



ARTISTIC CREATIVE ANALYSIS OF CALLIGRAPHY WORKS IN ARCHITECTURAL MONUMENTS IN THE FERGANA VALLEY

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<https://doi.org/10.5281/zenodo.15575546>

Annotation: This article analyzes the works of calligraphy in the historical architectural monuments of the Fergana Valley from an artistic and creative perspective. In particular, the inextricable connection of calligraphy with architecture, their cultural and spiritual significance are highlighted through the inscriptions and decorations in the Palace of Khudoyorkhan and other monuments. The study shows the role of calligraphy not only as a means of transmitting text, but also as an artistic means of expressing historical, political and religious content.

Keywords: Fergana Valley, architectural monuments, calligraphy, Palace of Khudoyorkhan, epigraphy, Eastern architecture, cultural heritage.

Introduction:

The territory of Uzbekistan, in particular the Fergana Valley, is one of the regions with an ancient civilization and a rich cultural heritage. This region has been formed for centuries as one of the cultural, religious, and political centers of Central Asia, and each of its architectural monuments embodies the artistic and aesthetic views of a certain era, religious and philosophical ideas, and the life experience of the people. In particular, the calligraphic works found on the walls of architectural monuments reflect the spiritual landscape of their time through verses from the Quran, hadiths, prayers, and wise words. It is important to study these examples of calligraphy in mosques, mausoleums, and madrasas located in the Fergana Valley not only as decoration or religious symbols, but also as examples of artistic creativity and aesthetic phenomena. This article aims to analyze the calligraphic works from this perspective, that is, not only in terms of content, but also in terms of artistic and aesthetic aspects.

Literature review and methodology:

To study the topic in depth, several primary sources, scientific research, and fundamental studies on architecture and calligraphy were used. Initially, the collection "Architecture and Decorative Art of Uzbekistan" (2020), published by the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, provides a detailed description of the peculiarities of decorative art in the architectural monuments of the Fergana Valley. This work provides important information about the styles of calligraphic inscriptions, their location, and religious and philosophical content.

Also, in B. Ahmedov's study "History of Eastern Calligraphy" (Tashkent, 2017), the development of calligraphy schools based on Arabic, Persian and Turkic languages, their aesthetic criteria and types of writing were extensively analyzed. In particular, the details of such writing types as Kufic, Suls, Naskh, Nastaliq and their use in architectural structures are directly related to this topic. Methodologically, the article used historical-comparative, artistic-analytical and contextual approaches. Each work of calligraphy was studied in a

specific historical context, in harmony with the architectural monument. Also, empirical observations conducted by architectural historians and art historians, photo documents, and museum catalogs in places served as the main sources in the analysis process.

50 kilometers from Fergana is the small city of Rishton. It is famous as a city where pottery is developed. The city's inhabitants have been engaged in this craft since the 9th century. For 1,100 years, masters have been teaching from generation to generation the secrets of making ceramic products from local red clay and decorating them with natural mineral dyes and glaze made from the ashes of mountain herbs. Plates, saucers, jugs, and milk containers decorated with flowers using unique turquoise and bright blue alkali have brought fame to Rishton master potters at many international exhibitions. This includes works in the Islamic, Handasawi, and Muqarnas styles of tiles. Ceramic products made by Rishton potters are in many museums and private collections around the world. Kokand was long considered the main city of the Fergana Valley. In the 18th-19th centuries, the city was the capital of the Kokand Khanate, a powerful state that ruled over a large part of the territory of modern Uzbekistan and neighboring countries. At the same time, Kokand was also considered a major religious center.

