

## ANALYSIS OF THE SEMIOTICS OF THE KIZMUNCHOK OR BOW SYMBOLS ON THE ARCHITECTURAL MONUMENTS OF KHIVA

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**Abstract:** This article presents information on the representation of symbols in Khiva memorial monuments and their semiotics. Also, valuable information is provided on the analysis of the bead or bow-shaped symbols.

**Key words:** Khiva architectural monuments, symbol, bead or bow-shaped pattern, semiotics, green color, triangle, rectangle, circle shapes.

**INTRODUCTION:** There are many peoples in the world, each with its own history, traditions, customs, and culture. It is worth noting that our Khorezm is one of the cities rich in ancient architectural monuments. The ancient buildings of Khiva, one of our most ancient cities, decorated with various ornaments and patterns, have not lost their beauty to this day. It is also one of the ancient historical regions located in the western part of Uzbekistan, and its spiritual heritage and architectural monuments have a rich system of signs and symbols. Since this region has long been one of the main points where various cultures and civilizations have formed, a unique and rich spiritual and cultural heritage has been formed here. Especially in the architectural traditions and architectural monuments of Khorezm, symbols were widely used, and these symbols expressed not only cultural and educational, but also religious and philosophical views.

The symbols in the patterns of these architectural monuments were created in different periods. The symbols expressed by the patterns in this architecture have preserved the most important and fundamental information about the culture of this period. We can find such symbols in many places in the fortresses, temples and architectural monuments of Khorezm. The symbols expressed in each pattern have their own meanings. In this article, we will learn about the symbols in the form of beads or bows used to decorate architectural monuments in the city of Khiva. The patterns in the architecture of each people are the product of human thought. The symbols in the image of these patterns reflect the material culture of man. The wealth of human thought is embodied in the symbols with ancient meanings in the decoration of architectural patterns. That is why man, when decorating buildings, expresses the interior and exterior parts with various colors and images. Therefore, the architecture of our regions has architectural features specific to this region. Various architectural patterns and images differ from each other in the region, region, oasis, mountain gorges. The symbols reflected in the monuments have long satisfied not only social and everyday, but also philosophical views, as well as religious beliefs.

The city of Khiva in particular occupies a special place with its decorative patterns. Various symbolic signs are expressed through beautiful symbolic signs in various decorations on wood, madrasas, mausoleums, and minarets. In addition to flowers, circles, eight-pointed stars, triangles, rectangles, and eye-shaped shapes, inscriptions were also used in architectural decoration. At the same time, the patterns provide information about when and by whom these structures were built.

**LITERATURE REVIEW AND METHODS:** This study serves to a certain extent in fulfilling the tasks set forth in the Decree of the President of the Republic of Uzbekistan “On the Program for the Comprehensive Development of the Tourism Potential of the Khorezm Region and the City of Khiva in 2017-2021”[1] and the Decree of the President of the Republic of Uzbekistan dated January 16, 2018 No. F-5181 “On the Protection and Improvement of the Use of Objects of Material Cultural and Archaeological Heritage”[2], as well as other regulatory legal acts related to this area. “Khudayberdi Qoshmuhammad oğlu from Khiva 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 Khudaiberdi, now it is known as Khivak. Its former name was Ramul, which means “sandy.” 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 around him. He saw a dream and decided on a good time, so he marked 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. It is said that Khivak was destroyed and rebuilt many times [3]. Our old masters say that in ancient times the art of painting was so developed that they could communicate with each other without words through the patterns they drew or painted. To understand the language of painting, it was necessary to know the symbolic alphabet of each element of the pattern and the colors [4]. The art of calligraphy has been developed in Eastern countries, including Khiva, since ancient times, and the work of these professionals has risen to the level of high art and has also 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 [5].

The patterns in the image of signs and symbols reflected in the architectural monuments of Khorezm, in addition to being decorative, also have an ideological meaning. For example, a pattern in the form of an eyeball is a symbolic sign. The concept of a symbol is a conditional sign, a hint that reflects, expresses, reminds of an idea, concept, event, etc. [6]. One of such symbols is located in the middle of the Ichan-Kala in the city of Khiva. It was used to decorate the facades and walls of the Yakubboy Khoja Madrasah. This symbol is dark green and is also called the beaded bow. We can see that these beaded symbols were used to decorate most of the buildings in the city of Khiva.

**DISCUSSION:** There are unique schools of ganchkor in Uzbekistan, such as Samarkand, Bukhara, and Khiva. Of these, the Khorezm ganchkor school is widely used in Khorezm architecture, which is distinguished by its uniqueness compared to other regions. In particular,

the plant-like patterns are distinguished by their beautiful pattern decoration, with their spiral shape that repeats each other, and their dynamism. The city of Khiva, an old historical city, is distinguished by its antiquity and the fact that its monuments have not lost their dignity even after years. We can see various decorations and patterns in it. One of the patterns with such a symbolic sign and feature is the dark green bead or bow shape. We can learn about such symbolic signs through semiotic analysis. Semiotics is derived from the Greek word and is the science of signs. Semiology is the branch of science that studies the general properties of signs and symbols, which store information about signs and serve to transmit information [7].



1-picture. Madrasah of Yakubboy Khoja 2-picture. Dark green beaded bow

Architectural monuments depicting such symbolic signs can be seen on the facades and walls of the Yakubboy Khoja Madrasah in Khiva, on the facades and walls of the Abdullah Mehtar Qarikhana, on the facades and walls of the Yakubboy Khoja Madrasah, on the facades and walls of the Khojash Mahram Madrasah, on the facades and walls of the Mazar-i-Sharif Madrasah, and on the patterns of the walls of the harem in Toshkhovli. This bow-shaped sign has been preserved on the walls and facades of architectural monuments to this day. The bow-shaped or eye-shaped form used to decorate the architectural monuments of the ancient city of Khiva in Khorezm is one of the symbols that still arouses much interest today. This eye-shaped form consists of two triangles and one rectangle, reflecting its own symbolic meanings. The triangle represents the number three. Any number is considered to have a certain power. The meaning of the number three is instability. That is, the number three indicates the past, present, and future. The triangle symbol in the bow is reflected in a state where all three are combined in itself [8].

