



THE HISTORY OF THE DEVELOPMENT OF WOOD CARVING IN KHIVA KHANATE

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ABSTRACT

This article presents the history of the development of wood carving in the Khiva Khanate, as well as the appearance of Khorezm architecture at the end of the Middle Ages and the period of development of practical art.

KEYWORDS: *crafts, woodcarving, urban planning, mining, palace, houses, madrasa, mosque, carver, painter.*

INTRODUCTION

In the centuries-old history of the Uzbek people, various types of folk crafts flourished, and until now, Uzbek crafts amaze the people of the world with their diversity and uniqueness. Among them, the art of wood carving is one of the applied arts, the history of which goes back to the very ancient past. Until now, it has been determined from the archaeological finds that the wood carving objects found belong to ancient times and are unique, so they evoke a strange feeling in a person.

MATERIALS AND METHODS

Just as the sun is reflected in a particle, the achievements of Khorezm architecture at the end of the Middle Ages are embodied in the appearance of modern Khiva [1]. "Although the scale and artistic value of urban planning in the 19th century Bukhara and Kokhan khanates did not rise to the level of buildings in Khiva, many buildings were built with the unique talent and skill of our ancestors" [2]. One of the unique aspects of applied art is its use in architecture as the main detail with decoration. The second half of the 18th century In the 70s of the 19th century, the main buildings of the city of Khiva were erected. Architecture and construction in the Khiva Khanate can be divided into 3 periods: 1) the period from the establishment of the Khiva Khanate to the conquest of Nadirshah (1511-1740); 2) The period from the restoration after the conquest to the Russian invasion (1741-1873); 3) The period from the conquest of Khorizm to the end of the Khanate of Khiva (1874-1920). In the first stage, a small number of buildings were built: Arab Muhammad Khan, Khojamberdibi madrasas, Jame' mosque and its minaret, Anusha Khan bathhouse, Shergazi Khan madrasa, some parts of Kokhna Ark. Few examples of practical decorative art were used in these structures. The tiles are hardly used, there is no damage, and marble slabs are laid. Wood carving is widely used. The second stage is the most developed period of architecture and applied art. During this period, dozens of structures were built and decorated. Kokhna Ark, Tashkhovli, Pahlavon Mahmud mausoleum, Muhammad Aminkhan madrasa and minaret, Olloqulikhan madrasa, Qutlimurad inaq madrasa and others. All forms of practical decorative art are widely used in these structures. In particular, tiling, wood carving, marble carving, and goldsmithing have reached their highest stage. Although the monuments of the third stage are the majority in terms of number, in terms of decoration, the second half of the 18th century cannot be compared to the 70s of the 19th century. During this period, Islam Khoja madrasa and minaret, Nurullabai palace, and others were built. European influence is also observed in the architecture of this period. In the construction of the Nurullaboy palace, glass was widely used, and instead of wood carving, ordinary doors were used.

In ancient times, wherever a centralized state was formed, handicrafts, science, and art flourished there. New palaces, houses, madrasas, and mosques were built, and when they were built, pillars, gates, and doors were made of wood to increase the strength and beauty of the building. Many of them are beautiful and continue to amaze people to this day [3]. Wood carving is one of the most common types of practical decorative art, and although its history dates back to the late Paleolithic period, samples from the oldest periods have not been



preserved. Wherever a centralized state is formed, handicrafts, science, and art flourish in this place. New palaces, houses, madrassas, and mosques were built, of course, when they were built, wooden fences, gates, and doors were made to increase the strength and beauty of the building. The ancient examples of wood carving in the Khorezm region are the 25 columns of Juma Mosque, made in the X-XIV centuries. Khorezm wood carving can be studied through monuments and objects preserved in the city of Khiva. At the beginning of the 19th century, after the representatives of the Kunghirat dynasty came to the throne of the Khiva Khanate, the reconstruction of the city of Khiva began and several new buildings were built in the city. The buildings built by the Khans and officials of Khiva were decorated by Khorezm woodcarvers with beautiful, magnificent frames, beautiful gates, doors, and railings. Wood carving is widely used in architecture and household items. Khorezm wooden carvings can be divided into 3 groups according to their function: 1) construction equipment - ora, oratosh, bag, gate, ceiling, brow, etc.; 2). 3) tools - saddle, yoke, whip, molds. At the beginning of the 19th century, after the representatives of the Kunghirat dynasty came to the throne of the Khiva Khanate, the reconstruction of the city of Khiva began and many new buildings were built in the city [7]. The buildings built by Khiva khans and officials were decorated by Khorezm woodcarvers with their beautiful, magnificent columns and exquisite gates, doors, and railings. The masters who created these works of art were legendary people in their time, and their work is being continued by their children and students. In the 19th century, the names of the following woodcarving masters are found among the Islamic motifs in the works of art in the created architectural structures. Famous folk craftsman tiler, painter Abdulla Jin from the village of Shaykhlar, painter Masharif from Mevaston neighborhood, Matkarim painter, Momit weaver and his sons Ax weaver, Khoja weaver, Abdurahman master Matkarim master son Masters such as 'li (Sapo Bog'bekov's grandfather), Ota Polvonov, and Bog'bek Abdurakhmanov created the gates, doors, and columns in the structures built by the khan and his officials with their hearts. If the name of the master Ota Polvanov is mentioned as one of the bright representatives of the Khiva school of wood carving, it is impossible not to mention the name of his student Safo Bogibekov along with the name of the master [4]. Because the descendants of Safo Bogibekov, the master of the school of woodcarving, continue the tradition of woodcarving, glorifying the profession of the father's inheritance until today.

