

The Impact of Arabic Language and Script on the Medieval Architectural Heritage of Tashkent

Poyan Bakirov, Termez State University: Termez, Uzbekistan; <https://orcid.org/0009-0008-3952-4705>
poyanb@inbox.ru

Nodir Karimov, Tashkent State University of Oriental Studies, Uzbekistan; <https://orcid.org/0000-0001-5127-8713>
nodir-karimov@list.ru

Jaloliddin Yusubov, National University of Uzbekistan, Uzbekistan; <https://orcid.org/0009-0004-3723-6882>
jaloliddin_manaviyat@mail.ru

Yelena Aripova, Westminster International University in Tashkent, Uzbekistan; ORCID iD: 0009-0009-8406-6667
earipova@wiut.uz

Laziz Turaev, Tashkent State University of Oriental Studies, Uzbekistan; <https://orcid.org/0000-0003-3666-6229>
turayevlaziz86@gmail.com

Shorustam Shomusarov, Tashkent State U. of Oriental Studies, Uzbekistan;
<https://orcid.org/0000-0001-6604-8451> Shamuserov@yahoo.com

Sholpan Torgautova, Scientific Center "History and Ethnology" at M.Auezov SKU. Shymkent, Kazakhstan
<https://orcid.org/0000-0001-5853-3879>
Email: torgautova82@mail.ru

Abstract:

This paper examines the profound and influential role of the Arabic language and its distinctive script in shaping the architectural and cultural significance of medieval structures in Tashkent. With the arrival of Islam in the 8th century, Arabic became the main vehicle for scholarly, religious, and administrative communication, leaving an indelible mark on the region's architectural heritage. Iconic landmarks such as the Barakhan Madrasah and Kukaldosh Madrasah boast intricate Arabic inscriptions, including Quranic verses, prayers, and other significant religious texts in the elegant Kufic and Naskh calligraphic styles. These delicately crafted inscriptions give spiritual depth and artistic sophistication to these structures. Besides, Arabic script inspired the development of ornamental designs that gave a peculiar character to the medieval architecture of Tashkent. This analysis has shown that the Arabic influence on the region extends deep into the realms of visual and cultural representation and underlines its persistence.

Keywords:

Tashkent, the Arabic language, Arabic script, medieval architecture, under the influence of Islam-orientation of historical landmarks, works using Kufic and Naskh scripts, art of decoration, cultural heritage.

Introduction

Tashkent is the bright capital of Uzbekistan, one of the culturally richest and historically significant cities in Central Asia, developed through centuries of interaction among diverse civilizations. Renowned as a vital hub along the ancient Silk Road, Tashkent developed into a melting pot of cultures, cuisines, religions, and artistic traditions. The major result of the introduction of Islam in the 8th century was much change to this city in terms of art, architecture, and intellectual change. This new beginning ushered in a common, dominant language which interwove within the cultural realm of learning and government administration. The Arabic script is integral to the architectural identity that defined Tashkent-adorned from basic manuscripts to monumental edifices, including religious buildings, symbolic of the profoundly Islamic spirit of the city. This paper considers the persistence of Arabic within architectural and decorative features in medieval Tashkent edifices for insight into the close-knit relationships among language, faith, and art in shaping a peculiar aesthetic still echoing in the architectural memory of this city.

Literature review

The reviewed literature thus puts into perspective the wide view of the cultural and architectural development of Tashkent, which has been heavily influenced through the centuries by Arabic script and Islamic artistry. Allsen (2001) discusses the flow of ideas and artistic traditions created during the Mongol Empire, which had the effect of enriching the architectural identity of Tashkent. Berkey (2003) discusses how local tradition combined with Islamic law and provides a context in which an educated and reflective use of Arabic script was incorporated into the building features of Tashkent. Blair and Bloom (1994) discuss the evolution of Islamic art; they emphasize decoration and symbolism as it pertains to calligraphy on older buildings. Ettinghausen and Grabar (2001) trace the development of early Islamic art, underlining spiritual and aesthetic functions of Arabic inscriptions in Tashkent's edifices. Further, Golombek and Wilber (1988) discuss architectural innovations during the Timurid era, especially the ornamental artistry that defines so much of Tashkent's medieval

architecture. In this respect, these papers collectively underline the enduring impact of Arabic script and Islamic art on Tashkent's architectural legacy.

