

## CHARACTERISTICS AND COMPARATIVE ANALYSIS OF THE ART STYLE OF KHIVA PAINTING

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### Annotation

The article provides information about the peculiarities of the style of Khiva ornamental art and provides step-by-step information about the use of pattern elements in patterned compositions in the style of Khiva ornamental art, about the form, meaning, structure of patterned compositions and color studies in them.

**Keywords:** Ornament, pattern element, leaf flower, multi-leaf flower, Tashkent pattern element, blue and green colors, madohili pattern.

### Аннотация

В статье дана информация об особенностях стиля Хивинского орнаментального искусства и пошагово даны сведения о применении элементов узора в узорных композициях в стиле Хивинского орнаментального искусства, о форме, значении, структуре узорных композиций и цветоведении в них.

**Ключевые слова:** Орнамент, элемент узора, листовой цветок, многолистный цветок, элемент Ташкентского узора, голубой и зеленый цвета, мадохили узор.

### Introduction

Decorative and folk decorative art is a unique world of artistic creativity, and it is an endlessly diverse field of art objects created during the centuries-old history of the development of human civilization. It is such a field that human life cannot be imagined without it. Everything, be it furniture, dishes, or clothes, occupies a certain place not only in the living environment of a person, but also, first of all, in his spiritual world.

The concept of "folk decorative art" is very wide and multifaceted. This is a unique folk art that originated over the centuries, and its modern "followers" - traditional artistic crafts, are generally connected with the concept of folk art.

In order to create a continuity between the heritage of our ancestors and the applied art of the present, it is very important to identify the characteristics and uniqueness of your culture. For this purpose, we wrote this article.

We can cite many examples of how the formation and development of Khiva patterns was closely related to such crafts as artistic pottery and wood carving, which have been highly developed since ancient times. The first appearance of Khiva motifs began to be used in a variety of new forms of pottery created in the Kushan period. Although these patterns create simple looks, they are unique with their own luxury and magnificence.

During the Kanguy period, when the development of Khorezm pottery reached a high level, the making of pots on the pottery wheel was fully mastered, and the main types of their preparation and decoration were developed. We can clearly see that the pottery vessels found in the ruins of the ancient Tuproqkala were decorated with red angob instead of patterns.

Handicrafts and folk arts are one of the factors that show the economic status of peoples and contributed to the development of the country as the main productive forces.

After the independence of Uzbekistan, the issue of the widespread use of the experience and traditions accumulated over centuries in the field of crafts and folk art has risen to the level of state policy.

In 1997, the decree of the President of the Republic of Uzbekistan "On measures to support the further development of folk crafts and applied art by means of the state" was an effective impetus for the development of pottery traditions among all sectors.

More than 20 years later, the issue of development of this industry remains one of the issues in the focus of our country and government, as well as our honorable President Sh. Mirziyoyev. Honorable President Sh. Mirziyoyev made a number of decisions to support the further development of folk arts and crafts through the state. On November 17, 2017, the President of Uzbekistan, Shavkat Mirziyoyev, signed the decree "On further development of handicrafts and comprehensive support measures for craftsmen". This decree opened the way to great opportunities for all craftsmen.

The city of Khiva in the Khorezm region is famous for its masters of applied arts. Applied art products made by local masters are well recognized at international exhibitions.

### **Literature Review**

Saidahbor Bulatov's educational and methodical manual entitled "Uzbek Folk Applied Decorative Art" dwells on the history of the development of Central Asian painting art. In this book, the author made a comparative analysis of the styles of painting schools of Uzbekistan and explained the stages of drawing and painting pattern samples perfectly.

The book "Vydayushchiesya pamyatniki arhitektury Uzbekistana" published in 1958 by G.A. Pugachenkova and L.I. Rempeller talks about the development of the art of architecture and the formation of architectural decorations used in the art of architecture.

