

Review Article

THE ROLE OF APPLIED ART IN THE ARCHITECTURAL MONUMENTS OF BUKHARA IN THE XVII CENTURY AND THE FIRST QUARTER OF XX CENTURY

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Abstract

Artistic thinking as an integral part of human conscious activity and, consequently, artistic activity has played an important role in the historical development of mankind. According to written sources, decorative art in Uzbekistan is one of the most remarkable components of folk art which came into existence from ancient times. It has passed through many years and centuries in its development, sometimes up and down, however it has never ceased to be passed down from one generation to another. As a result of centuries-old work of Muslim scholars, thinkers, architects and poets, this city has been honored with such honorary titles as "Peak of Islam", "Bukhoro-i Sharif" (Noble Bukhara) and "Holy City". Bukhara has been attracting the attention with a help of its architectural monuments for many years. The role and scientific significance of Applied Art in the architectural monuments of Bukhara in the XVII and the early XX century is discussed in this article.

Keywords: Central Asia, Bukhara, khanate, madrasah, mosque, emirate, master architect, architecture, practical decor, palace, tile, relief, decoration, dome.

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INTRODUCTION

The architecture of Bukhara architecture and its applied decorative art are rich with its ancient culture in Central Asia. Each historical monument in the city of Bukhara, each folk art of practical decor, as an example of a unique, deep, refined and highly artistic cultural monument which created by our past ancestors, constitutes an artistic spiritual heritage, which is one of the masterpieces of our people and the world culture.

During the years of independence, as in all spheres of the life of our society, a broad path was opened in this direction for research related to the realization of our national identity, the study of unexplored aspects of applied art in architectural monuments, coverage of the heritage left to us by masters and architects, names which are unknown.

The President of the Republic of Uzbekistan Shavkat Mirziyayev acquainted with the work being carried out based on the concept of further development of tourism in the historical part of the city during his visit to Bukhara region. At the same time, the President noted that there are many sacred places in Bukhara region and that their visit is both a duty and a great happiness with taking into account the fact that Bukhara has enormous potential for increasing the tourist attractiveness of our country with its unique historical monuments, artifacts and traditions of national crafts.

After all, Bukhara is unimaginable without tourism, creating favorable conditions for the further development of this sphere is important in this region. Moreover, increasing the flow of tourists visiting our country by the effective use of the region's huge tourist potential, preserving and developing the rich material and spiritual heritage, customs and traditions of our people, national crafts, fine and applied arts, promoting them widely in the country and abroad, as well as improving cooperation in the field of tourism, handicraft and cultural spheres are one of the urgent requirements of today.

It is important to note Uzbek folk applied and decorative art occupies an incomparable place in the architectural monuments of both the Khanate and Emirate of Bukhara. Either the study or scientific analysis of this heritage is one of the pressing issues of today.

The economic and political depressions occurred in Bukhara in the second half of the XVII century and in the XVIII century as

art historians M.M. Vakhitov and Sh.R. Mirzaev's data about it confirmed by historical evidence and presented in their book "Architecture". For this reason, although various constructions continued during this period, there were no significant advances in architectural art and the development of this sphere stopped. Furthermore, the quality of the constructions decreased in comparison with their predecessors in artistic and technical specifications. In the second half of the XVIII century, the Khanate of Bukhara began to lose its economic and cultural status. The Manghit Dynasty (1753-1920s) was a period of depression for Bukhara. During this period, construction work was almost stopped. In addition, there was also not any development in the field of architecture.

After the political strengthening of the newly formed the Emirate of Bukhara, the Khanates of Khiva and Kokand on the lands of Central Asia, in the first quarter of the XIX century, the construction of monumental and public buildings began again.

Many palaces, madrassas, mosques were built in Khiva, which was considered the last exemplary urban building of the feudal era. Tosh Khovli in Khiva, Khudoyar-Khan Palace in Kokand, Emir Palaces in Samarkand were distinctive in their style. New types of buildings have been built in Bukhara, including the Chor-Minor Madrasah. It differs from other monuments with its four beautiful domes.

MATERIALS AND METHODS

The madrasah was built by a wealthy person named Khalifa Niyozkul who was originally from the Turkmen clan in 1807 year and was originally named after him. Around the rectangular courtyard of the madrasah there are single-storey rooms with a terrace with columns. The two-storey mosque is located in the south-west corner and the ground floor was used as the corridor for the entrance to the madrassa while the first floor was the library.

The entrance to the madrassa was designed in a unique architectural style. It is a building with a centralized solution, a rear-domed structure and its four corners of which four towers with blue domes (henceforth renamed Chor-Minor). The upper part of the tower is geometrically decorated with tile, and the top of the tower is also covered with tile.

The Chor-Minor Madrasah has an original appearance in the XIX century architecture with its simple architecture and



Picture 1. Entrance to the Chor-Minor Madrasah (madrasah of four minarets) in Bukhara

In his memoirs of the last emir of Bukhara Sayyid Alim Khan, he wrote: "On the tenth day of the month of Muharram in 1329 AH, and in 1911 AD, I took the throne of my deceased and proud father. All the inhabitants of Bukhara have taken an oath to serve this helpless man (the author also used his name in humility and decency and wrote "this man" instead of "I" everywhere).

