazdi 2008), the construction of the building was carried out for the development of the local Sufi community, in addition, the facing brick found in the process of studying the early structure, as well as the presence of rooms for Sufi ritual ceremonies in the mausoleum, allow to conclude that this monument played an important role in spreading the Sufi teachings of Yasawi. At the same time, if we agree with those who claim that this is a khanaka, then this building should be called an inn for dervishes (Barthold 1963: 119). However, such a characterization of the building would be incomplete, since it does not show its significance as the center of the Sufi order of Yasaviya (Basilov 1975: 163).

The first researchers of the monument N.I. Veselovsky and S. Mallitsky conditionally considered it the memorial complex and called it the mosque, saying that the term "... is convenient in its universal understandability and acceptance" (Kalmykov, 1910: 91). The works of A.D. Kalmykov in this field are an important work on the typological classification of the architecture of Central Asia. And according to this typological classification, the monument studied by us refers to mosques.

In the works and reference materials published in the Soviet period (The General History of Architecture, Universal History of Art, History of Art of the Peoples of the USSR, Great Soviet Encyclopedia, etc.), the monument is presented as a mausoleum or a memorial complex. Since the 80-ies of the last century, some architects and archaeologists began to call it "hanaka." In a work written jointly by B.T. Tuyakbaeva and A.N. Proskurin (Tuyakbaeva, Proskurin 1989: 106-116.), the monument is

defined as a khanaka. The evolution of similar structures was historically formed in the territory of Maverannahr, for example – the mausoleum of Muhammad Basharo. Despite the fact that there are all the components allowing to call it khanaka, it is not called this way. J.S. Trimmingham describes the khanaka as follows: "In the center of it there is a courtyard (ka'a or sahn). On its both sides there is a covered arcade (rivak) with rooms (halva or taback, singular - tabacka). On the right or on the left there is the central hall, where social life is concentrated, and collective rituals were sent. The hall was almost always simple. Usually, above the mihrab, the name of the founder of the hanaka and the saying of the confession of faith (Shahada) are written (Trimingham 1989: 58). If we agree with this description, then it fully corresponds to the monument we are examining. There are many different views on the functional identity of the name of the monument (mosque, tomb, mausoleum, hanaka, memorial complex), whereas in this article we are perhaps the first to conduct a study that determines the historical and philosophical foundations of its premises and their arrangement

The fact that various ideas regarding the definition of the monument's general function can lead to incorrect assumptions and conclusions, it becomes necessary to analyze the historical and philosophical foundations of the functional architecture of the monument and the plan for its construction. The definition of the world outlook and the premises designation will provide an opportunity to give a precise conclusion on the typological function of the structure.

We have taken our own methods of analysis and evaluation in accordance with the peculiarities of the content of sources on the research object presented in the article. Particular attention was paid to such approaches as comparison, forecasting and analysis, focused on disclosing the content of scientifically formulated events and facts, data and information concerning the history and architecture of the monument.

Kazakh historical science, institutionally formed in the Soviet period, could not go beyond the framework of only one scientific methodology. Since our past was viewed only through the prism of social history, it became an impersonal, inferior science that attached importance only to economic facts. In the studies there was no independent discussion of historical processes and events, and even simple historical realities were not revealed. To eliminate these shortcomings, in our study it was decided to abandon modernism based on comprehensive, universal theories, and to use the methods of poststructuralism alien to ideologies and authoritative paradigms, as well as the instability of changes and the multidirectional nature of scientific research (Isaev, Tursun, Zhandarbek, Jetibaev, Suleymenova, Dinasheva 2016).

Functions of premises and their historical and philosophical foundations. The mausoleum of Ahmed Yasawi is one of the largest structures in Central Asia, possessing the most impressive, preserved to this day tiled dome. The width of the building is 46.5 m, and the length is 62.5 m. The outwardly symmetrical, compact plan includes 35 halls and rooms of various sizes (figure 5), connected by 8 corridors, passages and ladders. In the building there is a zhamagatkhana (public hall), kabirkhana (burial vault), large and small aksarays (meeting rooms), kitapkhana (library), kudykkhana (well room) and several rooms for travelers and pilgrims. The volumetric-spatial composition of the mausoleum is constructed in accordance with the portal-dome construction scheme located along the longitudinal axis of the main volumes at the portals of the public hall and tomb. The axis oriented to the North-West of the structure in accordance with the designation represented in the scientific literature can be conditionally called the Northern (Mankovskaya 1962: 95).