Representatives of the Kokand and Tashkent architectural schools improved and developed the traditions of their schools in the construction and decoration of public buildings, in the selection of patterns. The local architectural schools of Kokand and Tashkent are distinguished by their large-scale, volumetric landscapes, the extraordinary elegance of decorations and equipment, the brilliance of colors, and wood and stucco carving. In the architecture of the khanate, beautifully carved and emphasized decorations, Islamic patterns, and mostly polished with red and green paints, make up the majority. During this period, calligraphy and the art of bookbinding also developed in the khanate. The Kokand Khanate had its own calligraphy school, and many calligraphers lived and worked in the country. Most of the calligraphers were poets, historians, or engaged in miniature art. Muhummad Latif from Kokand, Abdulghozi Khoja Khoqandi, Mirzo Bobokalon Khoqandi, Ahmadjon Kotib, Abdugafur Khattot, Mirzo Sharif Dabir, Muhammad from Tashkent. In conclusion, the Kokand Khanate emerged and took shape in an extremely complex period of political struggles. Even in such complex processes, architecture, applied arts, calligraphy, and the art of bookmaking went through their high development path.

Results

The results of the study show that in architectural monuments in the Fergana Valley, calligraphy works are an integral part of a comprehensive aesthetic system. They primarily have a religious and philosophical content, emphasizing the sanctity of the structure through verses from the Quran, hadiths, or the words of famous poets and sages. For example, in monuments such as the Chartak Mosque in Margilan, the Jame' Mosque in Kokand, and the Jame' Mosque in Andijan, calligraphy elements are placed precisely at the entrance doors, the mihrab, and the lower part of the dome, and these locations serve to awaken feelings of holiness and purity in the heart of the person entering the place of worship. In addition, the location, style, and color of the inscriptions also enriched the overall artistic appearance of the monument. Sulslik and Kufic inscriptions are harmoniously combined with architectural elements, and these patterns and inscriptions are located in rhythmic harmony with each other. In particular, in the Kufic inscriptions decorating the mihrab of the Jame' Mosque in Andijan region, verses from the Quran are elevated to the level of art. Also, the fact that these

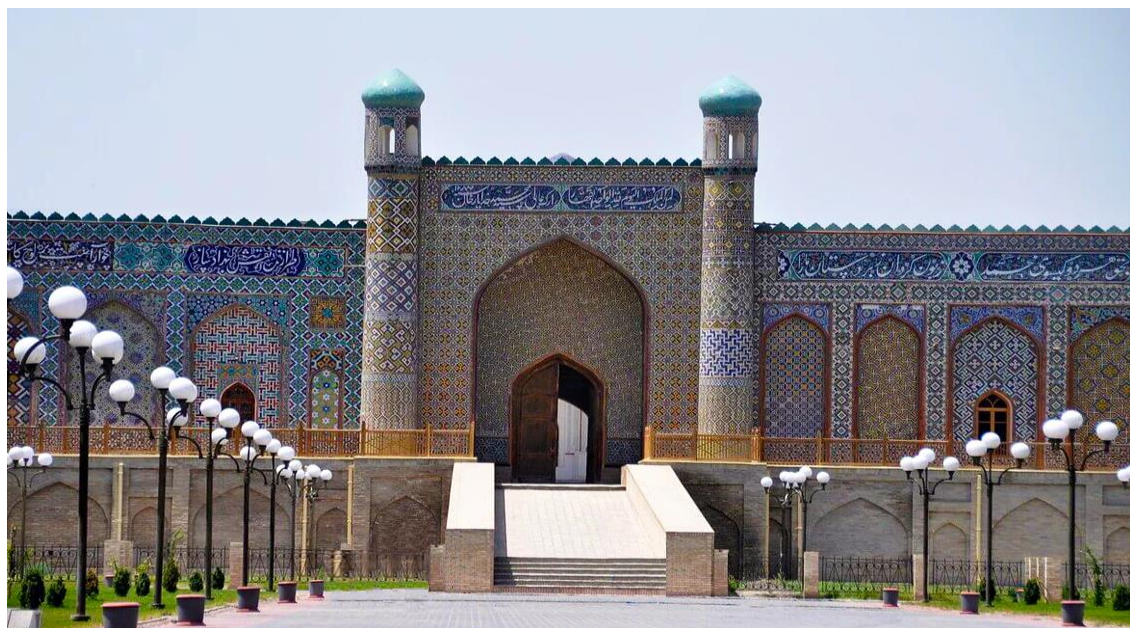
inscriptions are often executed in the Nasta'lik (Darv style after the 16th century) style indicates that they are valuable not only as religious but also as artistic and aesthetic values.



