

## THE EXPRESSION OF SUFI IDEAS THROUGH THE POMEGRANATE SYMBOL IN THE ARCHITECTURE OF THE TAJ MAHAL

*Saipova Madina Saydakhbor qizi  
is dotsent of the "Architecture and digital technologies"  
department of Tashkent International University of  
Management and Technology, doctor of philosophy and architectural sciences.*

### Аннотация

Ушбу мақолада Тожмаҳал гумбазнинг тепасида анор тасвири, анор илоҳий муҳаббат рамзда қўйилганлиги, дунёдаги бирортаҳам мақбара тепасига анор қўйилмаганлиги, Шоҳжаҳон ушбу мақбарарада анорни тасвирланишини сабаби нимада эканлиги? Илоҳий муҳаббатга эришган малика ётганлигига ишора қилганлиги хақида баён этилади.

### Резюме

В этой статье объясняется, почему купол Тадж-Махала украшен гранатом, почему он символизирует божественную любовь, почему ни в одном другом мавзолее мира нет граната и почему Шах-Джахан поместил гранат на этот мавзолей, чтобы показать, что там покоится саритса, достигшая божественной любви.

### Annotation

This article explains why the Taj Mahal dome is adorned with a pomegranate, why it symbolizes divine love, why no other mausoleum in the world has a pomegranate, and why Shah Jahan placed a pomegranate on this mausoleum to indicate that a queen who had attained divine love was lying there.

**Калит сўзлар:** Анор, илоҳий муҳаббат рамзи, колорит, масжид, меҳмонхона, симметрик, анъаналар, астрономик қисмлар, эпиграфика, пештоқ, гулдаста, архитектура, ғоя, работ, рамз, тимсол, Тожмаҳал, нақш, хона, мовий ранг, мантиқ, геометрик безак.

**Ключевые слова:** Гранат, символ божественной любви, свет, мечет, отел, симметричный, традиция, астрономические элементы, эпиграфический, пештоқ, букет, архитектура, идея, работ, символ, эмблема, Тадж-Махал, узор, комната, синий свет, логика, геометрический орнамент.

**Keywords:** Pomegranate, symbol of divine love, color, mosque, hotel, symmetrical, tradition, astronomical parts, epigraphic, peshtoq, bouquet, architecture, idea, rabot, symbol, emblem, Tajmahal, pattern, room, blue color, logic, geometric ornament.

The Taj Mahal complex occupies a special place in the world architectural heritage not only for its delicate architectural solution and perfect composition, but also for its deep symbolic and spiritual content. This unique monument is a vivid example of the harmonious combination of Eastern architecture, Islamic art and Sufi philosophy. Each pattern, geometric shape and plant-like ornament used in the decoration of the Taj Mahal expresses a certain spiritual idea, inviting a person to comprehend inner meanings through external beauty (Fig. 1).



Image 1. Taken from the Behram Pasha Mosque in Diyarbakir.

In Sufi teachings, symbols of nature are of particular importance, expressing divine truth, the eternity of life, and the perfection of the human spirit. One such symbol is the pomegranate. In the Sufi tradition, the pomegranate is interpreted as a symbol of the harmony of unity and plurality, blessing, spiritual perfection, and divine love. Its multiplicity and integral form symbolically reflect the idea of divine unity, that is, the concept of "wahdat ul-wujud."

The pomegranate-like motifs and plant ornaments found in the architectural decorations of the Taj Mahal are not accidental, but appear as spiritual signs expressing Sufi ideas. Through these symbols, the ideas of love, loyalty, eternal life, and divine beauty are elevated to the level of architectural images. In this respect, Taji Mahal is interpreted not only as a monument of love, but also as a Sufi architectural space with deep mystical and spiritual meanings.

The works created by architects are magnificent and in this sense they have brought the treasury of knowledge about the subtlety of the Spirit from centuries to centuries. In each element of the architectural complexes created by the masters of the ancient times, the idea of

connections in the eternal system of Earth-Man-Being resonates. Because any harmony deprived of internal strength and rhythmic basis loses its logical force. Just as there is no meaningless word, there is no meaningless pattern.