The connecting link of the architectural and planning composition is the central room – zhamagatkhana or public hall (figure 5). Here the dervishes congregated for carrying out dervishes' rituals – zikr. The name of the room is mentioned in the book of Sharaf ad-Din Yazdi "Zafar-name" (Sharaf al-Din Ali Yazdi 2008). However, in the drawing of 1905 the room is called "kazandyk", that is, the place where the cauldron (kazan) is placed (figure 6). In this form, this name later entered the scientific literature.

Zhamagatkhana is a large square hall covered with a dome, the side of which is 18.2 m and the height is 36 m. The walls of the rooms are 7.2 m in length, 13.5 m high, the niches have different depths: in the South (entrance) - 3,7 m, in the North - 6,4 m, and from the sides (East and West) - 0,8 m. On the sides of the zhamagatkhana there are dervish cells (in two floors).

The fact that the zhamagatkhana is located in front of the kabirkhana, and the dervish cells – in its immediate vicinity, indicates that the hall was intended for visits and group rituals – zikrs, which, in turn,

is one of the principles of Sufism. Moreover, the building of the mausoleum on the grave of the saint is a continuation of the pre-Islamic tradition of the Türks (worshipping the spirits of ancestors) embraced by the Sufi Yasaviya (Barthold 1963: 116). One of the signs of this tradition is the installation of a huge cauldron for water (figure 3) – "sakei" in the middle of the main hall. This tradition corresponds to the holiday of the ancient Saka Massaget tribes – "sakei", dedicated to the spirits of ancestors (Ancient authors about Central Asia, 1940).

The tomb of Khoja Ahmed Yasawi – kabirkhana (located on the central axis of the building) completes the composition (figure 7). In the monument inscriptions this premise is mentioned under several terms. On the Northern facade it is written as "murkat" (grave). Above the entrance to the tomb there is an inscription: "This sacred tomb – "raudat" (the garden of worthy ones) was built by order of the Emir Timur Kuragan". The inscription on the cauldron states: "... this place for drinking water ... was ordered to build by Emir Timur Kuragan on Shawwal 20, 801..... for the tomb of Sheikh Ahmed Al-Yasawi" (Ivanov 1981: 68-69.) The term "Raudat" is translated as a "burial vault" or "mausoleum". However, if you translate directly from the Arabic language, it is a "garden". Here the word "garden" means the spotless purity and it can be assumed that the meaning "paradise garden" is used in relation to the tomb.

The founder of the Dervish direction in Sufism, where this concept existed, is the contemporary of Ahmed Yasawi – Abd Al-Kadir Giliani (date of death 1166), in whose teachings there are ways in which "the doors of hell will be closed for the people and the doors of paradise will be opened" (Barthold 1963 : 117). Therefore, the place where Ahmad Yasawi's soul, the kabirkhana, has rest, is called the "Paradise Garden". In accordance with this, the room is decorated with carefully selected images. In the center of the room, reminiscent of the "plus" sign, there is a tombstone, covered with serpinatinite in the form of snake, to which three ladders lead. There are no inscriptions on the tombstone itself. The room is covered by a double dome; its height from floor to ceiling is 17 meters, and outside – 28 meters.

Under the metal construction of the Northern wall and under the niche of the bearing foundation of the Northern side of the kabirkhana, the fragments of walls dating from the XII century were found. They are built of burnt bricks in a checkered pattern, and they have facing in the form of flowers. The fact that the fragments of the very first walls were found at the North side, and the South-West corner lies inside the walls, indicates that the first building was located slightly apart from the tomb of Ahmed Yasawi and performed the function of not the burial vault, but the place of visits by the pilgrims. This information shows that the Northern portal used to be a place for visits and was outside. This idea is confirmed by the words of Fazlullah ibn Ruzbihan Isfahani, who arrived here in 1509 (914) with a pilgrimage mission together with Sheibani Khan: "Having put on himself the ihram of worshipping the grave of the Holy Khoja and answering" I obey" the God's call, he (Sheibani Khan - Auth.) made a (ritual) detour around that kaaba from a pure heart ... Outside of the domed building, on the edge of the Western (Northern) sufa, which is located at the threshold of the grave, he gave the honor sitting down, and the readers of the words of God began to read decently reciting" (Fazlallah ibn Ruzbihan Isfahani 1976: 142).