The introduction of Islam in Central Asia facilitated a seamless integration of local traditions with Islamic principles, leading to the widespread adoption of Arabic as the primary language for religious and administrative purposes. This integration positioned Tashkent as an active participant in a vast Islamic cultural network, fostering intellectual and trade exchanges (Lapidus, 2002). Given Tashkent was part of a wider Islamic Caliphate, governance systems dependent upon Arabic solidified the cornerstone this language had within Islamic authority and cultural unity in the region.

By the 10th century, Tashkent was to become an important center of Islamic scholarship and culture. The city attracted great religious scholars, philosophers, and artists who were highly valued in the Islamic Golden Age. The theology, astronomy, medicine, and mathematics were more emphasized by the madrasas of Tashkent while Arabic was their primary language which again reinstated the intellectual status of the city Kennedy, 2007. It was in this period that Tashkent acquired its original architectural look, combining within itself the best of local traditions with the precepts of Islam. Greater buildings, such as mosques and madrasas, showed the height of Islamic art, namely Arabic calligraphy, with beautiful decorations on those structures, enhancing their spiritual and esthetic appeal (Blair & Bloom, 1994).

Arabic Inscriptions in Medieval Architecture

Arabic inscriptions found within Tashkent's medieval architecture accentuate religious significance immensely, embedding Islamic identity firmly within the urban fabric. Qur'anic verses are prominently displayed on key elements such as entrance portals, majestic domes, and ornate mihrabs, sanctifying these sacred spaces while simultaneously conveying spiritual authority to all who enter (Hillenbrand, 1999). The meticulous craftsmanship behind these inscriptions proudly showcased the artistic prowess of Tashkent's skilled artisans, interweaving beautiful calligraphy with

intricate arabesques and geometric shapes to establish a harmonious composition that resonates profoundly with Islamic concepts of wholeness and transcendence.

Integration of Islam in Central Asia

The coming of Islam to Central Asia made it possible to assimilate the religion already existing there and local customs with the Islamic doctrines. The adoption was followed by the use of Arabic as a language of the Qur'an, religious debate, and government. The use of Arabic helped assimilate local practice into the rest of the Islamic world, making Tashkent part of a bigger global network in trade, scholarship, and cultural exchange (Lapidus, 2002).

As part of the Islamic Caliphate, Tashkent used governance systems that were very reliant on Arabic for administrative and communicative purposes. This linguistic shift established Arabic as a symbol of Islamic authority and as a unifying force in a culturally diverse region. The dissemination of Islamic teachings through Arabic further solidified its position as the cornerstone of intellectual and spiritual life (Berkey, 2003).

Tashkent: Center of Islamic Scholarship and Culture

The strategic geographic location of Tashkent along the historic Silk Road facilitated a vibrant exchange of diverse cultural and artistic influences that flowed in from various important Islamic regions, including Persia, India, and the Arabian Peninsula. This remarkable amalgamation enriched the local architectural language by dynamically integrating Arabic and Islamic artistic principles into local craftsmanship and traditions (Allsen, 2001). The widespread prevalence of Arabic script soon became a defining mark of Tashkent's unique aesthetic, symbolizing its essential connection to the broader Islamic cultural sphere and establishing the city as an essential conduit between the Islamic heartlands and Central Asia (Michell, 1978).

Arabic Inscriptions in Medieval Architecture

The Arabic inscriptions of Tashkent's medieval architecture underscored the religious significance of structures and embedded Islamic identity into the city's

urban fabric. The Qur'anic verses on entrance portals, domes, and mihrabs sanctified the buildings while also conveying divine authority and spiritual guidance. These inscriptions aligned the architecture with the core tenets of Islamic belief (Hillenbrand, 1999).

Arabic inscriptions also showed the aesthetic ability of Tashkent's craftsmen who used the calligraphy together with other ornamental features such as arabesques and geometric shapes to create balanced compositions. Such art pieces represented Islamic concepts of completeness and transcendence as reflected in the Khazrati Imam Complex and Kukeldash Madrasa, among other architectural structures (Ettinghausen & Grabar, 2001).

