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**ANALYSIS OF SYMBOLIC PATTERNS EXPRESSED IN THE KHIVA ATA  
DARVOZA**

*Dzhabborova Adolatkhon Kazakbayevna*

*Teacher of the Department of History and Geography,*

*Urgench State Pedagogical Institute*

<https://orcid.org/0009-0002-2326-9662>

**Abstract:** In this article, we analyze the ornaments and symbolic signs of the Ota Gate, located in the western part of the ancient city of Khiva, Ichankala. There are four gates in Khiva, and today the main entrance is the Ota Gate.

**Key words:** Symbolic ornament, Khiva Ota Gate, inscription analysis, gate, problem style, history, architectural monuments, Muhammad Aminkhan. Wooden layers of the gate.

**INTRODUCTION:** Khorezm has long been one of the places of civilization, and is of great importance with its many ancient architectural monuments and shrines. Also, architectural monuments have witnessed many historical events and the signs and symbols characteristic of these periods in architecture are reflected in the decoration of structures. These architectural monuments are of great interest both in terms of architecture, cultural heritage, and in the study of aesthetic values. The signs and symbols reflected in the architectural monuments are presented in various patterns and inscriptions. The study of these various architectural patterns in the architectural monuments of the city of Khiva has not yet been completed.

The Khiva Ichankala Gate, depicted with patterns and decorations, also served as a defense system and a means of protection in ancient cities and fortresses. The gates were mainly the entrance gates to the city and witnessed many past events. The gates of the ancient city of Khiva were four, these were the Garden Gate, the Palvan Gate, the Stone Gate, and the Father Gate. These layers, that is, the gates represented the four sides of the world, which is why the gates are located on four sides. Also, the Father Gate is the western gate of Ichankala, and today it is the main gate of the city of Khiva.

Each of the patterns reflected in the architectural monuments is unique in its beauty and one of the beautiful masterpieces of the art of painting. As long as a person is alive, he strives for beauty in life. At the same time, in the ancient city of Khiva, along with the development of the art of calligraphy, it was a widespread custom to apply inscriptions and ornaments to architectural monuments. In architecture, especially white and blue colors were widely used. Because these white and blue colors were considered symbols of purity and peace.

A German tourist, a German citizen Georg Bitsman, who visited Khiva, expressed warm thoughts about the city of Khiva, saying that he had been to many countries in the world. But when I first saw and watched the grandeur of the city of Khiva, I could not hide my amazement.

Two fortresses in one city - Ichankala and Deshonkala. The beauty of the centuries-old monuments in them, as if they would be imprinted in our beautiful memory for a lifetime, he admitted.

**LITERATURE REVIEW AND METHODOLOGY:** “Khiva native Khudoyberdi Qoshmuhammad oglu also provides interesting information about the construction of the city in his work “Dili Gharayib” written in 1831. According to him, in ancient times there were many cities in Khorezm with 4-5 gates. One of them was Jurjaniya, one was Urgench, and another was Ramul. “Ramul was built by Sam ibn Nuh in the image of his father’s ship,” writes historian Khudoyberdi, now it is known as Khivak. Its former name was Ramul, which means “sandy land.” One day, after hunting, Sam lay down on a high hill and had a dream. In his dream, he saw three hundred torches burning around him. When he woke up, there was no sign of the torches, only sand. He had a dream and decided on a suitable time to mark this place, and when he came a second time, he built a fortress wall here. He dug a spring on the west side of the fortress and produced water. Some attribute Khivak to this. According to the legend, Khivak was destroyed and rebuilt many times [1].

The main gate is located in the western part of the Ichan fortress, and it is the main gate to enter the city. Inside the gate were 13 trading stalls and a covered market-market [2].

The art of calligraphy has been developed in Eastern countries, including Khiva, since ancient times, and the work of these craftsmen has reached the level of high art and has served as a pattern and decoration for historical monuments and grand buildings. Our ancestors did not limit themselves to this, but also used them as numbers and, using the “problem” method, hid historical dates in words [3].

The pattern resembles a woman wrapped in a veil. The pattern is not a way to grasp the truth with your hands, but a symbol of understanding the essence of beauty, affirming this beauty in your heart, preparing yourself for the state behind the veil and entering it [4].

Ota Darvoza, restored in 1975. The wooden planks of this gate were made in 1849-1850, and were put back in place when it was restored. The right side of the gate is inscribed with the Quranic Surah Ikhlas (naskh) in a square, and the lower part is inscribed with words of praise in Persian (suls). The wood is inscribed in the style of sulkh and naskh calligraphy. The name of the master who carved the wood inscriptions is Muhammad Niyaz ibn Abdullah [5].