The entire architectural composition of kabirkhana is located on the central axis of the building, which indicates that the tomb performed an important ideological role. For example, in the temples it is an altar, in palaces – a throne, and at the Turkic-Mongolian peoples this place was called "tore". In the monastery of the Sufis, this place is given to the grave of the sheikh, the spiritual leader of the religious community. The fact that Emir Timur was building the mausoleum just above the tomb of Ahmed Yasawi is confirmed by the inscriptions on the cauldron and the doors of the tomb (Akhmerov 1886.). Among the Eastern peoples, the discipline formed in the structural relations between members of the family, clan, tribe and military formations, and the order of state leadership became not just a tradition, but the way of thinking. This principle is reflected in the Qur'an, where it is said that people fall into three groups in the afterlife: prophets "who deserve trust" are "among the first", righteous on the right side and sinners on the left side (Koran 1963 : 329). Taking this principle into account, a group of premises adjacent to the kabirkhana (the mosque and large aksaray) was given special significance. So, the kitchen and the well are located at the feet of the sheikh. To the right of the kabirkhana there is the mosque, library, kitchen, and to the left there is the large aksarai, small aksarai and the well. That is, the priority is given to the right side. To the right of the kabirkhana there is the third most important place of the monument – the mosque (figure 5).



Figure 1 – Mausoleum of Khoja Ahmed Yasawi. South side



Figure 2 – Mausoleum of Khoja Ahmed Yasawi. South-East side



Figure 3 – Mausoleum of Khoja Ahmed Yasawi. North-East side

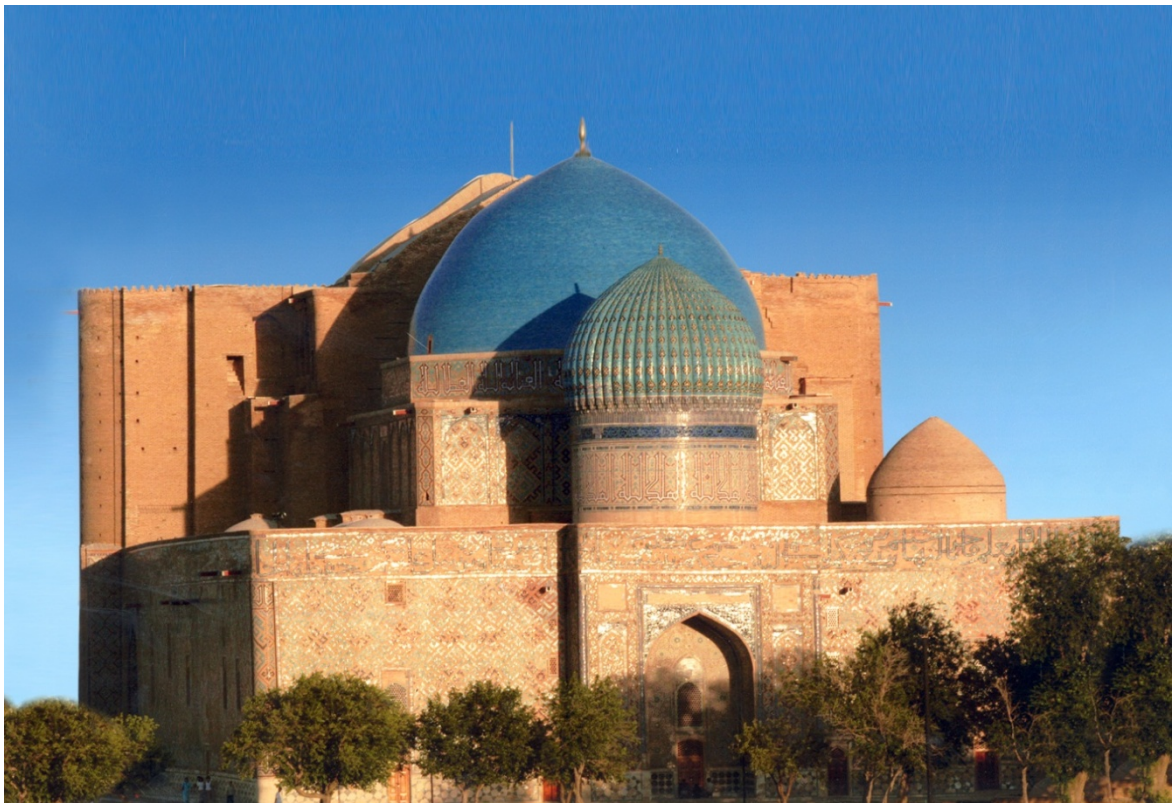


Figure 4 – Mausoleum of Khoja Ahmed Yasawi. The North-East side

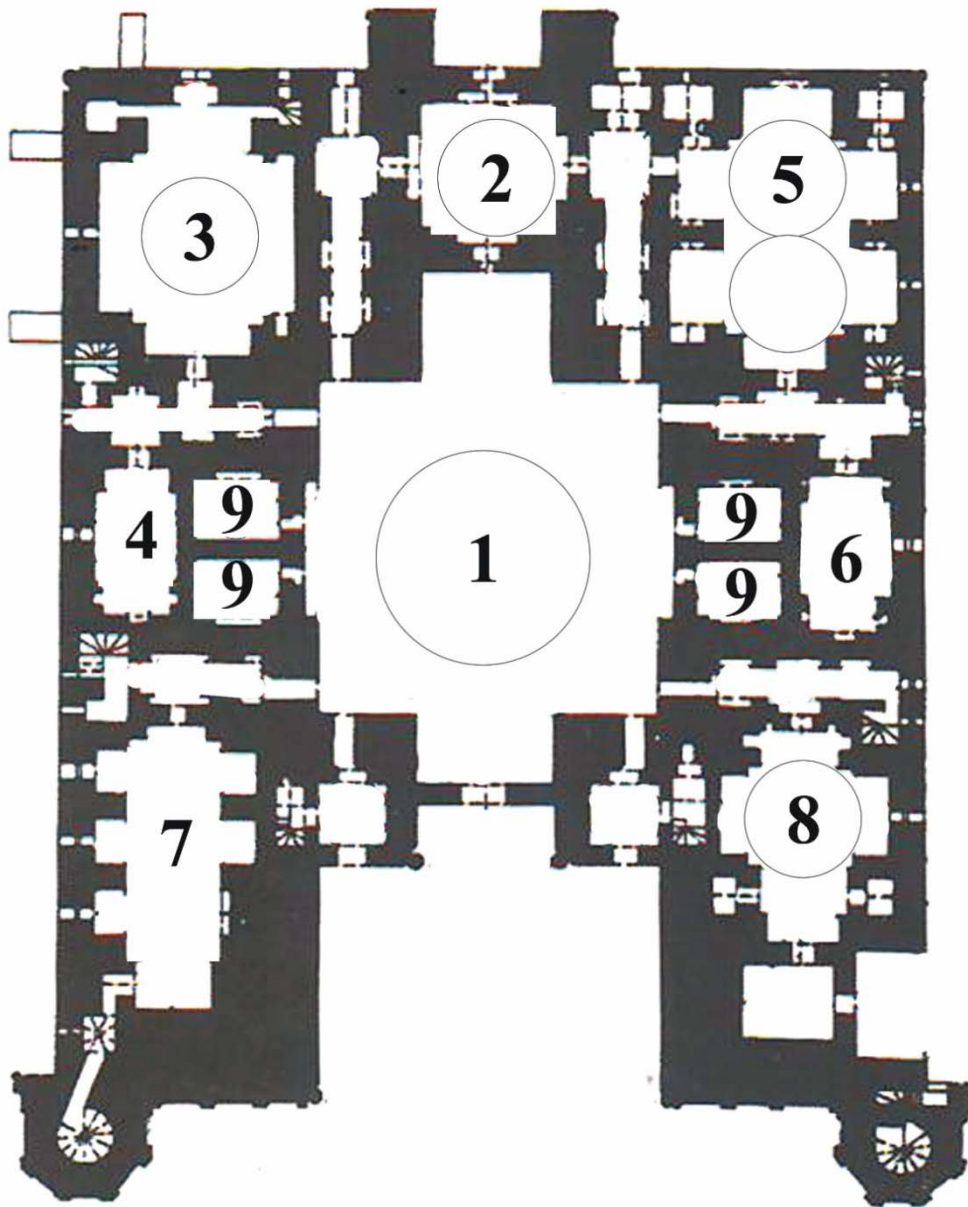


Figure 5 – Plan of the 1st floor:

1 - zhamagatkhana; 2 - tomb; 3 - mosque; 4 - kitaphana (library); 5 - large aksaray;
6 - small aksaray; 7 - askhana (kitchen); 8 - kudukhana (well); 9 - hujras (cells)

In the drawing-scheme of 1905 this room is called a small mosque. (Materials of the expedition of the Russian Committee for the Study of Central and Eastern Asia, sent in 1905 to Turkestan for taking archaeological measurements of the mausoleum of Khoja Ahmed Yasawi and its details. - State Hermitage. Department of the East., Inv. No. No.K-Y-375.). However, in the building there are no other premises called the mosque. Therefore, it would be wrong to call a general hall a mosque because there is no mihrab – a niche in the wall of the mosque that shows the direction to the Sacred Mecca, and therefore this room can not be a mosque.