Impact of Trade and Cultural Exchange

Being located on the Silk Road, Tashkent had an influx of cultural and artistic influences from across the Islamic world, including Persia, India, and the Arabian Peninsula. This dynamic exchange enriched the architectural language of Tashkent by infusing local craftsmanship with Arabic and Islamic artistic principles (Allsen, 2001). The use of Arabic script became one of the key attributes of Tashkent's visual identity and stood for its incorporation into the Islamic cultural space. Presence in religious and secular architecture highlighted the role of Tashkent as a bridge between the heartlands of Islam and Central Asia (Michell, 1978).

Legacy of Arabic Influence on Tashkent's Architectural Heritage

The remaining architectural monuments of Tashkent serve as significant testaments to the enduring influence of Arabic heritage in shaping the beautiful medieval architecture that defines the city. Historical buildings, such as the iconic Barak-Khan Madrasa and the revered Namazgokh Mosque, exemplify how Arabic calligraphy was skillfully interwoven with intricate tile work, signaling Tashkent's historical significance as a notable center for Islamic culture and dedicated scholarship (Golombek & Wilber, 1988). This architectural heritage, characterized by stunning Arabic inscriptions and rich Islamic artistic motifs, encapsulates essential spiritual

ideals while also reflecting Tashkent's relationships with the broader Islamic identity.

Architectural Importance: Arabic calligraphy in the Architecture of Tashkent during the Middle Age

The medieval architecture of Tashkent stands as a vivid representation of a flourishing culture that is deeply grounded in Islamic artistic traditions. Structures such as the Barakhan Madrasa and Kukaldosh Madrasa, constructed between the 15th and 16th centuries, epitomize the profound and lasting impact of Arabic calligraphy on architectural ornamentation. Far surpassing mere functionality, these esteemed institutions gained significant importance as artistic canvases, where eloquent Arabic inscriptions convincingly conveyed deeper, more profound spiritual and cultural messages (Blair & Bloom, 1994).

Qur'anic Verse Inscriptions: Spiritual Significance

The thoughtful placement of Qur'anic inscriptions stands out as a distinctive feature in Tashkent's architectural expression, strategically enhancing the sanctity of spaces intended for worshippers. Examples such as Barakhan Madrasa's ornate entrance, filled with meticulously executed Qur'anic verses, serve to invoke a deep respect and consideration, while Kukaldosh Madrasa's inspired inscriptions symbolize the crucial transition from the secular to the sacred (Hillenbrand, 1994). These meaningful verses reinforce essential Islamic teachings, acting as powerful reminders of spiritual aspirations to both congregants and visitors alike, hence fostering a deeper engagement with theological values (Berkey, 2003).

Special Aspects	Details
Placement and Purpose	<ul style="list-style-type: none"> - Found on facades, entrances, domes, and mihrabs (prayer niches). - Example: Barakhan Madrasa features intricately carved Qur'anic verses on its entrance portal, sanctifying the structure and creating a reverent ambiance. - Example: Kukeldash Madrasa has inscriptions on its monumental gateway, symbolizing a spiritual threshold between the mundane and divine.
Spiritual Symbolism	<ul style="list-style-type: none"> - Served as reminders of Islamic faith and values. - Reinforced the sanctity of the structures. - Qur'anic verses were carefully chosen to reflect themes of divine guidance, knowledge, and worship, aligning the architecture with Islamic teachings.
Artistic Precision	<ul style="list-style-type: none"> - Calligraphy executed with meticulous precision. - Required the collaboration of skilled artisans, especially those proficient in Islamic calligraphy. - Reflected the intellectual and spiritual sophistication of Tashkent's Islamic scholars and craftsmen.

