

CULTURAL LIFE IN BUKHARA IN THE 19th CENTURY

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Abstract: The article presents scientifically analyzed information about the most important changes in the cultural life of the Bukhara region during the 19th century, especially in architecture, art, music, literature, history, religious knowledge and other areas. The small scientific novelty of the article lies in the fact that all areas are taken into account as much as possible in the analysis of the cultural life of the city of Bukhara in the 19th century.

Keywords: Central Asia, history of construction, construction styles, political processes, economic situation, cultural center, Emirate, dual style, ensemble style, social significance

Introduction The city of Bukhara in the 19th century occupies a special place as one of the largest political, economic and cultural centers of Central Asia. During this period, Bukhara was known not only as a major scientific and educational center of Islamic culture, but also as a city that preserved its own traditions and values. The historical development of Bukhara, especially the formation, development and spread of cultural life among social strata, included a complex but rich process. Although the 19th century was characterized by relative isolation for the Bukhara emirate in political terms and the primacy of spiritual forms of governance in economic terms, a unique harmony of tradition and renewal was observed in the cultural sphere.

The cultural life of the city covered several main areas: science and education, literature, the activities of religious and educational institutions, crafts and applied arts, folk oral art, theater and musical traditions, local customs and ritual culture. The study of the cultural life of Bukhara in the 19th century is one of the important directions of Central Asian historiography. A.N. Samoylovich, V.V. Bartold, A. Muhammedjonov, Rakhim Inoyatov and other historians in their research deeply covered the cultural development of Bukhara, scientific schools and traditional social structures.

In the 19th century, the population of Bukhara was divided into social classes, and the role of each class in cultural life was different. The Amir's palace, the clergy, scholars, merchants, artisans and ordinary city dwellers had their own cultural activities. The Registan Square, the center of the city, cultural life in the bazaars, literary conversations in teahouses, scientific discussions in the madrasah cells further diversified the cultural manifestations of Bukhara.

As Bartold noted, by the 19th century, the urban space of Bukhara “continued to exist as a religious and educational center, preserving its ancient appearance” (Bartold, 1927). The daily life of the population was closely connected with religious ceremonies, rituals, and traditional customs, which directly influenced the cultural image of the city.

Bukhara was one of the oldest centers of knowledge in the Islamic world, and it retained this position in the 19th century. More than 200 mosques and dozens of madrasahs operated in the

city. Among them, the Mir Arab, Abdullakhan, Modarikhhan, and Kokaldash madrasahs were distinguished by their educational system, the composition of scholars, and the educational system.

One of the prominent scholars who worked in Bukhara during this period, Mulla Muhammad Sharif, as well as religious figures such as Sheikhul Islam Siddiqkhan and Mufti Abdulkadir Bukhari, made a great contribution to the development of the educational process. V.V. Bartold notes that, along with the strict traditionalism of the Bukhara madrasahs, scientific discussions among scholars became an important part of cultural life.

In the 19th century, literary life in Bukhara was extremely active. Literary gatherings, poets' circles, literary conversations in teahouses were an integral part of the city's culture. Literary works were often aimed at glorifying mystical content, spiritual perfection, moral purity, and human qualities, and the works of such scholars as Navoi, Jomi, Bedil, and Mashrab were widely read. Historical sources also note that the Bedilkhanate traditions continued in the Bukhara literary environment. A large part of the population was engaged in crafts, and this area was one of the most important elements of cultural life. The names of famous Bukhara masters - goldsmith Usto Tokhtasin, potter Shirinkul, and woodcarver Usto Eshon Tajiddin - gained fame. Oral folklore formed the main layer of the culture of Bukhara in the 19th century. Songs, epics, tales, proverbs, and sayings were widely used in everyday life. Epics such as "Alpomish", "Gorugli", and "Kuntugmish" were widespread and were sung by Bakhshis. Ceremonies such as weddings, sunnat weddings, Navruz, and holidays were held according to their own customs, and these processes featured music, dance, and theater. The madrasah system played a central role in the cultural life of Bukhara in the 19th century. They performed the function of not only providing religious education, but also ensuring the social and spiritual stability of society. Madrasahs were located in different neighborhoods of the city and functioned as unifying institutions consisting of teachers - mudarris - and students. In madrasahs, there was constant scientific dialogue between students and scholars. Religious subjects - jurisprudence, tafsir, hadith, and aqeedah - were taught, while mathematics and secular subjects gradually began to be included in the curriculum. For example, in the Mir Arab madrasah, along with the Arabic language and jurisprudence, history, logic, rhetoric, and arithmetic were also taught. The social role of madrasahs in society was also important: through them, officials, merchants, and ordinary city dwellers received moral and cultural education along with religious knowledge. Therefore, the Bukhara madrasahs became the central institution of the city's culture. In the 19th century, there were prominent scholars in Bukhara who contributed to the development of science and enlightenment. The most famous of them are the following: Ahmad Donish put forward ideas on state administration, social reforms, and the modernization of the education system. His work "Navodir ul-vaqoe'" is an important source of life in Bukhara in the 19th century. Ahmad Donish's theoretical works and observations were of considerable importance in illuminating the social and cultural problems of the emirate.

