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Masharib Saydamatovich Abdullayev
researcher
Khorezm Ma'mun academy,
Republic of Uzbekistan

SECTION 13. History.

EFFECT OF ETHNIC-CULTURAL CONNECTIONS TO KHOREZMIAN APPLIED ART

Abstract: In this article has been analyzed effect of ethnic-cultural connections Khorezmian applied art by the aiding archive and historical sources.

Key words: Khiva, Ichankala, khanate, chilim, Aral Sea.

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Introduction

Khorezm is one of the ancient civilizations, which has its own culture and art. Wars, movements and great empires passed over in this territory. Ancient and medieval period of Khorezm were explored a lot and this article deals with ethno-cultural connections in the period of Khivan khanate and their effect to Khorezmian applied art.

Let us have a talk about historical condition in this period: Khorezm met an economic crisis after Mongol invasion. In the second half of 13th and early 14th century, Khorezm revived its economy in the period of Golden Orda sultans. However, Khorezm could not have progress being within the big empire without any support. After coming into power, Tamerlane tried to create a big empire containing Mawarannahr, Khorezm and Khorasan. In 1372-1388, he occupied Khorezm after five times of military marches and united the whole Central Asia. Khorezm began to flourish socially and economically. Nevertheless, wars among the Temurid princes made Khorezm progress in its own way again. Khorezm officially governed by local Sufi dynasty under the power of Sultan Husain. In 1505, Khorezm was invaded by Shaybanikhan and in 1510 by Ismail Safawi. In 1511, independent Khorezmian state was established, but the state could not unified politically because of the internal wars and this period was known as economic crisis. In 1740, Khorezm was under the obedience of Iranian state of Nadir shah. But it did not last long and in 1770, Kungrad dynasty governed the state, 1804 they officially governed Khiva khanate. This

independence lasted until 1873 and in 1873-1920; the khanate was a vassal of Russian empire. Which ethno-cultural connections happened in the last 400 years in the territory of Khorezm?

First, nomadic tribes moved to Khorezm after Shaybanikhan in 1511 and civilized in the territory. Second, in 1510 and 1740, in the result of Iranian invasion and Khorezmian khans' marches, Iranians moved to Khorezm. Third, neighbor Turkmen tribes made raids to Khorezmian territory and robbed Khorezmian children and women. In its turn, Khivan khans made attacks to Turkmen tribes and brought Turkmens as captives to Khorezm. Fourth, Kara kalpak tribes around Low Amudarya River and Aral Sea were subdued to Khiva khanate. Fifth, Kazak juz (unity of families) were under the jurisdiction of Khorezm. Sixth, from the 16th century, Turkmens sold Russian captives as slaves in Khiva bazaars. After 1873, Russians, who came with military purposes and their families, resided in this territory. Seventh, minority of some nations resided in Khiva khanate. They are German Mennonites who immigrated in the late 19th century, Jews from Bukhara, and Arabs during the spread of Islam, Indians, Afghans and others with the purposes of trade. In the period of Khiva khanate, the population were consisted of three ethnical layers: 1) local people 2) nomadic tribes, immigrated in the period of Shaybani dynasty; 3) Turkmen and Kara kalpak tribes from neighbor territories. The population included Uzbeks 68%, Turkmens 12%, Kara kalpaks 10%, Russians 2% and others 10%.



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So, Iranians, Turkmens and Kara kalpaks may have affected to the culture and art of Khorezm. In which way did they affect?

200 toreutical art, 200 jewelry, weapons and 500 household items exist in the Khiva "Ichankala" State museum reserve. It is unavailable to analyze all of them. We got highly decorated artistic items and studied 100 toreutical art, 50 jewelry, 30 weapons and their period, form, technology of making, artistic decorations, common and special sides. Items made in Russia, China, India, Iran, Afghanistan, Bukhara, Caucasus also kept in the museum, and these exhibits help in the comparative analysis of the topic.

In the museum tuncha[1] (little flagon) made in India (19th c), jam (tray) (19th century), jug (beginning of 20th c) and kumghans (water vessel) are reserved. The form of the tuncha is similar to Khorezmian ones, but it has the image of Buddha, ant and kind of an animal. On the jug, the picture of woman is illustrated, but some patterns have generality. And the jam's form (wide and steep) and its decoration is not similar these vessels. Specific forms is used as a pattern. Indian arabesque patterns are very similar to Khorezm patterns; tuncha form also shows trade and cultural relations with India.

Chinese jams differ with its delicate and fine processing patterns of inner site and outer site from Khorezmian jams. In addition, the images of Buddha and animals are illustrated in the jams [2] Indian and Chinese vessels have human and zoomorphic images associated with Buddhist religion. In Islamic countries such as Iran, Afghanistan, Saudi Arabia, including Central Asian nations, images are almost absent. However, bunny illustrated boiler, and dog (or mouse) illustrated kho'n (tray) attracted our attention.

Only one item is stored from Iran, it is the nineteenth century susoq (type of ladle spoon), but unfortunately, ornamented Khorezm susoqs do not exist. Susoq is made of yellow copper engravedly. The Persian words are written on it: "gift for kings, not for common people." Susoq was presented to khans of Khiva or one of the turas.

Artistically, it is made elegantly. Simple susoqs and toreutical spoons in the museum are similar to Khorezmian items in the form, but differ artistically according to the comparative studies. 19-20th centuries Bukhara jams differ from Khorezmian ones relatively with larger flowers, fullness on the ground. On some jams, Arabic scripts are written, but they also differ from the Khorezmian jams with its big size.

19th century Afghan teapot is stored in the museum. It is unsimilar to Khorezmian ones by form and decoration. Kettle is in a cone shape, steer and its cover is very large. Its decorations are simple.