The mosque is one of the most decorated halls of the building. On the walls, 11.5 m high and 2.3 m thick, there are niches. Above, the room is covered with a dome with several columns. On the Western wall, more precisely in the South-East, a mihrab is installed (Figure 8), it decorated with facing tiles with embossing using epigraphy. Just like in the kabirkhana, the floor of the room is covered with green ceramic tiles. The mosque is decorated with fragments of wall inscriptions more than other rooms. At the



Figure 6 – Kazan located in zhamagatkhana (public hall)



Figure 7 – Tomb



Figure 8 – Mihrab

same time, this is one of the lightest rooms in the building. In addition to two large windows in the niches there are small gaps, the rays from which are reflected on the facing tile and give the dome a unique colorful appearance. A direct corridor links the mosque and the library. This room was called a library in the 1905 drawing diagram.

The fact that the room still has old books, shows that it has not lost its functional purpose. There are two manuscript Qur'ans, one of which dates back to the 12th century, and the other to the 17th century. In addition, there is a Waqf letter, specially written by Emir Timur for this monument (Divaeu, 1901.) This and other letters and documents were thoroughly studied by the staff of the Academy of Sciences of the Kazakh SSR in 1978.

The library is located to the South of the mosque. Its dimensions are 4.5x5.2 m. It is slightly widened due to two niches, 6 m high. On the balconies located above the niches, you can go through the corridor at the second floor, directed from North to South. The room is closed by a system of hexagonal shield-



Figure 9 – Well

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The work on decorating the premises was completed only in zhamagatkhana, kabirkhana and mosque, whereas in the libraries these works were practically not carried out. However, apparently, it was assumed that other rooms were planned to decorate.

In accordance with its function, other premises were located to the left of the Karsharkhana, among which the large aksaray (hall for solemn events). Until now, the function of this room, as well as the room, located next to it – a small aksaray, is not quite clear. The tombstones installed in these two rooms with simple inscriptions (Figure 5) make it clear that they were tombs for khans and rulers. (Barthold 1963: 183). The study of the inscriptions on the plates showed that none of them was erected during the construction of the mausoleum (Akhmerov 1886.). The tombstones of Abulkhair Khan (died in 1468),

Rabiya Sultan Begim (died in 1485), Yessim Khan (died in 1797), Abylai-Khan (died in 1781) have no relation to the inner parts of the mausoleum. As you know, the grave of Khan Abulkhair is located not far from Sygnak. Fazlallah ibn Ruzbihan writes about this as follows: "the safe and sound (Sheibani Khan) settled down with the august entourage in the town of Sygnak ... In the morning of the day of sacrifice, his high-ranking khan's majesty deigned to perform the obligatory religious ceremonies at the radiant grave of his majesty, the late Abul Khair -Khan "(Fazlallah ibn Ruzbihan Isfahani 1976: 139). The mausoleum of the granddaughter of Emir Timur and the wife of Khan Abulkhair, Rabia Sultan Begim, is built in Turkistan, 60 meters from the mausoleum of Ahmed Yasawi. Near the necropolis there are the graves of Khan Zhangir (died in 1652), Yessim Khan (died in 1797), Ablai Khan (died in 1781). However, after the tombstones fell, they were transferred inside the mausoleum. It is known that the grave of Rabia Sultan Begim was preserved until 1895 (Semenov 1926: 130), and the grave of Khan Abulkhair (the Blue Mausoleum) lasted until the beginning of the 20th century (Castagne 1911: 58). It is safe to say that almost all the gravestones were moved inside the monument later. According to the plan of 1905, out of 20 plates only 3 were in the Western half of a large aksaray, the rest were distributed in the corridor connecting the Karsharkhan and the mosque, and in the zhamagatkhana. In the same plan, there were no tombstones in the small aksaray, so there is no evidence that inside the monument there was a special room that fulfilled the function of the khans tomb.