Safo Bog'bekov was born in 1904 in the village of Ghandimyon in Khiva in the family of a wood carver. His great-grandfathers were also famous engravers and fulfilled the orders of khans and officials. Safo Bogibekov learned the art of wood carving from his father Bogibek Abdurakhmanov (1873-1954) and his teacher Ota Polvonov (1867-1972). If we talk about the family tree of Safo Bog'bekov, his ancestors who passed before him were also famous engravers, jewelers, and painters. As a result of ethnographic research, Khaitmat Bogibekov, the son of Safo Bogibekov, gave the following information about the family tree of his ancestors:

1. Usta Nurmuhammad (there is no information about when he was born and died). He was born in the family of a wood carver.
2. Muhammad's son Matkarim (1768-1859). He was born in the village of Gandimyan. He was a painter, marble carver, and wood carver.
3. Abdurahman, son of Matkarim (1832-1928). He was born in the village of Gandimyan. He was a famous wood carver of his time.
4. Bogibek, son of Abdurakhman (1873-1954). Master carver.
5. Bogibek's son Safo (1904-1978). Woodcarver. A well-known folk craftsman.

In handicrafts, each craft itself is divided into several branches. Wood carving has been divided into several directions since ancient times, and each craftsman created it in his field. The family of Safo Bogibekovs, who have been continuing woodcarving in a dynastic way, have been engaged in making large works of art, such as doors, columns (in the Khorezm dialect, "ora"), and gates with folding doors. Safo Bog'bekov walked with his father and mentor, studied the secrets of the craft in every way, and after the age of 16, he got the status of "master" and started working independently. According to S. Bulatov, based on the project of the academician, architect Aleksey Viktorovich Shusev, the Grand Theater of Uzbekistan State Opera and Ballet named after Alisher Navoi was built in Tashkent for seven years (1940-1947). According to Shusev's project, the theater consists of six halls (hotels) - Bukhara, Samarkand, Tashkent, Fergana, Termiz, and Khiva. As a result, the architect S.P. Polupanov orders the carving masters Ota Polvanov, Safo Bogibekov, Khoja Ahmad Ollaev, Dadajon Abdullaev, and the painter Abdulla Boltaev to do the carving work of the theater. Using all their skills, the craftsmen decorate the two-panel doors, stairs, and panels for the small foyer of the Khiva Hall of the theater based on the ancient, national tradition of Khiva wood carving art. The elegant doors made by Safo Bogibekov - in Moscow, for placing books - the plaque is in the museum of the city of Havre in France, the



carved column made together with his teacher Ota Polvanov in 1937 (in the same year, the carved column was held in Paris, the capital of France participated in an international exhibition and was awarded a gold medal) in the State Art Museum of Uzbekistan, various forms of carved chests, carved wooden kinda (a vessel designed to hold a porcelain bowl when hunting during the Khan period), column, doors, oratosh ("Houston" - the base for the base of the column) are kept in the museum of "Applied Art" in the Islamic Khoja madrasa located in Ichankala [5]. Also, in 1951-1952, four doors with carvings for the old building of the Urganch railway station, in 1970 eight different manifestations for the interior decoration of the locomotive "Uzbekistan", in 1974 for the ceremonial hall of the "Inturist" hotel in Urganch prepared two murals. Khiva took part in the renovation of Ichankala architectural monuments [6].

Master Safo Bog'ibekov founded the Khiva woodcarving school in 1970 and trained many students. In 1972, he became a member of the Association of Artists of Uzbekistan, and in the same year, he founded the "Wood Carving" group in Khiva, teaching the young generations the secrets and knowledge of the craft that he learned from his ancestors and mentors. Not only residents, but also young people from different regions, Moscow, Tajikistan, Turkmenistan, and the Republic of Karakalpakstan came to learn this craft. To perpetuate the memory of Safo Bog'ibekov, today the street in the "Sangar" neighborhood of Khiva is named after the master. The sons of Safo Bog'ibekov, Hayitmat Bog'ibekov, and Abdusharif Bog'ibekov, continued their father's profession and created a "master-student" school, training more than a hundred students. After all, it is both honorable and meritorious to preserve the art of wood carving created by our ancestors and pass it on to the next generation. In addition, the values of the past are an invaluable cultural heritage of the people.

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