

**THE ART OF WOOD CARVING AND THE CREATION OF LITTLE-BELIEVER
MASTERS IN THE HISTORY OF CULTURAL HERITAGE AND ARCHITECTURE
OF UZBEKISTAN**

Kulnazarov Bahram Bekturodovich

Associate Professor of the Samarkand State of Architectural and Civil Engineering Institute.
(Republic of Uzbekistan).

Annotation: The article describes the history of the architecture of the cultural heritage of the Uzbek people, the art of wood carving and the creativity of the masters. Wood carving is one of the most popular Uzbek folk arts and crafts. Kokand, Khiva, Samarkand and Tashkent schools of wood carving show their creativity and differences. There was also talk about famous wood carving masters.

Keywords: wood carving, applied arts, culture, wood materials, folk crafts, history of wood carving, schools of wood carving, carpenter.

We know that the importance of wooden materials in our past architecture, the internal structure of buildings, and the interiors of buildings was very great. Therefore, studying them means paying great attention to studying our cultural heritage. Studying the history of woodcarving, a folk craft widespread not only in Uzbekistan but throughout Central Asia, is also important for students.

Along with the development of the national economy of the State of Uzbekistan in recent years, great attention has been paid to the development of architecture, applied arts and culture, and studying and knowing its history will give strength and energy to future youth. As they say, "A people who do not know their history have no future," studying our past is a great foundation for the future.

Woodcarving is a widespread type of Uzbek folk decorative art. In this, patterns (images) are drawn, cut and carved on something on a board or wooden material. This type of art is found in all peoples of the world, and in the countries of the ancient East and the ancient world, wood carving developed and unique artistic styles emerged. Similarly, wood carving has been developed in Central Asia since ancient times and has been widely used in people's household items, architecture, and interiors. This carving was used to make and decorate wooden materials of ancient architecture, namely doors, gates, columns, various types of tables, chairs, benches, boxes, frames, pens, plaques, and other items.

The works created by the Uzbek people amaze with their elegance, complexity and naturalness. Unfortunately, despite the high-quality processing of the wonderful wood carvings made of wood, over the years and centuries they could not withstand the humidity, and most of them rotted and disappeared. This is evidenced by the samples found in archaeological excavations.

In the 5th-6th centuries, samples of wood carving were found at the bottom of the hill in the Surkhandarya oasis. According to scientists, evidence of carving in this place was found one and a half thousand years ago, indicating that the art of carving was widely developed. Such rare finds are found in archaeological excavations in Samarkand, Bukhara, Khiva, Shakhrisabz and other ancient cities.

Until the 7th century, carving on wooden materials developed very rapidly among the local Uzbek people. Until the conquest of Central Asia, local folk idols were found. Each household had its own goddess (god) depending on its position in the community, columns and wealth.

Usually this goddess was placed above the door. The owner of the household would buy and replace a new goddess carved from wood with a new one. This process indicates that the art of woodcarving was ancient.

As a result of the Arab conquest, the work of wooden figurines, along with many other types of fine art, completely disappeared. However, Islam could not completely destroy this art. Master woodcarvers demonstrated their art in carving wooden figures, reflecting the reflection of trees, and transforming simple lines into complex geometric shapes. The art of the masters was passed down from father to son, from generation to generation.

In the 9th-10th centuries, cultural heritage began to grow at a high level in Central Asia, as well as in our country. In the 9th century, Samarkand became independent. There were turning points in the development of folk culture and architecture. In these centuries, great scientists, philosophers, writers, poets began to emerge. They were Abu Ali ibn Sino, Rudaki, Firdawsi, Beruni, Al-Khwarizmi and others. Magnificent architectural monuments were created. For example, the world-famous Ismail Samaniy Mausoleum in Bukhara. It gave impetus to the development of culture. Doors, gates, building facades, porches and various khantakhtas were decorated with wood carving.

In the 11th-12th centuries, folk applied art developed even more vigorously. A complex type of pattern, geometric pattern, i.e. girih pattern, took a leading place in decoration. Architecture, household items, i.e. were decorated with artistic elegance. Girih pattern developed further. For example, a 12th-century example of wood carving was found inside the walls of Shahi-Zinda in Samarkand, and it amazes with its artistic elegance and natural workmanship.

In the second half of the 14th century, the era of the Great Sahibkir Amir Timur began in Central Asia. Art and culture flourished during the reign of Amir Timur and the Timurids. In particular, applied art developed rapidly with paintings, and woodcarving also reached its peak. The great commander Amir Timur not only improved architecture and construction in his capital Samarkand in Central Asia, but also built huge buildings with the most famous craftsmen in other countries such as Khorasan (Afghanistan), Iran, and Transoxiana.

In the 14th-15th centuries, craftsmen in Samarkand actively participated in the construction of mosques, madrasas, khanates, palaces, and other grandiose structures. They used all their knowledge, craftsmanship, and skill to create beautiful and elegant historical and cultural monuments that we see today and delight our eyes and hearts with. This process also contributes greatly to the development of tourism in Uzbekistan.