Further, it is established that this room was intended for different conventions, gatherings and meetings. During the construction of the monument, Emir Timur was here for some time and spent his time in the Mausoleum of Tuman-aka, where he solved various state affairs and exercised judicial power, as there is reliable information about it (Barthold 1963: 183). Thus, Emir Timur adhered to the Turkic-Mongolian tradition to solve "... various inter-tribal conflicts, tensions and emergencies" next to the grave of the great man (Castagne 1911: 58). This suggests that establishing a "peace" next to the kabirykhana's premise is a reflection of the worldview principle, originating in ancient times. The notion that the spirit of the deceased takes care of the living is often expressed in the inscriptions on the graves of the saints: "When you are in desperation because of (contemporary) circumstances, seek help from those lying in the graves" (Barthold 1963: 116), and this notion was widely adopted and worded in the Sufi schools. The presence of a room that served as an aksaray (meeting room) completely coincides with Sufi beliefs.

The fact that these rooms were used for meeting guests and settlement of various importance questions, is confirmed by Fazlallah ibn Ruzbihan (he writes about it during his visit to Turkestan in 1509): "... in that sacred monastery of the saints and the abode of the world of friends, where I had to stop ... , shaykh al-Islam Shaikh Shamsaddin Muhammad Mahim-shaikh, a descendant of Ahmed Yasavi, read to him the book of Imam Muhia as-sunna al-Bagavi "Luminaries". Sheikh was listened by his disciples, ulama, mufti of the Turkestan region, travelers and people living at the mazar". "... For twenty brilliant days, I was honored to be in the neighborhood of this soul-raising place, in solitary prayer and a pious conversation in the congregation where I taught and studied myself, completely giving up everything else" (Fazlullah ibn Ruzbihan Isfahani 1976: 140-141).

Along with this, the functional plan-drawing of the room shows its civic orientation. This is a simple two-storey hall with walls 6.2 x 10.2 m, it has two doors, one leads to kabirkhana, and other one - to the small aksaray. The walls have six arches their size is 4x2.5 m and the height is 7 m. At walls there are seat places. On the walls, at the height of the doors, there are niches that serve as shelves. On the Southern arch the dimensions of these niches are 1.5x1.5 m, and they are slightly larger than the others. They were intended for large objects and things.

On the North-East side there is an utility room. In the South, on the sides of the front door there are two stoves. Large aksaray is intended for long-term residence of guests. This proves that the room could not be a burial vault for the khans. Behind the niche there is a corridor (after the separation of rooms), which is a natural extension of the North-Eastern cell and the small aksaray. It leads to the second floor. The hall is covered with two domed arches, and on its North and East facades there are three large windows. In addition, lighting is carried out through small holes. Decoration works in the room were not conducted.

A small aksaray is located behind the corridor (Figure 5). It can be assumed that this room was intended for selected, most respected guests, or served as a chancery in the conference room. The dimensions of the room are 4.5x5.2 m, it is slightly enlarged by the niche at the entrance, 4x1.5 m size and the

niche opposite the entrance 3.5x2 m size. Behind the niches there are balconies of the second floor. The overlapping of the hall repeats the overlapping of the library.

In the South-Eastern part of the monument there is a kitchen in the form of a refectory. The function of this room is described in the seventh paragraph of the document: "Every week on Mondays and Fridays from two and a half batman (batman is a measure of weight, varying depending on the place and time in the range from 8 to 16 poods (Masson 1930) of wheat and two batman of meat, with the right amount of salt and the necessary firewood, to prepare a dinner of "halim Aba" in the building of the greatest sultan of the saints Azret Sultan, let Allah illumine his soul, for the Karia (readers who learned the Holy Qur'an by heart), for those who make "dhikr", i.e. glorifying the name of Allah the Creator, as well as the local poor, infirm people, orphans and moussafites. Also, about 100 batman of wheat, turned into flour, are to be consumed daily for baking bread, for feeding the aforesaid feeble and poor people "(Divaev, 1901). The feast in honor of the deceased was widely spread among the Turks. This ritual has survived among the peoples of Central Asia, from the ancient times leading the nomadic way of life.

For example, in Strabo's work "Geography" it is said that among the Massagets "the most honorable death was death from old age, after the death of a man they slaughter a lamb and give food" (Ancient authors about Central Asia 1940: 22). The cult of ancestral worship, which played one of the main roles in the belief system of the ancient steppe Turks, retained its significance among the Kazakhs after the spread of Islam. According to the ancient Türkic beliefs, the spirit is eternal. After the spirit leaves the body, death enters into it, that is why people worship great people, read prayers in honor of their ancestors and sacrifice. Respect for an ancestor is one of the manifestations of faith in the "right of the fathers". Asian Huns, Tabgashi and Turks made sacrifices to the spirits of the fathers near sacred caves, and all memories related to their ancestors were considered sacred [Kafesoglu 1989: 291]. According to Herodotus exactly the same tradition existed among the Isedones (Ancient authors about Central Asia 1940: 19-20). The tradition to give food near the burial place, which came from ancient tribes, found its continuation in Sufism, which explains to us the presence and functions of the kitchen located inside the mausoleum.