The book "Vydayushchiesya pamyatniki isobrazitelnogo iskusstva Uzbekistana" published in 1960 by G.A. Pugachenkova and L.I. Rempeller talks about the stages of development of visual art in Uzbekistan. The book contains interesting information about the peculiarities of Central Asian painting, sculpture, ceramic technology. Processes of changes of applied art styles over time are highlighted.

In her research, E.M. Pesheroova paid attention to the study of pottery art and the history of pottery works in Central Asia and evaluated the history of pottery works in ancient and medieval times.

### **Research Methodology**

The traditional art of painting, preserved in the old art schools of our country, certainly occupies an important place in the development of applied art. As mentioned above, preservation of ancient painting traditions is very important in any art direction. Because traditional applied art is a strong foundation of fine art.

A lot of information and opinions are given by experts about the fact that Khiva art style is fundamentally different from the art styles of Samarkand, Tashkent, Fergana, Bukhara. Taking this into consideration, we would like to try to improve and enrich the information about the unique features of Khiva art style. It is advisable to study step by step the information about the use of pattern elements, shape, meaning, structure of pattern compositions and color science in them.

This article briefly touched upon the unique features of the Khiva art style and its fundamental differences from the styles of Samarkand, Tashkent, Fergana, and Bukhara art.

We relied on old and modern sources to base our research. We focused on the scientific hypotheses that can be used to explain the topic. In the light of our research, we will focus on the philosophical aspects of the formation of Khiva patterns, the unique aspects of the artists of Uzbekistan Khivalik Khaitvoy Bog'ibekov, representative of the Tashkent school of painting Takhirzhon Usmanov, who are currently creating in the memoirs of the national artist of Uzbekistan Abdulla Boltayev. we relied on his judgments.

### **Analysis and Results**

Khiva painting art has a long history, wonderful traditions, form, content, creative process and unique style.

It is advisable to study step by step the information about the use of pattern elements, shape, meaning, structure of pattern compositions and color science in them.

**Stage I.** At this stage, we should pay special attention to the initial skills, that is, to the form, structure and meanings of pattern elements used in Khiva patterns. We should be able to prove the information that pattern elements are rarely used in pattern compositions in the style of Khiva painting art, which are reported by experts until now, unlike the pattern compositions in the style of painting schools mentioned above. Because it is important that the use of pattern elements in the patterns of painting schools formed in other regions depends on the climatic conditions, flora and fauna of this region. The climatic conditions, flora and fauna of Tashkent, Fergana, Namangan, Samarkand and Bukhara regions are fundamentally different from the climatic conditions, flora and fauna of Khorezm region. It is well known to everyone that there is little flora growing in our oasis and the climate is very hot in summer and very cold in winter. And this was reflected in the elements of the patterns that he created in Khorezm, which he adopted from nature and artisticized, to be used in pattern compositions.

Let's look at the different aspects of simple and complex leaves, leafy flowers and other types of pattern elements through examples.

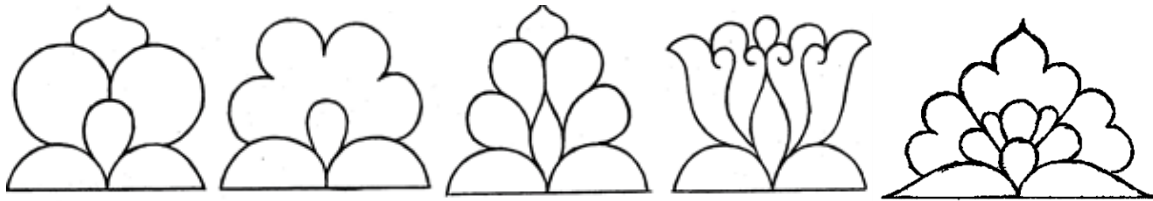
(pictures 1-2-3-4-5-6).