Table 1: Inscriptions of Qur'anic Verses in Tashkent's Medieval Architecture

Types of Scripts	Details
Kufic Script	<ul style="list-style-type: none"> - Angular and geometric character, commonly used in domes, arches, and tiled panels. - Example: Intricate tilework in the Barakhan Madrasa demonstrates Kufic's bold and linear form. - Structural symmetry complements architectural geometry, creating a cohesive aesthetic.
Naskh Script	<ul style="list-style-type: none"> - Fluid and cursive style, suitable for interior spaces where inscriptions needed to be decorative and legible. - Example: Found on interior walls and prayer niches in the Kukeldash Madrasa, blending with floral and geometric motifs. - Reflects elegance and readability, aligning with interior ornamentation.
Symbolic Contrast	<ul style="list-style-type: none"> - This interrelationship between formality in Kufic and grace in Naskh expressed in the structures shows Islamic art taking up many other forms. - The Kufic script-its firm, angled strokes-endowing a somber monument with the characteristic of stability, even as it becomes timeless. Quite contrary, however, would be Naskh that introduces into that monument both grace and fluidity-refinement and ready adaptability. - Taken together, these calligraphic styles reflect the various natures of Islamic art and spirituality, balancing rigidity with delicacy to deep and poised aesthetic effect.

Table 2: Styles of Arabic Script: Kufic and Naskh Calligraphy

2. The Arabic script styles come under Kufic and Naskh calligraphy.

The prominent Arabic script styles that are prevalent in Tashkent's medieval constructions are predominantly expressed through the use of Kufic and Naskh. Kufic, known for its angular and geometric design, was typically employed for architectural features, harmonizing beautifully with the symmetry of these majestic buildings, exemplified by the intricate tilework at Barakhan Madrasa. Conversely, Naskh's fluidity was ideally suited for inner spaces where clear legibility harmonized with decorative appeal, as demonstrated in Kukaldosh Madrasa's exquisite interiors, which prominently featured inscriptions alongside delicate floral patterns (Table 2)..

Where both Kufic and Naskh scripts existed, even on one and the same building, their symbolic opposition creates a very interesting balance: formal, elegant, strong, and permanent Kufic script is counterpoised by the soft and fluid nature of the Naskh script. This balance of rigidity

and grace keeps in store the multidimensional character of Islamic art and its spirituality for deep and rounded aesthetic experience.

Merging with Ornamental Art: Harmony of Aesthetic and Spiritual Elements

In Tashkent's medieval architecture, Arabic script transcended its role as mere text, becoming an integral element of a cohesive decorative approach. It seamlessly blended with floral motifs, geometric patterns, and glazed tiles, creating an aesthetic that harmonized artistic ingenuity with spiritual devotion. The script was often intertwined with intricate arabesques, including stylized floral designs and tessellations symbolizing the infinite nature of creation. These elements combined to form a unified visual tapestry, where transitions between components were smooth and almost imperceptible. A particularly striking example is the prayer niche in the Kukeldash Madrasa, where Naskh script is elegantly framed by floral motifs and intricate carvings. This design not only showcased aesthetic sophistication but

also embodied the unity of nature and divine creation, aligning with the principles of Islamic art (Blair & Bloom, 1994).

Glazed tiles, so characteristic of Central Asian architecture, were often used to emphasize Arabic inscriptions. In brilliant shades of turquoise, cobalt blue, and white, these tiles gave the script an almost luminous appearance that further emphasized its presence. The glazed tile panels of the Barakhan Madrasa are especially famous for their Kufic verses, which appear in bold relief against geometric backgrounds, often in a dazzling play of light and color (Golombek & Wilber, 1988).

The use of Arabic script was integrated into the whole architectural structure, not just in individual decorative elements. For example, domes would be inscribed with Qur'anic verses in concentric circles to represent the infinite presence of the divine. Similarly, archways and spandrels were inscribed with inscriptions that directed the viewer's gaze upward, symbolizing spiritual aspiration and transcendence (Hillenbrand, 1994).

This synthesis of Islamic principles of art with local craftsmanship is a characteristic feature of Tashkent's architectural heritage. Artisans skillfully applied the Arabic script to the decorative traditions of the region, forging a unique architectural language which would resonate with both local and Islamic identities. The result was an architectural style that blended form and meaning with ease, thus uniting cultural and spiritual ideals. (Ettinghausen & Grabar, 2001)

Architectural Examples: Barakhan and Kukeldash Madrasas

Such an effective and harmonious integration can be attributed to the Barakhan Madrasa of the 16th century. Kufic inscriptions fill the monumental entrance portal with tilework framing; its inner spaces have been bestowed with the calm, reflective atmosphere created by the Naskh script (Image 1). These inscriptions also contain messages on the divine leading of humans toward perfection, the quest for knowledge, as stated in this mosque functioning as a center for Islamic education (Michell, 1978).