The acceleration of construction work in Khiva is associated with the activities of Muhammad Amin Inaq (1764-1790), the founder of the Kungirat dynasty [6].

Two photographs confirming that the gates were installed in this courtyard are kept in the archives of the Khiva Museum. These photographs were taken by the first Uzbek cinematographer, photographer Khudoybergan Devonov, and he wrote below the photograph: “Muhammad Aminkhan’s courtyard in Angarik.” One of the photographs is taken from a distance, showing the entire front of the courtyard, while the second photograph shows the courtyard gate in close-up. This photograph shows the gate’s patterns, which confirm that they

are the gates installed in the present-day Ota Darvaza [3].

The Ota Darvaza's interior length is 10 meters, width is 4 meters, and the central corridor is topped with two large domes, and the four adjacent rooms are topped with small domes. During the khanate, these rooms housed a guardhouse, a money exchange office, and customs offices. Unfortunately, the gate was demolished in the 1920s under the pretext of widening the road. In 1968, the city of Khiva was declared a museum-reserve and the increasing number of tourists visiting the city made it necessary to restore the gate. In 1975, the gate was restored to its original location and appearance [7].

Even after the establishment of Islam, the people of the East still believed that a door was a place of worship for God. Therefore, in many places, doors were marked with the following inscription:

Kushoda bod ba davlat hamisha dargoh

Ba haq ashhadu an lo iloha illalloh"

Meaning:

May this door always be open for happiness!

I bear witness that there is no god but Allah.

The door is the boundary between good and evil, light and darkness, new and old - it opens, closes, thereby not only fulfilling its function, but also symbolizes such symbols as sunrise and sunset, welcoming and observing. Here, the door has a concept related to nature. Therefore, in the peoples of the East, the house is understood as happiness - bliss, connected to the door and sides [8].

There are unique schools of ganchkor in Uzbekistan. One of them is the Khorezm ganchkor school. Geometric patterns are widely used in Khorezm architecture, which are distinguished by their uniqueness compared to other regions. In particular, plant-like patterns are distinguished by their spiral rotation and dynamism [9].

The inner city of Ichan Kala is densely populated, so Khiva's attractions are located in a compact, small area. Most of the buildings in Ichan Kala have preserved their original appearance - stone-paved streets, mosques and minarets, madrasas and khujras. You can enter the city through one of four gates: Bagcha-Darvoza - northern, Tosh-Darvoza - southern, Polvan-Darvoza - eastern, Ota-Darvoza - western [10].

**DISCUSSION:** Gates in ancient cities and fortresses served as a defense system and a means of protection. The gates of the ancient city of Khiva are also recognized as a means of providing a defense system. Gates are mainly entrance gates to the city and have witnessed many past events. The gates of the ancient city of Khiva are four, these are the Garden Gate, the Palvan Gate, the Stone Gate, and the Father Gate. These layers, that is, the gates represent the four sides of the world, which is why the gates are located on four sides. Also, the Father Gate is the gate on the western side of Ichan Kala, and is currently the main gate of the city of Khiva. The naming of

each gate is also based on its location. For example, since there was a Shermuhammad Ata mosque and a pond in front of the western gate, this gate was called the Father Gate. This Father Gate was built by Eltuzar Khan from baked bricks. After the capital was moved to Khiva, the population of the city began to grow even faster. Since the population could not fit inside the city, they moved outside the city. The city walls and gates were also a means of defense. According to information, the gate was built by Eltuzar Khan (1804-1806) from baked bricks. The inner part of the Ota Gate is 10 meters long and 4 meters wide. The gate had four main rooms. However, this gate was demolished in the 1920s due to the further expansion of the road. Khiva was declared a city-museum reserve in 1968. It was the first in Central Asia to be included in the UNESCO list in 1990. It was recognized as a World Cultural Heritage Site. After Uzbekistan became a member of UNESCO as an independent state in 1993, it has been actively participating in this organization's work in every field. In 1997, the 2500th anniversary of the city of Khiva was celebrated on a global scale. The interest of foreign tourists in the architectural monuments of Khiva has also increased.

One of the tourists who visited Khiva, Georg Bitsman, a German citizen, wrote: "I have been to many countries in the world. But when I first saw and admired the grandeur of the city of Khiva, I could not hide my amazement. Look, two fortresses in one city - Ichankala, Deshonkala. The beauty of their centuries-old monuments, their beauty, will remain imprinted in our memory for a lifetime," Komiljon Khudayberganov wrote in his book Khiva, the oldest fortress in the world.