Plate, (the mountain-pass is illustrated) made in Russia (the beginning the 20th century), differs by form and pattern. Khorezmian toreutical art has wide

range of products and unique artistic decoration. Two items have no relation with Khorezmian toreutical art. Khorezmian art contains items such as Kumgan (water vessel), tung (flagon), tuncha (little flagon), samovar, chilim (tobacco), bucket, boiler, kopshirma (type of boiler), jam, selobcha (vessel for wastewater), susak (type of ladle spoon) sarkhum (water vessel), nasquti (snuffbox) and others.

Tuncha was made of yellow copper engravedly and mouldy in Khiva in the beginning of the 20th century. Its beak is made similar to Kumgan's beak. Central part is round-shaped, there is romb-shaped swell in the sides, neck is tight, and the mouth is wider. The handle is shaped and crown shape at the connection point with the centre part. In addition, the same shape is set at the mouth. The mouth is originally made in the wave-shape, not round. The cover is also cupola shaped according to the mouth; the top part has the handle in the form of the yurts. The entire surface is covered with plant patterns. Moreover, the types of patterns like "madakhil", ram-horn, lasso, patty and leaf are used. This form and shape of "tuncha" is similar to above-mentioned Indian "tuncha" (KP 568). Moreover, it needs to be researched thoroughly. Kumgan (tuncha) was made of yellow copper by Khorezmian master Muhammad in the engraved form in the 19th century (1811 y). The form and decoration are strange to Khorezmian ones, it complexes kumgan and tuncha in itself. The "kopi" (vessel for making drink from kefir) is small without pattern, it has long handle, (Khorezmian kumghans have no handles) long neck and mouth. Its neck is narrowed in the centre, widened on the mouth and has a cover. It separated into parts by diagonals. One part is patterned with arabesque, the other one is free space (usually, Khorezmian applied art has no free space; the entire surface is engraved and decorated). The handle is sectioned and ruby is pinned (pinning ruby is wide spread in Khorezmian toreutical art). The neck also has parts, one of them has small lines, and another part is patterned with arabesque. Moreover, beak is patterned with arabesque. Master may have been affected by some factors like travelling abroad or import of foreign products).

Khorezmian toreutical arts is texted sufficiently in the books (G.Pugachenkova, T.Abdullaev, A. Khakimov, D. Fakhreddinova, B. Sergeyev, A. Morozova and others). However, the researchers have different ideas about ethno-cultural relations.

T. Abdullaev, who studied Uzbek toreutical art, said: "modern products of Iranian and Khorezmian toreutical art have no common specifications and the Khivan patterns are a bit close to ancient Iranian products. In the late 19th and early 20th century Khorezmian toreutical patterns have similar specification to Bukhara patterns. Because, Khivan people learned from the masters of Bukhara and late

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18th century is period of unification of patterns in applied art"[3].

O. Khojaniyazova, who studied Khorezmian toreutical art, said: "Khorezmian kumgan is similar to Iranian jug because of the trade"[4]. According A.Khakimov, Khorezmian art developed with neighbour states' traditions over the centuries, but it kept its own special artistic style and some forms. Khorezmian art is keeping its traditions until nowadays [5].

N. Allayeva has a candidate thesis "Bilateral relations between Iran and Khivan", where she tries to prove the affection of Iran and Khivan architecture and applied art in the volume[6] (3.1) under the name "The reflections of relations of Iranians and Khivan people in their ethno-culture life". Because, we couldn't find any facts about the exchange of masters in the research, and some Iranian were moved as captives, who were from Jamshid tribes, known as brawlers".

There are no exact facts about Iranian affection to Khorezmian architecture and the Islamic architecture has common specifications. The affection of Iran to Khorezmian applied art should explored separately.

The researcher B. Sergeyev comments the ethno-culture affection in applied art as: "some patterns have words "Mashhadi", "Isfahani", "Arabi" and others, which shows that the masters have used Mashhad, Isfahan and Arabia's copies in their work. Uzbek masters have enriched them with Uzbek elements [7]". The scientists' ideas are not exact about Khorezm territory, because state language was Uzbek, and the terms were also in this language. The patterns wide use bitow (type of pattern), almagul (apple flower (type of pattern)), rapida (round-shaped

tool for bread), patmak (type of pattern), patty (type of pattern), patterns in selabcha, tung, kumgan and jewellery products names and masters comments prove it. Sapo ota Baghbekov (God bless him) said: «Our products differ from other schools' products. Because, we process the very little parts of the pattern well. Bukhari and Iranians main pattern was "tajigul"[8].

It should be noted that raw materials of toreutical art and jewellery were imported from foreign countries, as the copper from Russia, wax from India and Iran, precious stones from Iran.

The clothes such chogirma and pustin are encountered in Iran, Azerbaijan and Turkmenistan while they are not used in other parts of Uzbekistan [9]. And it shows the existence of ethno-cultural relations of Azeri, Turkmens, and Iranians[10].

Conclusion

It should be concluded that a number of factors has affected the Khorezmian applied art: 1) the invasion of the land by the enemies 2) Ethnical migrations 3) trade and neighbourhood relations. Some examples prove this idea as Russian invasion industrialized the art, nomadic Uzbeks of Dashti Kipchak (Kipchak steppes) migrated to Khorezm in a peaceful way in the 16th century and their affection was increased. Trade relations imported Iranian, Indian and Arabian affection to Khorezmian art, so does the neighbourhood with Karakalpak and Turkmen tribes. Moreover, the affection of trade and ethno-cultural relations to the art couldn't be ignored, but the products such as kumgan, selabcha, tung, tuncha, kalitbagi, doori have no counter parts in other traditions and it is the prove of great cultural creation of Khorezmians independently.

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