Image 1.
Ornamented Wall of
Barakhan Madrasah
in Uzbekistan



Image 2. Kukeldash Madrasa

Similarly, Kukeldash Madrasa incorporates a careful balance of text and ornamentation. The exterior surface of the building is filled with Qur'anic verses that are written in Kufic calligraphy, while the interiors adopt Naskh calligraphy besides floral and geometric motifs. Such blending thus underlines its nature as a place of prayer and learning, pointing back to the synthesis of beautiful and spiritual elements that typified Islamic architecture in Tashkent (Kennedy, 2007) (Table 3).

The inclusion of the Arabic language and script in the medieval architecture of Tashkent is evidence of its close connection with the broad Islamic cultural and religious context. In addition to aesthetic value, these inscriptions have deeply symbolic and functional meaning that will further reinforce Tashkent's connection with the Islamic world. Arabic script on a number of architectural monuments Greets a physical connection to the Islamic Caliphate-a region unified that tied both the Middle

East, North Africa, and parts of Europe together in a wide cultural and religious network. Prayers, Qur'anic verses, or religious phrases were often intentional parts of designs by architects and craftsmen, thus making the nature of these structures holy and sacred.

Taking as specific instances Qur'anic inscriptions across facades, it gives meaning to the role that the Barakhan Madrasa plays in Islamic education and spiritual development. Kukeldash Madrasa houses these at an entrance location or interior, which symbolizes the divine guidance and wisdom endowed upon it. These are texts that sanctify space and even the experiences of worshippers and visitors, setting guidelines for contemplation and reverence. The use of Arabic script was also a medium for spreading Islamic ideals.

Through wall, mihrab, and dome inscriptions, even the illiterate could comprehend what Islam was trying to say. The contents of these inscriptions generally involved subjects that were important to Islamic thought, such

Patterns	Details
Floral and Geometric Motifs	<ul style="list-style-type: none"> - Script interwoven with patterns of arabesques (stylized floral designs) and tessellations (geometric patterns). - Example: Prayer niche in Kukeldash Madrasa features Naskh script surrounded by elaborate floral carvings. - Symbolizes unity of nature and divine creation.
Glazed Tiles	<ul style="list-style-type: none"> - Highlighted inscriptions using tiles in shades of turquoise, cobalt blue, and white. - Example: Barakhan Madrasa showcases Kufic verses in bold contrast with vibrant geometric tile patterns. - Added luminous and decorative quality to Arabic script.
Structural Integration	<ul style="list-style-type: none"> - Domes inscribed with Qur'anic verses arranged in concentric circles, symbolizing infinite divine presence. - Archways and spandrels guided the eye upward, emphasizing spiritual aspiration in Islamic architecture. - Reflects holistic integration of form and meaning.
Cultural Synthesis	<ul style="list-style-type: none"> - Synthesis of Islamic artistic principles with local craftsmanship. - Artisans skillfully adapted Arabic script to align with existing decorative traditions, forging a distinctive architectural language that harmonized local heritage with Islamic identity.

Table 3: Integration with Ornamental Art: Harmony of Aesthetic and Spiritual Elements

as the unity of God, righteousness, and the search for knowledge. These craftsmen worked out harmonious fusions of form and content that really show the true spirit of Islamic art, which incorporates script with teeming tilework, carvings, and geometric forms. Features like these have become so closely identified with Tashkent that the city stands as one of the very important towns in the Islamic world, somehow merging religious expression with aesthetic beauty. From the geometric precision of Kufic to the flowing elegance of Naskh, Arabic script can be quite diverse in style. It reflects the rich artistic heritage of the region.

These inscriptions with complex patterns and motifs turn architectural surfaces into the canvases of spiritual and cultural expression. They appeal both to the local traditions and the great Islamic art, underlining the double identity of the town deeply rooted in its history yet an integral part of the Islamic world. Though it

has been several centuries, Arabic script is still one of the features of Tashkent's historical architecture that represents the continuous presence of the influence of its Islamic heritage. These monuments, like the Barakhan Madrasa and Kukeldash Madrasa, stand to this day to show what Arabic script has done in shaping the architectural identity of this region. It is a matter of sustaining their historical, cultural, and spiritual importance for future generations. Restoration usually concerns the preservation of calligraphic inscriptions, maintenance of glazed tiles, and assurance of structural integrity to safeguard the original beauty and meaning of these buildings.