The Father's Gate in Khiva In 1975, this gate was restored with the help of masters Samandar Qalandarov, Polvon Otajonov and Matyokub Jumaniyozov. However, by this time the gates of the gate had already disappeared. Since the gate did not survive to our time during the reconstruction of the Father's Gate, another gate was installed in its place. This door also has its own unique features. Woodcarving was very well developed in Khiva during this period. The wooden panels of the gate were made in 1849-1850, and it was restored and put back in its place. On the right panel of the gate, we see the Quranic Surah "Ikhlās" (naskh) inscribed in a rectangle, and on the bottom, words of praise in Persian (suls). The wood was carved by one of the most skilled artisans of that period, Muhammad Niyaz ibn Abdullah.

Today, tourists visiting Khiva are amazed by the high art of decorating the memorial monuments of Khiva with symbols and inscriptions. Their inscriptions and patterns have a special meaning. We can learn about the history of the Father's Gate from the inscriptions written on it. At the top of this gate, a circle of the same size (85x85cm) is drawn inside a rectangle on both sides. Long lines are drawn inside this circle. These drawn lines form a large and small eight-pointed star in the central part of the circle. Verses of the Quran are written in the Arabic alphabet as patterns inside these drawn lines.

The introduction of Islam into our culture also led to the introduction of Islamic requirements. As a result, the drawing of people, birds, animals disappeared and was replaced by epigraphic Arabic inscriptions and plant-like ornaments that have symbolic meanings in painting. After the establishment of Islam, the concept of the door as the place of the Creator emerged in the culture of the Eastern peoples. Therefore, in many places, we can find inscriptions on the doors that say, "This door is always open for happiness, I bear witness that there is no god but Allah." The door



was also considered the boundary between good and evil, light and darkness, new and old. Therefore, verses from the Quran were written on the door to protect the owners of the house from evil. We also see circular patterns in the decoration of these gates. Circular patterns also reflect special meanings, and the circular patterns are decorated with various beautiful flowers. Or the patterns themselves are decorated in a circle. The symbol of the circle symbolizes the symbol of turning away evil-minded people from their intentions. Also, on the right side of the Khiva Ota Gate (door, bag), patterns in the Arabic script are written in a circle. The circular shield served as a protector and protected this people from evil and evil. The meaning of these inscriptions is that Allah is the only one who is always awake. If you look closely at this written prayer, you will see that the shield-like shape is depicted in a circle, and the verse of the Quran is a protective shield from evil. In Khiva carving, masters wrote their names and eras on this wood or on memorial monuments. In Khiva carving, the decorative meanings are hidden by representing numbers from letters. This method is the problem (Arabic) method, and the meaning is hidden. In madrasas, that is, in old schools, children were taught abjad arithmetic along with the Arabic alphabet. Since this abjad arithmetic is located in the alphabet of Arabic letters, numbers were also taught. For example, the letter A meant one, and the letter B meant two. We know that letters in the Arabic alphabet have three or four forms. When creating patterns by carving Arabic letters into wood, the master in this problematic style also kept information about when and by whom these patterns were made. On the left side of the Ota Darvoza, there are epigraphic patterns written in Arabic script that state that there is no creator but Allah and that Muhammad is his messenger-prophet. The person who says this word will also find protection under his protection. As for the history of where the Ota Darvoza came from, according to the historical dates written in it, there is information that the Ota Darvoza was repaired during the reign of Muhammad Amin. Photographs of this gate are reflected in the photographs of the first Uzbek cinematographer, photographer Khudaiberdi Devonov. We can see that the picture in the photograph, which is written as the courtyard of Muhammad Aminkhan in Angarik, is a picture of this very Ota Darvoza. One of the photographs was taken from afar and the other was taken close-up, which confirms that the picture of the gate visible in the photograph is the gate installed on this very Ota Darvoza. According to information, the courtyard of Muhammad Aminkhan is very old and has collapsed. Only its doors remain. These doors were installed on the Ota Darvoza. This door dates back to the years 1266-1267 AH (1849-1850 CE). These doors continue to serve people today with their wishes for good.

**CONCLUSION:** The city of Khiva is notable for the preservation of ancient architectural monuments. Both the construction of Khiva's buildings and the patterns in their decoration are characteristic of their time. One of these features is the art of calligraphy and patterns with hidden meanings in these monuments. In addition to decorating them only with patterns, information about when these buildings were built is also provided in the form of information on the decorations of the structures. This is an example of clear evidence in teaching our history to future generations.

The city of Khiva is an ancient land located in the middle of the desert. The construction of architectural monuments, the emergence of a unique culture in this land, the presence of its own

language and alphabet indicate how ancient this ancient city is.

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