Mulla Muhammad Sharif widely promoted knowledge in the field of tafsir and fiqh, and was also engaged in spiritual education of students.

Siddiqkhan Sheikhul Islam expanded his religious and educational activities to various strata of the city, organized regular scientific meetings in madrasahs. These scholars made a great contribution to cultural life not only from a religious point of view, but also from a scientific and educational perspective. Through them, scientific thinking developed in the city, and critical thinking and a creative approach were formed among students. In the literary

environment of Bukhara in the 19th century, there were two main trends: classical poetry and enlightening-satirical poetry. The tradition of classical poetry continued the legacy of the Navoi, Jami and Mashrab schools. The works of poets of this period included moral perfection, mystical philosophy, and social issues. Literary gatherings, in the form of “majlis ul-udabo”, were held in madrasas, palaces and merchant houses. These gatherings were an important part of the city’s culture, providing an exchange of ideas between scholars, poets and ordinary citizens.

19th century Bukhara was famous for its bookmaking and calligraphy. Copies of the Quran, religious and literary works were written in elegant script. The decoration of manuscripts, work with colored patterns and binding were also developed. Among the famous calligraphers were Usto Tokhtasin, Shirinkul and Usto Eshon Tajiddin. Libraries were another center of the city’s culture, where religious, scientific and literary works were collected. The palace libraries and the libraries of famous madrasas played an important role in preserving and disseminating the city’s scientific heritage.

Bukhara in the 19th century was one of the leading cities in Central Asia in terms of crafts. Crafts were formed not only as an economic activity, but also as an integral part of the city's culture. Many craftsmen worked in the city's bazaars: jewelry, pottery, coppersmithing, textiles, carpet weaving, woodcarving and painting were widespread.

Jewelry was considered the highest form of Bukhara craftsmanship. Gold and silver products were sold not only in domestic markets, but also abroad. Among the famous goldsmiths, the names of Usto Tokhtasin and Shirinkul are mentioned in historical sources.

Pottery and coppersmithing were important industries for the export of Bukhara products. Among coppersmiths, items used in everyday life, such as teapots, plates, and kumgans, were decorated with high art.

Carpets and silk weaving were also a rich source of the city's culture. Bukhara carpets are famous for their intricate patterns and colorfulness, which were exported not only to the local population, but also abroad. Silk fabrics were widely used as clothing for the palace and wealthy merchant families.

Bukhara's musical culture reached its peak in the 19th century. The art of shashmaqom developed in Bukhara and was widely used at palace ceremonies, weddings and holidays. Shashmaqom consists of six main maqoms: Buzruk, Rost, Nav, Dugoh, Segoh, Iraq, and each of them had its own rhythm and melody. Famous hafiz - Domla Halim, Jurabek, Shodi Maqsud - went down in history with their style and skill in performing shashmaqom.

In addition, oral folk art was also very widely developed. Epics, fairy tales, songs and proverbs were an integral part of everyday life. Epics such as “Alpomish”, “Goroglu”, “Kuntugmish” performed by the Bakhshis were widely spread in cities and villages.

The architecture of Bukhara in the 19th century developed on the basis of its traditional Eastern school. The central part of the city, especially the Registan, Ark Castle, Labihavuz complex and Chor Minor ensembles, were the central objects of cultural life. Ark Castle functioned as the center of power. It housed the emir’s palace, administrative buildings and military troops. Labihavuz complex was the center for cultural and scientific meetings, trade, pilgrimages and festive ceremonies. Chor Minor is a unique symbol of Bukhara’s architectural traditions and is valued as an ornament of the city’s cultural appearance. Workshops and trade buildings in the

city's bazaars also became centers of cultural activity. The combination of trade and crafts enriched the social and cultural environment of the city.

After 1868, the Bukhara Emirate came under the Russian protectorate. During this period, significant changes occurred in the cultural life of the city: under the influence of Russia, interest in secular sciences increased; New technologies, printing houses and trade facilities contributed to the cultural and economic development of the city; Some officials and intellectuals tried to study scientific and technical innovations of Russia and Europe. The reforms, cultural and scientific innovations put forward by Ahmad Donish and his students later laid the foundation for the formation of the Jadid movement.

The cultural life of Bukhara in the 19th century consisted of complex and rich processes, in which crafts, music, literature, architecture and folk art were harmoniously combined. Under the influence of external political forces and Russia, a cultural transformation took place. This period created the main historical foundation for the cultural development of Bukhara in subsequent centuries.

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**JOURNAL OF
MULTIDISCIPLINARY
SCIENCES AND INNOVATIONS**

VOLUME 04, ISSUE 10
MONTHLY JOURNALS



ISSN NUMBER: 2751-4390

IMPACT FACTOR: 9,08

RIVOJLANISH TAHLILI ONLAYN ILMIY JURNALI, 3(9), 1–5. Retrieved from
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