

## Historical Development of Khorezm Wood Carving

**Erimbetova Sharofat**

2nd year master's degree, Nukus State Pedagogical Institute named after Ajinyaz  
(Nukus, Republic of Karakalpakstan)

**Qalliqlishov Sharofadin Orazovich**

Docent, Nukus State Pedagogical Institute named after Ajinyaz  
(Nukus, Republic of Karakalpakstan)

**Annotation:** this article examines all the ways of the historical development of Khiva wood carving. And also from what century wood carving began to develop. With the same in full descriptions, that is, especially in which cities and how wood carving developed. But with the same, a full description is given of how the art of wood carving was invented.

**Keywords:** wood carvings, development, art, architectural construction, invention of arts, great scientists, walls.

In ornamental wood carvings are used in the finishes of architectural structures and details of columns, cornices, doors. Basically, the carving decorates the main national low tables of khanty, chests, caskets, stands for the Koran, book cases, musical instruments and others. It was these patterns that differed from others in their pattern. And all the patterns meant a national tradition showing them from a beautiful side.

Not so many ancient examples of wood carving have reached these days. But at the same time, what has survived from the old times is currently attracting a lot of attention with its beauty and because it is an old art. With the same at that time there were different wood carvings with different patterns. But despite this, in every wood carving in the invention of some object, the patterns were different. And they also denoted something of their national, namely traditional.

In the fragments of carved trees in ruins in the castles of the VI century, Jumalaktepa and wooden carved panels found on the top of the Zarafshan River, with images of a two-headed snake surrounded by rhythmic undulating patterns, represent the mastery of the craftsmen of Sogd. And to the plot, tree carvings existed among the people of Uzbekistan. And also after the invasion of the Arabs, up to X centuries. And at the end of the fact that all the ornamental geometric and floral patterns were replaced in the plot image.

And also when they were excavating near the mausoleum of Kusam ibn Abbas in the necropolis of Shahi-Zinda, they found a carved fragment of magnificent epigraphic friezes that belonged to the XI century.

In some centuries, namely in the era of Amir Temur, wood carvings, as well as other artistic crafts, have reached the height of real arts. By the XIV century, the tomb of Qusam ibn Abbas was decorated with a beautiful panel with geometric ornaments of set trees.

If we talk about the mausoleum of Sayfeddin Boharzi in Bukhara, carved cenotaphs were built. But all the same, the most striking, wonderful work of the art of wood carving is time, you can talk about it all the beautiful because it has various doors of the mausoleum of Guri-Amir.

By the end of the XIX century, the Russian great artist V. Vereshchagin became one of the admired people whom he was inspired by their splendor, in which he was depicted in the famous painting "The Doors of Tamerlane". And this picture was beautiful and even inspiring in its own way.

The most important thing in the arts of Uzbek masters of wood carving can be distinguished by the three main ornamental styles of Baghdadi, Islimi and pargori. Without background carvings, Baghdadi is well-known in Uzbekistan.

Basically, it consists of various simple geometric compositions, while it represents triangular-notched patterns. These types of carvings are mainly popular in Tashkent and Khiva, and their name came from the name of ancient paneled door designs. Basically, Baghdadi can be found in a shade and in the form of edges, while showing various composite panels on doors, tables-khantakhta or chest, which are made with other carving techniques. And the very pattern of the Baghdadi ornaments are marked up immediately in the blank, and after that the master reproduces their shape.

Carvings with in-depth backgrounds of islimi are richer in their artistic merit than those without a background and are used in monumental architectural decors, as well as for decorating the product in combination with baghdadi and pargori.

Carvings with recessed backgrounds are mostly made in one plan, but they are still made by experienced craftsmen who add their two and three dimensional carvings. And then the patterned surfaces of repeated layers serve as the backgrounds of the upper layers of the carving.

The Islimi styles are dominated by curly, rhythmic intertwining shoots, stem with bud, flowers, leaves, forming a complex whimsical composition. And for a complex ornament, the islimi are mainly composed by craftsmen on paper and with the same applied in the workpiece with priporochami. The very art of carvers is the skillful processing of reliefs and even revealing the natural beauty of wood.

Basically, in the processing of flat reliefs and deepened backgrounds, there are few basic techniques of artistic finishes, while having the master of the special term "pardozi". If we talk about sections of reliefs, he leaves straight lines or makes them in the form of an oval.

To the surface of the reliefs can be smooth, polished, and can also be finished in the form of an oblique notch. As well as in-depth backgrounds in one case leaves without finishes, and in the other, you can process the point with a tattoo, while forming a textured basis for the desired ornaments. Especially in different regions of Uzbekistan, it is characteristic of the use of these or other methods of "pardosi" and even their combination.

As well as various products of Uzbek craftsmen uses the wood of the elm, which is at the same time a kind of art. In trees, the elm reaches largely large sizes and has small solid structures, in which fine finishes of complex carvings are allowed. Of course, after that, columns and doors are mainly made from trees, and even from plane trees and walnut trees.

Of course, not only do they make doors out of nuts, but they also invent a table, caskets, with which, at the end, they polish those who acquire the sophistication of the whole kind. Basically, in small crafts, an outgrowth of walnut trees is used, which has a beautiful patterned structure with it.

Basically, wood carving was developed in Khiva and it differed from everyone else in its pattern and structure. Khiva wood carvings were colorful, unusual, inspiring to every person in their own way.

With this, I want to say that all the ways of the historical development of Khiva wood carving are interesting in their own way, but mostly historical. These wood carvings developed each person's sensitivity, sensitivity, imagination and others.

By this time, woodcarving is done by people who know their business and have been doing the same for many years. Basically, these people don't really teach everyone to do this, it's enough for them to leave their talents and secrets with one or two students.

## References

1. Farndon Otifi. Geometric designs. - Tehran, 1389 H. (2010).
2. Hazoyi Muhammad. Thousands of patterns. - Tehran, 1380 H. (2001).
3. Hasuri Ali. Principles of traditional design in Iran. - Tehran, 1381 H. (2002).
4. Hall James. The culture of symbolic images in the East and West. -Tehran, 1382 H. (2003).
5. Architectural and decorative art of Uzbekistan. - Tashkent, 1960.
6. Bachinsky I.I.M. Carved wood in the architecture of Central Asia. - M., 1947.
7. Voronina V.L. Carved wood Chorku // AN. - 1967. - You. 16. - pp. 175-182. or.
8. Voronina V.L. Wood carving in the Isfara valley // AN. - 1968. - Vol. 17. - pp. 215-226. ill.