After I took the throne, I ordered the highest court of this country to exempt my country from the annual tax. In this way I made the poor happy. A year later, I was trying to establish the order of prosperity and poverty, and began to do something in the field of discipline in Bukhara. I tried to do great things, started building madrasahs and temples. I worked hard to learn all the sciences.

I had a mosque built for myself in a place called the Balai khavz, near the Bukhara-i-Sharif ark. I had also a madrasah built on my own in the lower bazaar of Bukhara, on the inside of the bazaar, called Dor-ul-Ulum - the House of Knowledge, and appointed teachers of various sciences. The costs, salaries and clothing of the students living in this madrasah were also decided by myself and I assigned one staff to deliver their meals, salaries and clothing in time. I worked hard for the market and the road, and in three years Bukhara was much more prosperous, and I was able to decorate it. The people of Bukhara and the whole country were pleased with my efforts.

However, historical evidence indicates that a large dome mosque with an elevation of 11.5 meters, the courtyard of the Bukhara emirate, was built in 1712, its courtyard was built in the 19th century. It was built by famous Shirin Murodov and Kurban Yuldashev. Elegant ornaments provide for the preservation of the ceiling. The mosque is decorated with ornate staircases, and the ceiling is decorated with stairs.

The Mosque of Bolakhovuz is decorated with shields and intricate reliefs. The mausoleum is decorated with elegant patterns. The gnarled wreath is on the east side of the mosque and is decorated with a chandelier. Two-storey rooms were built with a high-rise shelf. The 20-tall and ornate wooden pillars of the Bolakhovuz mosque admire the view. The side walls of the balcony are decorated with ornaments, where Friday prayers are offered. That is why the mosque's porch and chandelier are especially elegant. The band, with its artistic elegance, has become part of the Registan Square.



Picture 2. The overview of the Mosque of Bolakhovuz

excellent composition.

One of the unique architectural monuments of Bukhara is the summer residence of the "Sitorai Mokhi Khosa" situated outside the city. The Sitorai Mokhi Khosa is the Palace of the Manghit Dynasty. Its first buildings were built during the reign of Amir Nasrullah (1826-1860). However, the construction of a palace and a beautiful garden here began during the reign of Emir Abdulahad Khan (1885-1910). During the reign of Emir Alim Khan (1910-1920) a new palace was restored and since that time the palace complex was divided into new and old ones.

The last buildings are unique in combination with national and European decorative arts. A variety of styles, including classical art and renaissance, were used in the building. The new palace erected in the time of Amir Sayyid Alim Khan is evident in its aspiration to combine national decorations with European architectural style.

The style of national ornament was widely used in the entrance hall of the palace. At the same time, the use of various arcs and materials created the novelty of that period in construction, the possibility of using an electric lamp. The sitting-room of the palace is not only delightful with unique, crystal chandeliers, a tiled stove (stove), wooden floors (parquet), a spring, doors and frames, but also indicate that the Central Asian architecture, which takes place, began to innovate in the decorative art.

The "White Hall" of the palace was decorated in 1913-1914 under the guidance of national craftsman Shirin Murodov. This hall is unique in its beauty and elegance.

According to S.S. Bulatov's textbook "Folk applied and decorative arts", published in 1991, the Emir of Bukhara, Sayyid Alim Khan wanted to build a palace for himself, and he would also mention the name of Usta Shirin when he selected craftsmen. In that day, Alim Khan ordered to take Usta Shirin and told him to repair the broken bars on his shelf by the morning, otherwise he would be punished. He had only one knitting instrument in his hand. During this time, the craftsman repaired the fence until morning, first carving out the fence and then connecting it to the broken one. Emir could not find where its connection was, because Emir Alim Khan saw the case of Usta Shirin and cannot be blamed, but rather admired him.



Picture 3. Sitorai Mokhi Khosa Palace. "White Hall" early XX century

Emir Sayyid Alim Khan commissioned Usta Shirin to decorate the "Sitorai Mokhi Khosa". Usta Shirin tried to make this palace different from other rich people's palaces.

In 1911, Usta Shirin Murodov brought the design and layout of the building to Alim Khan. Emir liked it and ordered him to start the work immediately. The craftsman used all his experience and knowledge in decoration of the palace. Carpentry performed according to the highest rules of art. Usta Shirin put flowers on the windows of the White Hall and created a copy of the "Window Decoration". The lofty and large hall is filled with light through the wide windows. The candles in the candelabra reveal a special charm in the mirror floor. All of this is the proof of his talents.

CONCLUSION

One of the main tasks today is to study the secrets of decorative art created hundreds of years ago, to preserve the architectural monuments inherited from our ancestors, to understand the essence of their decorative designs, and to pass them on to future generations.

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