In the XIV-XV centuries, woodcarving rapidly develops in use. Even living creatures can be seen carved. A carved pattern is made on the door of the Rukhabad mausoleum in Samarkand, showing a stylized image of a fish. After the Timurid dynasty fell into crisis (in the XVI-XVIII centuries), civil wars had a negative impact on our culture, as well as the development of folk and applied arts.

In the late XVIII and early XIX centuries, in the Bukhara, Khiva, and Kokand khanates, along with the manifestations of successful literature, folk applied arts, including woodcarving, flourished. Each city had its own unique woodcarving. Magnificent examples of wood carving were created in the Khudairakhan Palace in Kokand, the house of Zaynuiddin Boy in Quva, the Saidahmad Khoja Madrasah in Margilan, the Sitorai Mohihossa in Bukhara, and others. They are invaluable works of Uzbek wood carving art. The works noted above testify to the very skillful use of wooden materials in the interiors of that period.

Among the most prominent masters of the Uzbek people, Olimjon Qosimjonov (1878-1952), Sulaymon Khojayev (1866-1946), Maqsud Qosimov and others created wonderful examples. They created their own schools of woodcarving and trained wonderful students. Woodcarving

has its own unique styles and methods, for example, the monumentality of Khiva woodcarving is distinguished by the preservation of the natural colors of the wood. Bukhara woodcarving is distinguished by the attractiveness of the carved pattern, the decoration of its silent patterns with gold and silver water, and the use of colors on the background of the pattern. Margilan woodcarving has used flat carving with a deep base. Kokand woodcarving used flat carving with short reliefs. In Tashkent, wood carving, which is a flat relief covered with a pattern and without a base, is widespread.

Woodcarving schools appeared approximately after the 40s-50s. In our country, there are Kokand, Khiva, Samarkand, Tashkent schools. Of these, Tashkent woodcarving deserves attention, and masters belonging to this school carve opymy patterns in one or two layers, and later switched to three-layer carvings. Compositionally, they carve deeply in the middle, perform plant-like, geometric, floral, and even symbolic patterns. They use all types of veneer. They use a lot of walnut, maple, and beech wood. Tashkent masters give a little color to the surface of the relief, and the relief itself is varnished. One of the representatives of the Tashkent woodcarving school is Sulaymon Khojaye, who worked only with pargori patterns. His student Maqsud Qosimov was the first to introduce the pargori pattern into flat-surface Islamic carving. Sulaymon Khojaye was born in 1866 into a carpenter's family in the Suzuk-ota neighborhood of Tashkent, where carvers and carpenters lived. His father, Nazrulla Khoja Panjar, inherited the carpentry trade from his ancestors. Sulaymon was interested in wood carving from a young age and tried to learn the secrets of the fine art. He helped his father while studying at a religious school. Later, at the age of 17, he worked in the workshop of master Iskandar Mirzayokubov. In 1891, he became an apprentice to Tashpolat Ayubkhojeyev, one of the leading masters of wood carving at that time, and learned the secrets of wood carving.

Master Sulaymon Khojaye spared no effort to teach the secrets of his craft to future generations. The master and his students beautifully made frames, boxes, tables, bookshelves, cabinets, and other wooden objects. He often used walnut and maple wood. Because these woods were hard and had a wonderful sheen when finished. Light plays a contrasting role in surface carving. The master's favorite method, the pargori pattern composition, was quite complex and required a lot of work and patience from the master. The master would place paper on the desired surface, draw a pattern composition on it using a pencil, compass (pargor), and ruler, and cut along this line. He used a carving pen to carve the pattern. The master has 30-35 basic wood carving tools, which come in different sizes depending on whether the patterns are small or large.

Master Sulaymon Khojaye participated in many exhibitions of Uzbek folk decorative art. In 1923, he was awarded a first-degree diploma at the Russian Agricultural Crafts Exhibition, and in 1927, at the Art Exhibition of the Former Soviet Union. In 1930, he participated in an exhibition dedicated to the 5th anniversary of the Republic of Uzbekistan. In 1937, he participated in the Art and Technology Exhibition in Paris and received high marks. Among Sulaymon Khojaye's students, Mukhamadvali Askarov (1904-49) and Maqsud Qosimov, creatively developed the pargori pattern and created their own schools of woodcarvers. Among the folk masters of Uzbekistan, Master Sulaymon Khojaye (1932) was awarded the title of "Hero of Socialist Labor". He died in 1947 at the age of 81 as a master of Pargor embroidery. Hundreds of his works are kept in the Museum of the Orient in Moscow, the Museum of Fine Arts of Uzbekistan, and the Museum of Folk Art, and hundreds, even thousands, of successors of such famous masters continue to serve the people to this day.

The Uzbek people are famous all over the world for their ancient and rich culture. Each architectural monument in Samarkand, Bukhara, Khiva, Tashkent, Termez and other cities is a testament to the high level of folk art, the art of woodcarving, and the culture of the Uzbek people. This is the art of craftsmanship, the song of life, which gives life to rocks, wood, bone,

black clay, ganch, and others. And the song of life will continue to sound forever, through the ages.

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