The Zoroastrian religion has existed in Khorezm since ancient times, and the sacred book of Zoroastrianism is the Avesta. The memory traditions and various ornaments that have developed in this region since ancient times embody the worldview of this era. This Avesta also has the same three main ideas. A noble thought, a noble idea, and a noble deed. Life is organized by these three main ideas. In the decorative patterns, the immortality of the world is expressed

through Madohil (three-leaf) patterns. The three leaves symbolize good thoughts, good words, and good deeds.

The downward-facing triangle in the bow symbol represents the fertility of the earth and the marriage of earth and heaven. It symbolizes fire and fire. In this bow, the triangle with the tip pointing down represents the masculine principle, the sun, fire, and heavenly power, while the triangle with the tip pointing up is considered the feminine principle, embodying the meanings of the underworld, water, and the moon [9].

This green bow and eye-shaped shape also symbolize the Khotamtoy, a generous, brave young man. His strong, strong body is surrounded by wisdom and is depicted as a protector of power. The triangle depicted in this symbol also means protection from evil forces. That is why amulets are made in the shape of a triangle. The square symbol represents the number four, indicating strength and stability. The square is represented by equality, fairness, order, and unity, and the earth. At the same time, the number four is compared to truth, wisdom, stability, and strength. As mentioned above, this triangle in the form of a bow with its tip pointing up to the sky is a symbol of femininity, and the triangle with its tip pointing down is a symbol of masculinity, and based on the harmony of the two, it has strength and stability. According to the Kubrov doctrine, the green color in the bow represents trust, the inner world of our soul. This color is also characterized by the property of protection from evil spirits. Accordingly, these batik colors and the domes of the Yakubboy Khoja Madrasah are covered with green tiles. The buildings were mainly white, green, and blue. White was also considered a symbol of purity, and blue was also a symbol of peace.

Such patterns in the architecture of Khiva memorial monuments have formed an incredibly beautiful landscape. Tourists and locals do not get tired of visiting the city of Khiva again and again, seeing this beauty. It is as if these patterns and decorations beckon a person to themselves. After all, our holy book, the Holy Quran, says: "Allah is beautiful and He loves beauty." The aesthetic point of view of Islam is to be familiar with beauty. Since Allah is beautiful, then both the man He created, the world He created, and the blessings He bestowed on His servants are also beautiful. Accordingly, our words describing the names and attributes of Allah, our buildings representing His power, our architectural monuments, and everything related to the will and names of God in this world, should be beautiful. Beautiful inscriptions, ghazals, patterns, architectural monuments, Islamic-philosophical forms of fine art bring joy to our souls through the organs of hearing and sight. In the creative program of Islamic culture, the integrity of the form of thoughts and things is wrapped in a shell of symbolic-philosophical content. "Pattern is like a woman wrapped in a veil. Pattern is not a way to grasp truth with your hands, but a symbol of understanding the essence of beauty, confirming this beauty in your heart, preparing yourself for the state behind the veil and entering it"[10].

**ANALYSES AND RESULTS:** In Khorezm, the ancient architectural monuments in the city of Khiva are diverse. Especially the colorful images, signs, symbols in their decoration, are of great interest to the local population and tourists visiting our country today. It is important to study our cultural heritage and pass it on to future generations. Also, in the 21st century, scientific research on the preservation of the spiritual and cultural heritage of peoples in different countries of the



world is gaining relevance. Today, interest in the study of patterns, signs and symbols in the decoration of architectural monuments is growing in world ethnology. This requires special research by world ethnologists aimed at creating a scientific basis for the development of tourism based on the analysis of signs and symbols decorated in architectural monuments in various historical regions and the customs and traditions associated with them, their local characteristics, and the development of ethnology of folk culture.

We know from history that over time, some types of decorations of memorial monuments were widely used in a certain region, while others lost their place. As a result, the patterns and symbols used for symbolic decorations in architecture changed. That is why we can see symbolic symbols and patterns in memorial architecture that are characteristic of each era. Therefore, ethnographic attention has been paid to the study of patterns in the form of symbols, their changes in form, and their types. President Sh. Mirziyoyev has also made a number of decisions to study our ancient cities and to preserve and study our historical architectural monuments for future generations. Decrees and orders have also been issued to protect and improve our memorial monuments.

**CONCLUSION:** In conclusion, it is worth saying that this bead-shaped pattern in the decoration of the memorial monuments of the old and ancient city of Khiva has a unique feature, and these patterns also reflect the struggle between good and evil and the principles of femininity and masculinity in the process of human life, and together they also depict the symbol of the family. In every era, goodness and virtue have been glorified in the world. Each color has a special meaning. Therefore, dark blue colors, which mainly express the self-confidence of humanity, were widely used in memorial monuments. In addition, the meaning of triangular and rectangular shapes also has a special place.

The city of Khiva is notable for the preservation of ancient architectural monuments. Both the construction of Khiva's buildings and the patterns in its decoration have a characteristic of their time. One of these features is the use of inscriptions on these monuments as decoration, that is, patterns with hidden meanings through the art of calligraphy. In addition to decorating with patterns, they also mention when these buildings were built. This is a clear example of how they are clear evidence in teaching our history to future generations.

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