The motif of pomegranate and pomegranate was widely used in the architecture of the 19th-20th centuries. The image of pomegranate is also often found in medieval pottery. The seeds (fruit) inside the pomegranate symbolized fertility, and the images of pomegranate and tulips symbolized the awakening of nature, spring.

The image of fruits is one of the most widespread themes in Islamic art, often found in architectural decoration, miniatures, carpets, wood, marble carving, coppersmithing, ganch carving, embroidery, jewelry, and paintings. This theme, widespread in the art of the Middle and Near East, has its roots in ancient history. This seemingly simple image has acquired a certain significance in each era, expressing complex worldviews.

The pomegranate consists of two parts: the body and the crown. The body of the pomegranate symbolizes the world, while the red seeds inside represent the fertility of humans. The inner layers represent the purity of the human modesty. The crown indicates the greatness

of humans. According to legends, the pomegranate is a symbol of paradise. Because it is said that a single seed inside the pomegranate is the fruit of paradise. If we think philosophically, it means that only a small part of the people in the world are in paradise. In India, the pomegranate is used as a symbol of divine love. Why is the pomegranate depicted at the top of the dome of the Taj Mahal mausoleum? It is expressed as a symbol of Akbar Shah's high divine love for Mumtaz Begum (Figure 2).

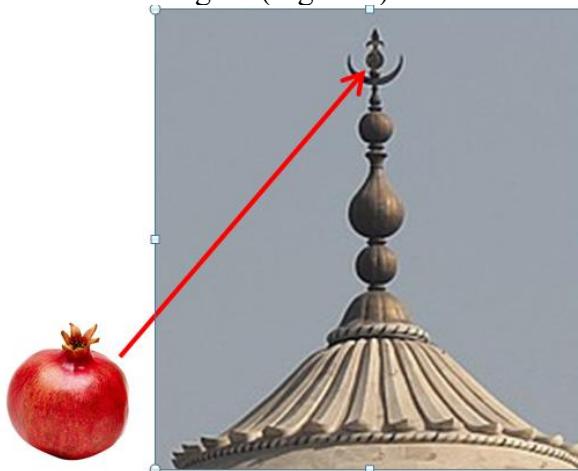


Figure 2. Symbolic representation of pomegranate on the dome of the Taj Mahal.

Pomegranate is one of the fruits of Paradise, which is a symbol of divine love. Allah Almighty says in Surah Ar-Rahman of the Holy Quran:

“In both of them (i.e., the two Paradises) are fruits, dates and pomegranates” verse 8 (Figure 3).

Pomegranate is a symbol of goodness, abundance and maturity. Since ancient times, when decorating houses, a fruitful pomegranate tree was depicted on the wall. This image decorated the room, brought beauty and lifted the mood of people (Figure 3). Painters used the image of a fruitful pomegranate tree to express their wishes for people's homes to always be full and for them to achieve their goals. That is why our people did not say for nothing: “Good intentions, half a fortune”.

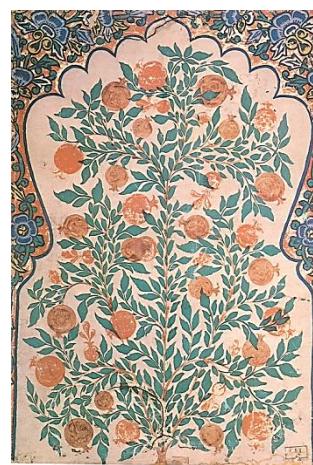


Fig. 3. Pomegranate. Part of the inscriptions on the wall of the residential building. Bukhara. 2nd half of the 19th century.

Pomegranate is found on the walls of tombs dating back to the 1st – 5th centuries, and on the statue of the goddess of fertility Anahita holding a pomegranate dating back to the 1st – 3rd

centuries. The image of pomegranate and tulip is widely used in Panjikent murals, and pomegranate and pomegranate motifs are widely used in the architecture of houses of the 19th – 20th centuries. The image of pomegranate is also often found on medieval pottery. The seeds (fruit) inside the pomegranate symbolize fertility, and the images of pomegranate and tulip symbolize the awakening of nature, spring.

