

Ornamental design of Khiva legislative acts

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Abstract: Diplomatic and paleographic study of historical documents serves to identify more accurate and specific conclusions in the field of documentation. But there are some aspects, or rather attributes, of documents that carry a lot of information on the history and culture of a particular state. One of them is the ornaments that show the art and aesthetic value of historical documents. Miniatures, illustrations, elegant patterns in the seals of the khans, in the title part of documents (unvan), in tables, colorful, geometric drawings made in the text frame, with the help of such attributes you can get a lot of information about the culture and social environment of the Khorezm nation. This article discusses the ornaments used in the design of legislative acts from the palace chancery of the Khiva Khanate (16th–20th centuries) of two: Arabshahids (1510–1770) and Qungrat (1770–1920) dynasties.

Keywords: Khiva Khanate, paleography, archival documents, legal documents of Khiva, yorliq, ornaments, miniatures, ornamental compositions.

Introduction: Legislative acts are a valuable source for studying a number of issues in the history of the development in the territory of Turan. In general, the currently available documents of the archive of the Khiva khans contain extensive and diverse material on the political, socio-economic and cultural life of the khanate. The National Archive of Uzbekistan, the Abu Reyhan Beruni Institute of Oriental Studies, the “Ichan-Kala” State historical and architectural museum-reserve and a number of other private collections contain more than 200 legislative acts issued by the chancellery of the Khiva Khanate.

The study of these historical documents of the khanate dates back to the 1940s. For example, several dozen Khiva documents were introduced into scientific circulation by P.P. Ivanov [7], M.Y. Yuldashev [8], Yu. Bregel [3]. The published documents give an idea of the land holdings, the history of agrarian relations, the land and water policy of the Khiva Khanate, which are still studied in scientific articles by U. Abdurasulov [1].

The history of the political life and diplomatic relations of the khanate were widely studied in the works of N. Allaeva [2], E. Karimov [9], O. Zhalilov [6] paid special attention to the description of documents, their texts, as well as to the publication of labels concerning issues of socio-economic life of Khiva, such as tax system,

rights and duties of officials, issues of privileges and immunity, issued as gratitude for the implementation of state orders and so on. These issues, today continue to be studied in the works of foreign researchers W. Wood [4], P. Sartori [10]. Based on the topics of the above-mentioned works, the primary task outlined in this article is to study the meaning of ornaments, methods of painted sketches-patterns, geometric figures used in the design of acts, or rather labels. This topic is little studied, but very relevant.

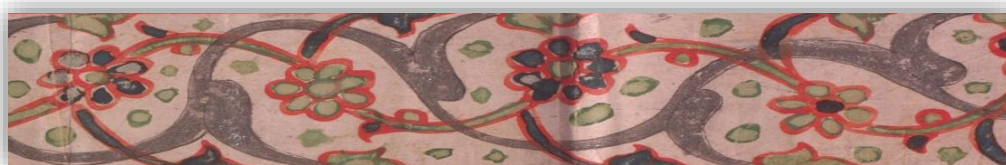
METHOD

Legislative acts are usually called legal documents emanating from the supreme or local authorities. The most common types of them are: farmon, nishon, yorliq, muborak-noma, inoyatnoma, hukmnoma. According to professor U. Sultanov, a single name “yorliq” can be used for all types of documents in this category. Thus, the main functions of the above-mentioned legalized acts are the regulation of relations between the state and an individual, the establishment of order in the social sphere of life of the state, since the documents had the authority to establish laws within the framework of Islamic Sharia.

In addition to the functional development, documents have other features: the seals of the compilers and the customer; components reflecting the will of the khan

(explications: from Quran, dua, hadises), ornamental design of documents. Each type of document has its own traditional way of composing the text and building its structure, paper size, design. A very interesting direction is the study of the ornamentation of documents. Calligraphy, ornamentation and design in the document reflected the art spirit of its time and place, they could also be formed by the personal taste of the scribe, representing the aesthetic views and skills of the katibs (munshiy). Masterpieces in ornamentation leave indelible impressions of the people, or rather the rulers who ordered and used them.

RESULTS AND DISCUSSIONS



a) NAUz, T-125, O-2, Folder-15, doc. No. 4



b) IVANRUz, Folder-44, inv. No. 3.