The calligraphy example depicted in the picture clearly demonstrates the aesthetic principles inherent in the Fergana Valley. The form of writing, the decorative arrangement of letters and their combination with the pattern represent the uniqueness of the calligraphy school formed in this region. Such calligraphy works are recognized not only as a decorative element of the architectural monuments of Fergana, but also as an artistic layer that enriches their cultural and spiritual content. First, copies are made from books, and then works of art are created. They are embodied in monuments with great skill.

Discussion

When the art of calligraphy is analyzed, especially in the context of architectural decorations, this art form is manifested as a unique cultural code. The inscriptions in the Fergana Valley are not only a source of religious enlightenment, but also a visual expression of cultural memory. Through these inscriptions, the people transmitted their beliefs, aesthetic tastes and artistic thinking from generation to generation. In addition, the fact that calligraphy was performed not by folk masters, but by court calligraphers or religious scholars, ensured their high level of content and artistic form. Another important aspect is that these inscriptions embody not just text, but also a certain religious and philosophical interpretation. Each inscription is a separate spiritual space, and to understand it, it is necessary to be familiar with religious, historical, and cultural contexts. They also reflect the level of thinking of the society of that time through the types of inscriptions, colors, and compositional structures selected based on certain aesthetic standards.



Khudoyorkhan Palace (Urda) – an architectural and epigraphic monument dating back to the Kokand Khanate.

The calligraphy samples on the facade of the Khudoyar Khan Palace depicted in the picture, in particular, the content of the Arabic script written in the upper part of the entrance portal from right to left, when read from the right, reads: “Whose is the kingdom today?” (He asks:) “The Wahid (one) and Qahhar (victorious) is Allah’s.” (Surah Ghafir – 16) is taken from the verse of the Quran. In the second part, the inscription “Ark Oliy Said Muhammad Khudoyar Khan date 1287 (Hijri)” reflects the historical and political content of the epigraphy of the Fergana Valley. These inscriptions are not only a symbol of the power of the khanate, but also indicate that the art of calligraphy was appreciated at the state level. The intricate connection between architecture and calligraphy is clearly demonstrated through the ornate portals, minarets and patterns of the palace combined with writing.

As the scholar and calligrapher of our time, Gafurjon Razzakov, noted, the art of calligraphy is widely used in architecture and folk arts. In our country, architectural structures - the outer and inner walls, facades of mosques, madrasas and mausoleums - have been decorated with various patterns, along with inscriptions written in calligraphy - verses from the Holy Quran, hadiths, wise sayings and poetic fragments. Indeed, the exquisite inscriptions written on ceramic dishes, copper plates, shields, swords and shields, which belong to folk arts, are part of our spiritual heritage, and not everyone can read them and appreciate them. We should also pay attention to these aspects in calligraphy courses. After all, as valuable as the towers and historical monuments built by our ancestors are, the skillfully written inscriptions on their facades are also honorable and high works of art for us.

Conclusion

The calligraphy works in the architectural monuments of the Fergana Valley are distinguished by their artistic, aesthetic, and spiritual layers. They are not only a means of religious propaganda for their time, but also an important art form that served to aesthetic education of the general public. Through these inscriptions, the people embodied their faith, taste, cultural and spiritual values in the monuments. Based on this article, it can be concluded that studying the art of calligraphy in an architectural context serves to understand the multi-layered

essence of this art form, and through it to reveal the deep roots of national thinking. In further research, it is necessary to study individual calligraphy styles in the example of each monument, paying attention to their traditional and modern harmony.

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