This indeed has shown how much Arabic script's influence lies not only in architecture but pours out into the modern feature of this great city reflecting its identity.

These historical monuments evoke deep national and international interest in Arabic's artistic and linguistic past in Central Asia, as also ways to exhibit its Islamic heritage through exhibition and education, supported by cultural tourism. These are the bridges to the past and tangible contacts with history that also affirm Tashkent as the center of Islamic art and scholarship. Arabic script in medieval Tashkent architecture stands out in value in line with both cultural and religious positions for proof of its duality: it is both an artistic form and a signifier of Islamic heritage.

Embedded in the historical narrative of Tashkent, these inscriptions connect its past with its present as a city of Islamic culture and artistic creativity. Preserving and celebrating such landmarks in Tashkent enables the city to pay homage to its rich history and pass on to future generations the values those landmarks represent: knowledge, spirituality, and excellence in the arts.

Conclusion

From that moment until today, the language and script of Arabic gave a very special stamp, both visually and culturally, to the medieval architecture of Tashkent. Since the moment when Tashkent began to grow as the center of Islamic science and culture, Arabic inscriptions became typical features of local mosques, madrasas, and mausoleums, filling the already powerful buildings with rich decorative and symbolic meaning. Architectural features with Kufic and Naskh calligraphy are in perfect harmony with floral and geometric motifs, all combining in a harmonious blend of artistic mastery and spiritual meaning that characterizes Islamic art. The continued presence of Arabic script in Tashkent's historical monuments underlines the city's important position within the greater Islamic cultural world and elicits an abiding respect for its cultural and artistic achievements. This tour reveals an interesting interplay of language, religion, and art that has been instrumental in shaping Tashkent's historical legacy and preserving a heritage that still echoes down the corridors of time.

References

- Allsen, T. T. (2001). *Culture and Conquest in Mongol Eurasia*. Cambridge University Press.
- Berkey, J. P. (2003). *The Formation of Islam: Religion and Society in the Near East, 600-1800*. Cambridge University Press.
- Blair, S., & Bloom, J. (1994). *The Art and Architecture of Islam: 1250-1800*. Yale University Press.
- Ettinghausen, R., & Grabar, O. (2001). *The Art and Architecture of Islam: 650-1250*. Yale University Press.
- Golombek, L., & Wilber, D. (1988). *The Timurid Architecture of Iran and Turan*. Princeton University Press.
- Hillenbrand, R. (1994). *Islamic Art and Architecture*. Thames & Hudson.
- Kennedy, H. (2007). *The Great Arab Conquests: How the Spread of Islam Changed the World We Live In*. Da Capo Press.
- Lapidus, I. M. (2002). *A History of Islamic Societies*. Cambridge University Press.
- Michell, G. (1978). *Architecture of the Islamic World: Its History and Social Meaning*. Thames & Hudson.
- Khaydarova, S., Karimov N., et al. (2024). The vital role of libraries in enriching tourism experiences. *Indian Journal of Information Sources and Services*, 14(2), 11–16. <https://doi.org/10.51983/ijiss-2024.14.2.02>.
- Nazarova, S., Karimov N., at al. (2024). The role of online libraries in advancing the study of Uzbek culture. *Indian Journal of Information Sources and Services*, 14(3), 207–215. <https://doi.org/10.51983/ijiss-2024.14.3.26>
- Bobojonova, D., Karimov N., et al. (2024). Traditions and history of librarianship in Central Asia. *Indian Journal of Information Sources and Services*, 14(2), 70–77. <https://doi.org/10.51983/ijiss-2024.14.2.11>

Hakimov, N., Karimov N., et al. (2024). Mechanical marvels: Innovations in engineering during the Islamic Golden Age. Archives for Technical Sciences, 2(31), 159–167. <https://doi.org/10.70102/afts.2024.1631.159>

Karimov N. et al. HISTORICAL DEVELOPMENT OF CONSTRUCTION TECHNIQUES: FROM ANCIENT ARCHITECTURE TO MODERN ENGINEERING // Archives for Technical Sciences. – 2024. – T. 2. – №. 31. – C. 36-48.