The kitchen is a long hall 6.2 x 12 m. The hall is slightly enlarged with help of niches in the walls. The height of the niches is 6 m. An arched corridor passes over the niches at the top of the hall. The ceiling of the kitchen was replaced during the repair work of 1910 (Tuyakbaeva, Proskurin 1985: 68-69). Entrance to the kitchen is arranged through the Northern part of the corridor. During the restoration work behind the tower of the Western facade there was found a knocked out hole, which was supposedly the second entry point to the kitchen. The hall is illuminated through the windows at the first and second floors at the West side. Works on the decoration of the kitchen were not conducted. Just like the lavatory found in the area of the building's Western facade during the excavation in 1958, the warehouse for storing firewood, wheat, and the oven were located in the monument's outer zone. The placement of two furnaces with pipes here shows the subsequent functions of this room.

In the South-Eastern part of the building there is a well (Figure 8). It can be accessed from the Northern corridor. The height of the dome is 16 m, the length of the walls is 6.3 m, the hall is like a plus sign. On the walls there are niches measuring 4.5x2 m and an arch measuring 4.5x3 and 3.5x2 m. In the Southern niche of the room there are two economy premises (1.8x3 m). On the South axis of the hall there is a well in the form of a ring with a diameter of 0.8 m. According to the data of 1905, the water was at the depth of 3.5 m.

The first information about the well belongs to the sixteenth century. Fazlallah ibn Ruzbihan Isfahani, after visiting the monument to Ahmed Yasawi, wrote: "... and its deep well is the beginning of the Salsabil source, which allows to taste a rest drink to the people wandering in the valley of fatigue" (Fazlallah ibn Ruzbihan Isfahani 1976: 141). In addition, the presence of well can be understood from Point 5 of the letter issued by Emir Timur: "With this noble grave there must be two people working as water-carriers and sweepers appointed from local residents, and these people must be able to perform this work impeccably and without fault, being there irretrievably and taking care of their business "(Divaev, 1901.). Thus, the well supplied the kitchen and provided the drinking water for kazan, which was in the center of the zhamagatkhana – the public hall. The presence of water source in the mausoleum was a vital necessity for the public functioning of all its premises.

So, we know the reason why there was a need to dig a well inside the building. If we turn to the worldview aspect of this fact, the presence of a well here is not accidental. Khoja Ahmed Yasawi, in his

"Hikmets", calls Saint Khyzr his father (Wisdom of Hazrat-Sultan Arifin-Khoja Ahmed-Yasawi.) - Collection of materials for statistics of the Syrdarya region, 1856.) V.V. Barthold, in the legend of Khizir, describes him as follows: "In Sufi theology, Khyzr is the ruler of water and the patron of culture" (Barthold 1963: 115-116). The pre-Islamic beliefs of the Turks, connected with water and land, originate in antiquity. As evidence, one can give an example of the fact that the Saka tribes had a tradition of burying the dead near rivers, canals or springs (Pantusov 1897.), while the Kazakhs had graves "on the ground ... next to the water" (Castagne 1911: 78). The concept of water as a source of life is connected with the human spirit, existing in the Islamic-Sufi school, it had a direct impact on the color gamut of the architecture of the 10th-12th century, and, having lost its significance for a short time, it was revived again after the Sufi school acquired state significance in the period of Timur's reign. Therefore, blue color, according to V.L. Voronina, first appeared in the architecture of Central Asia and the Far East on the outer parts of the building structures as an ornament, showing a stylized image of the boat (Voronina 1977: 90).

Speaking about the historical and worldview factor in the art of Timur's period, which reveals the revival of pagan images and signs, it should be noted that the appearance of these motifs under Timur is a natural phenomenon, since the clan he originated from embraced the Islam quite late, only shortly before the birth of Timur.

Conclusion. The monument of Khoja Ahmed Yasawi built on the orders of Emir Timur, but not completed, has all the characteristics of its own and the earlier period. Here, the synthesis of ancient Turkic-Islamic traditions and Iranian architecture was manifested.