There are two main types of Muslim ornament: girikh and islimiy. Girikh – this ornament often uses squares, diamonds, pentagons, hexagons, stars and superimposed triangles. The most complex geometric ornaments were created based on this method.

Islimiy – ornament connecting bindweed and spiral, interweaving of branches with flowers, petals. The islimiy ornament was mainly used on labels. Documents with a colorful pattern were decorated with flowers, petals, shapes that had a semantic meaning. On the right side, with an indent of 5 cm, the edge of the documents was decorated with an ornament of plant and geometric nature. The colors were usually dark blue or a light background was left. On the main monochromatic background there was a motley ornament of flowers and leaves, with a twisting stem. Green in round flowers personifies life. Here, the patterned ornaments tell the story of the beauty of life and symbolize the harmony of the feelings of the world (Fig. a).

The images of ornaments on the labels of the Khiva

Turkic–muslim ornament. Ornament as an art, as a symbol originated at the very dawn of human history and therefore can be considered one of the most ancient forms of human self-expression. Ornament in Islam is especially diverse in form, color and content. Islam is a religion that prohibits the depiction of living beings, so ornament compensated for these prohibitions. It is based on symbols and signs. Along with the development of types of writing, the art of text design began to be widely used, in particular, decorating tables, drawing frames from various types of patterns, processing forms of drawings on the borders of a document, in the title of the text, in seals.

khans are found mainly in the form of: a drawing of flowers with three, five (symbolizing the five pillars of Islam), six-edged (symbolizing the six pillars of faith) flowers, leaves in the form of drops, enclosed in a round geometric shape, sometimes in a tulip-shaped form. The main emphasis is on the drawing depicting the shape of a branch and shukufta. Representing the stem, the munshi (palace scribe) also tries to show the power and strength of the developing state in the form of a floral design.

In most cases, patterns and meaningful figures were made in green tones (Fig. b). These types of decorations have their own strict rules regarding form and composition. It consists of smooth branches covered with leaves and flowers, fruit (pomegranate) interspersed with other similar forms. In this case, flowers are decorative trim and give the composition an aesthetic spirit. There are many types of flowers, and they are called by their specific names. Types of flowers include simple and complex ones such as: oygul (moon flower), lola (tulip), paxtagul (cotton flower), chinnigul (carnation), pistagul (pistachio flower),

kuvachagul (cornflower), karnaygul, safsargul (lily of the valley), atirgul (rose), nargizagul [5]. In Khiva labels, there are also decorative and patterned types of flowers such as oygul, lola, chinnigul, karnaygul.

Calligraphy (khatt) was closely connected with patterns and ornaments. In the Koran, calligraphy is used, along with geometric ornament, in the design of the surah

titles. In the titles of the Khiva labels, this method was also used – highlighted with gilded paint, black ink, sometimes red in places. The degree of mastery of calligraphy was an indicator of the education and spiritual perfection of the author of the document.



Vector ornament. The title part of the Khiva labels also has a characteristic ornament. That is, in a word, it is decorated with forms that perform the “front” part of the document. In the unvan part, the madokhil element is used. In this case, the two methods of girih and islimiy merge into one. These forms are expressed in the form of a vector form, patterns, tulips and half–full suns.

The drawings were dominated by red and blue shades, diluted with snow-white and golden tones. The color scheme is one of the ways to decorate the interior, and the colors are selected in accordance with the instructions of the hadith. Some colors, such as green and white, light blue, blue, light purple are approved. The gold color symbolizes the glory, wealth, greatness of the khan.

CONCLUSION

The ornamental value of the Khiva labels is thus assessed primarily by the beauty and craftsmanship of their design. In general, the following elements are used in the design of the legislative acts ornaments: plant, geometric, symbolic; color scheme: red, white, light blue and blue, green and gold (yellow). This feature gives the ornaments a special ethnic flavor and decorative expressiveness. Art ornaments used in documents, first of all, testify to the aesthetic taste of a person. Then they show the literacy level of the munshiys (muarrikhs) who are responsible for the design of the documents. Patterns and various methods of ornamentation in the labels provide information on the history of cultural life in the khanate.

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