The plate with the image of pomegranate by the Rishton potter Sh. Yusupov has its own symbolic meaning. The circular shape of the plate represents the world, the pomegranate represents abundance, the family increases, and the seven pomegranates represent maturity, achieving the desired goal, and perfection. The red color represents the vigor of life, victory, and the seeds inside the pomegranate symbolize this increase. The symmetrical representation of the pomegranate tree represents the unity of the tongue and the heart, the harmony of desire and opportunity in our lives. The spiral-shaped patterns represent movement and life. A reference to the fact that the world consists of spiral movement. The plate symbolizes fate. In this transient world, every living being is born with its own share and sustenance. Since ancient times, the Uzbek people have hung plates on the walls of their homes. This meant that our share should always be complete. In short, a pomegranate is depicted on the top of the Taj Mahal dome, and the pomegranate symbolizes divine love. Pomegranates are not placed on top of any mausoleum in the world. It was found out that the reason why Shahjahan depicted the pomegranate in this mausoleum was the queen who had attained divine love.

#### Sources used:

1. Muhammad Faziliy. Ancient Symbols Language // "Jannat Makon" Magazine T.: 2010. September, p. 109.
2. Nozilov D.A. Customs, Rules and Symbolic Expressions in Central Asian Architecture. T.: Sanat Magazine Publishing House, 2011.-p. 3.
3. Voronina V.L., Pre-Islamic Symbolism in the Architecture of Central Asia and the Foreign East // Architectural Heritage. No. 33 -M., 1985, p. 257
4. Elmira Gul. Sufism and the Art of Painting. // "Sanat" Magazine. 1999. No. 4. p. 8.
5. The Holy Quran. Surah Ar-Rahman. Verse 8.
6. Azimov I. Uzbek Paintings. Album. T.: \_Ofur \_Ulom Publishing House of Literature and Art 1987. 31 pages.
7. Bulatov S.S., Saipova M.S., Khalilova F. Encyclopedia of National Symbols and Symbols. T.: "Ta'lim Publishing House", 2018, pp. 17-19.
8. Fakhredinova D.A. Jewelry Art of Uzbekistan. –T., 1988. 11 pages.
9. Maxkamova Saodat Baxtiyarovna Qalamtasvir fanida grafik rassomlar ishlarini badiiy tahlil qilishga tayyorlashning pedagogik shart-sharoitlari.Vol. 9 No. 1 (2026): Pedagogik Tadqiqotlar Jurnalni 3-10  
<https://wosjournals.com/index.php/ptj/issue/view/56>
10. TASVIRIY SAN'AT DARSLARIDA BADIY IDROKNI RIVOJLANTIRISHNING PEDAGOGIK ShART-ShAROITLARI Sunatulla Fayzullaevich Abdirasilov, Saodat Baxtiyarovna Maxkamova .Vol. 9 No. 1 (2026): Pedagogik Tadqiqotlar Jurnalni 11-16  
<https://wosjournals.com/index.php/ptj/issue/view/56>

11. PEDAGOGICAL CONDITIONS FOR THE PREPARATION OF FUTURE TEACHERS OF FINE ARTS FOR THE ARTISTIC ANALYSIS OF THE WORKS OF CHINGIZ AKHMAROV. (2026). International Journal of Artificial Intelligence, 6(02), 188-193. <https://www.academicpublishers.org/journals/index.php/ijai/article/view/10660>
12. Saipova Madina Saidakhbor kizi REPRESENTATION OF GEOMETRIC PATTERNS IN SYMBOLS. (2026). International Journal of Artificial Intelligence, 6(02), 182-187. <https://www.academicpublishers.org/journals/index.php/ijai/article/view/10659>
13. Bulatov Saidakhbor Sobitovich CONCEPTUAL FOUNDATIONS OF CULTURAL SEMANTICS. (2026). International Journal of Artificial Intelligence, 6(02), 194-203. <https://www.academicpublishers.org/journals/index.php/ijai/article/view/10661>