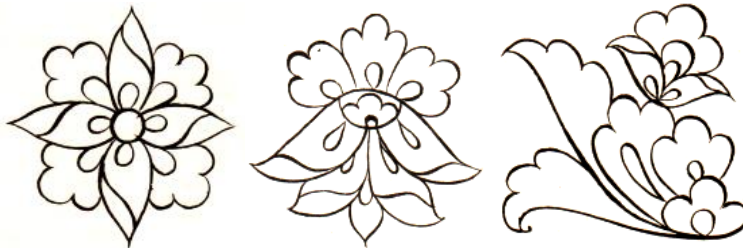
*Figure 1. Leaves. Khiva pattern elements*



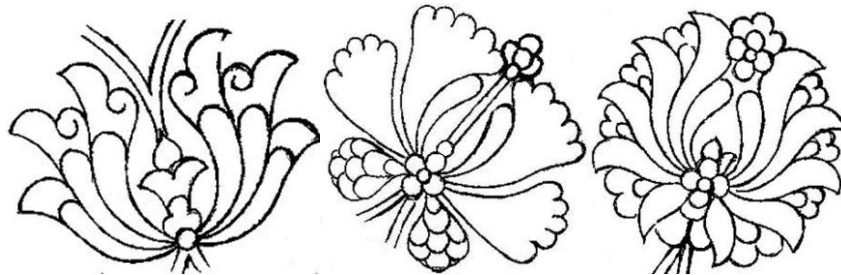
*Figure 2. Leaves. Tashkent pattern elements*



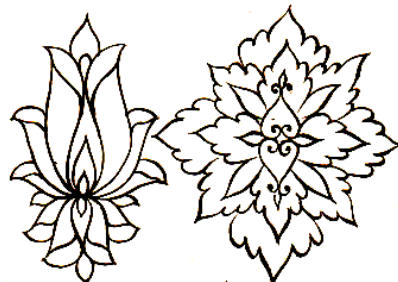
*Figure 3. Flowers with leaves. Khiva pattern elements*



*Figure 4. Flowers with leaves. Tashkent pattern elements*

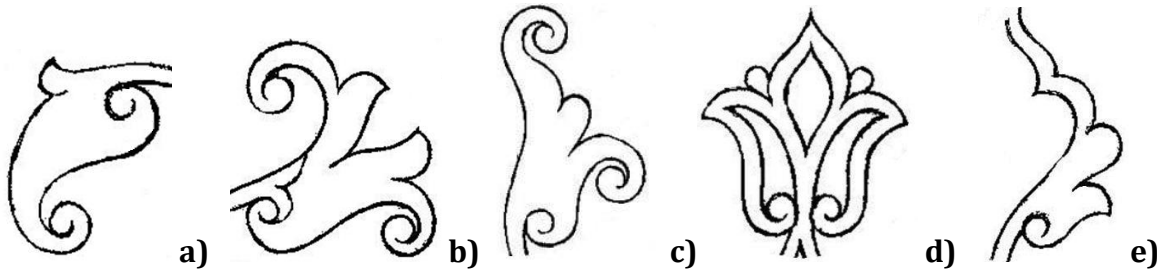


*Figure 5. Flowers with many leaves. Khiva pattern elements*



*Figure 6. Flowers with many leaves. Tashkent pattern elements*

We can also see a lot of pattern elements such as a ram's horn, a button (dugma in the Khorezm dialect), a mihrab, and bundles. (Figure 7).



**Figure 7. a), b), c) Ram horn, d) madohili, e) mehrob pattern elements**

**Stage II.** At this stage, we should pay special attention to the overall structure of the pattern composition in the style of Khiva painting art, which is created by sequential arrangement of pattern elements.

According to the structure of the Khiva-style pattern, we can clearly see that, mainly, the stem forms complex patterns by spiraling around.

Islamic patterns in this form differ from pattern compositions in the style of painting schools in other cities due to their strong mobility. In the pattern compositions consisting of geometrical shapes, star-forming knots are drawn, spiral Islamic pattern is used between them, and floral dirih pattern compositions have been created. Khiva patterns are generally made on the basis of Madokhil patterns. Then, the Islamic pattern is worked into small spirals (Fig. 8-10). Patterns in the style of the Samarkand and Bukhara school of painting are characterized by a strong luxury and colorfulness. (Fig. 9).