Having studied the architectural plan and functional composition of the monument to Khoja Ahmed Yasawi, we have an opportunity to make a conclusion about it, as a cultural, spiritual and religious complex of the Sufi school. In this structure, there is a direct relationship between Islamic Sufi concepts and pre-Islamic religious beliefs, which went on to coexist continuously in the life of nomadic tribes. The concepts specified by us, strongly influenced the formation of architectural principles of monuments during the period of Emir Timur's reign, and this proves that the ideological aspect was one of the main factors reflected in the architecture of that period. Thus, there arises the need for an objective examination of the architectural art and artistic works of Central Asia of that period. First of all, this is very important for the restoration and decoration of monuments, because the art of a certain period, we can say, reflects the worldview and philosophy of this period.

While Khoja Ahmed Yasawi, through his works and pupils, made conditions for the spread of Sufism among the Turkic peoples of Kazakhstan and Central Asia, Turkey and the Caucasus, we can say with certainty that the monument built in his honor had a strong influence on preserving the features of the traditional worldview and philosophy in the process of spreading his teachings.

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АХМЕТ ЯСАУИ ЕСКЕРТКІШІ ФУНКЦИОНАЛДЫҚ-ЖОСПАРЛЫ ҚҰРЫЛЫМЫНЫҢ ТАРИХИ-ДҮНИЕТАНЫМДЫҚ НЕГІЗДЕРІ

Аннотация. Қазақстанның Түркістан қаласында Қожа Ахмет Ясауи ескерткіш ғимараты бар. Мавзолей бүкіл шығысқа аты белгілі көне түркі ақыны, суфизмді уағыздаушы Ахмет Ясауи бейітінің үстіне XIV ғасырдың соңында Әмір Темір тарапынан тұрғызылған сәулет өнерінің көрнекті ескерткіші болып табылады. Бүгінгі күнге дейін көптеген зерттеушілер ғимараттың функционалдық қызметі туралы әртүрлі пікірлер білдірді. Құрылыс жоспары, безендірілуі, бөлмелер қызметі дәстүрлі түркілік дүниетанымға негізделген йасауи сопылық бағытының ерекшелігін көрсетеді. Бұл мақалада ғимараттың жоспары, бөлмелерінің орналасу реті, сонымен қатар, архитектуралық функционалдық қызметтері мен тарихи дүниетанымдық негіздері қарастырылады. Сондықтан, жеткілікті түрде зерттелмеген ғимарат бөлмелерінің функциялары мен атаулары ислам діні Орта Азия халықтары арасына таралғанға дейінгі діни сенімдер және исламдық түсі-

ніктермен сабақтастықта талданады. Дүниетанымдық түсініктердің темірлік кезең архитектурасында бейне түзуші фактор болғандығы дәлелденеді.

Түйін сөздер: Ахмет Ясауи ескерткіші, Қазақстан, Түркістан, сәулет өнері, бөлме, функция, дүниетаным.

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ИСТОРИКО-МИРОВОЗРЕНЧЕСКИЕ ОСНОВЫ ФУНКЦИОНАЛЬНО-ПЛАНИРОВОЧНОЙ СТРУКТУРЫ МАВЗОЛЕЯ АХМЕДА ЯСАВИ

Аннотация. В Казахстане, в городе Туркестан находится Мавзолей Ходжи Ахмеда Ясави. Мавзолей является ярким примером средневековых памятников, который построен над могилой тюркского поэта и суфийского проповедника Ахмеда Ясави в конце XIV в. по приказу эмира Тимура. До сегодняшнего дня многими исследователями были выдвинуты разные идеи касательно мавзолея. План, функции помещений, украшения и декор строения показывают особенности суфийского тариката Ясавия, основанного на традиционном тюркском мировоззрении. В данной статье будут рассмотрены историко-мировоззренческие основы и функциональное назначение плана и архитектуры, порядка расположения помещений мавзолея. Помимо этого, проводится анализ недостаточно исследованных функций и наименований помещений здания, а также их преемственность с точки зрения доисламских религиозных верований среднеазиатских народов и концепции ислама. Приводятся доказательства того, что мировоззренческие понятия указанного периода являются фактором, отобразившимся в архитектуре эпохи средневековья.

Ключевые слова: Мавзолей Ходжи Ахмеда Ясави, Казахстан, Туркестан, Архитектура мавзолея, Помещение, Функция, Мировоззрение.

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