**Fig. 8**

*Khiva. Tiled orange pattern composition*



**Fig. 9**

*Bukhara. The composition of the pattern on the wall of the Moxi Khosa*

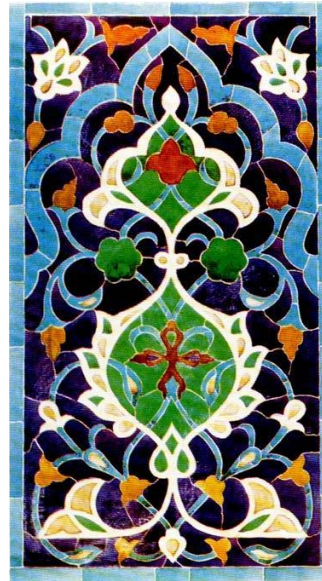
**Stage III.** It is the responsibility of being able to distinguish the colors used in Khiva pattern compositions and their specific characteristics. As for the color, the general color of the patterns is often used in light colors. Although the colors are rarely used, they have a unique appearance (Fig. 8-



10). Blue and green colors are mostly used in Khiva pattern. Khiva painters liked to fill the entire surface with geometric patterns and paint blue and green.



*Fig. 10. Khiva. Stone-courtyard majolica wall covering*



*Fig. 11. Tashkent. Wall majolica coating*

We can cite examples of the use of red, yellow and reddish colors in decorating the ceilings of the porches of the Stone Yard Palace, one of the unique examples of Khiva architecture (Fig. 12). Khiva painters created unique works, trying to show the quietness and luxury of colors in the pattern composition without changing their pattern style.



*Fig. 12. Khiva. The ceiling part of the stone courtyard palace*

The finishing stage of pattern compositions drawn in the style of the Khiva school of painting is also distinguished by its uniqueness. Khiva motifs do not use decorative finishing, leaves, bands and flowers are limited by lines. In Tashkent-style pattern compositions, at the stage of finishing, it is widely used to decorate with flowers, leaves and bands (*Fig. 13*).



*Fig. 13. Decoration of patterns in the style of the Tashkent school of painting.*

## Conclusion

The work and effort of painters in creating the world of beauty is incomparable. Thanks to their priceless art, wonderful decorations are created, ordinary walls and objects turn into a world of beauty. The painter breathes life into the works of masters by giving them unique and beautiful lines. Because the artist's art decorates people's lives, gives meaning to everyday life, and thus creates wonderful works of art.

Of course, this art does not happen by itself, the master devotes his whole existence, uses his intelligence, knowledge and art to create such a world of beauty.

The use of pattern elements such as simple and complex leaves, leafy flowers, madahil, ram's horn, shape, philosophical meaning, structure of pattern compositions and colors in Khiva painting art are much more than other painting schools in our republic. we got acquainted with the different aspects.

Khiva Islamic patterns are characterized by their strong movement from pattern compositions in the style of other painting schools, and the formation of star-forming knots in the pattern compositions consisting of geometric shapes, and the use of spiral Islamic patterns to create floral dirih pattern compositions.

Khiva patterns are generally based on Madohili patterns. Then the Islamic motifs are worked into small spirals. As for the color aspect of Khiva patterns, the overall color of the patterns is often used in the air color palette. Although the colors are rarely used, they have a unique look.

Most of the flowers of Khiva tiles are white, blue and blue, and the choice of these colors is not accidental. Because in ancient times, white color was a symbol of purity, light, happiness and luck, blue color was a blue sky, protection from the evil eye, blue color was a symbol of high faith. Many meanings are hidden in the patterns.

Today, if we go to any region of our republic, we will see modern and historical monuments decorated with examples of painting art, as well as objects decorated with painting art used in marriage. In most of these, we see the contribution of painters who work in our region and other regions of the republic.

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