

THE INFLUENCE OF THE RUSSIAN EMPIRE INVASION ON CENTRAL ASIA ARCHITECTURE

Yorikulov Nasibulla Kholiyorovich

Researcher of Karshi State University

ARTICLE INFO.

Key words:

Uzbekistan, Emirate of Bukhara,
Khiva, Kokan Khanate, Russian
Empire.

Annotation

Uzbekistan, which has a history of several thousand years, has been able to create a rich, rich history worthy of being an example for other regions.

<http://www.gospodarkainnowacje.pl/> © 2022 LWAB.

In the 19th century, there were three independent states in the territory of our country, such as the Emirate of Bukhara, the Khanates of Khiva and Kokand, and in these states, along with production, socio-economic relations, trade and other fields, the fields of construction and architecture also developed from the point of view of a specific political era. . However, this situation was far behind compared to Western countries.

The territory of Uzbekistan became a colonial object of the Russian Empire from the middle of the 19th century. During this period, the political crisis that prevailed in Central Asia, the division of the region into three countries and the constant territorial problems between these countries led to the political decline of the region. As a result, the Russian Empire, which became a powerful state, turned its attention to the countries of Central Asia. The conquest of Central Asia by the Russian Empire during the years 1847-1885 was carried out in four stages. The ancient cities of Central Asia: Avliyoota, Shymkent, Tashkent, Khojand, Oratepa, Jizzakh, Samarkand, Urgut, Kattakorgan, Andijan, Namangan, Chust, Margilan, Kokan, Khiva, Urganch were destroyed by the Russian Empire¹.

In the late 19th and early 20th centuries, gross economic decline in Turkestan, internecine wars, Khiva Khanate and Bukhara Emirate's struggle against rebel groups, as well as military campaigns of the Russian Empire had a negative impact on not only political and economic, but also cultural development. Its consequences left serious complications in the future development of the country. Traces of this complication did not escape Uzbek architecture. After all, as the President Sh. Mirziyoev said: "Nothing in great history goes without a trace." It is preserved in the blood and historical memory of peoples and is manifested in their practical work. That is why he is powerful. "Preserving, studying and passing down the historical heritage from generation to generation is one of the most important priorities of our state's policy."²

The Russian Empire's policy of conquering the Central Asian countries caused a lot of destruction for the country. For example, the Swedish architect Martin, who was in Turkestan in 1895, emphasized that

¹ O'zbekiston tarixi. Sh. Karimov ma'sul muharrirligida. Toshkent. "Sharq". 2000-yil. 161-168 betlar.

² Ш.М.Мирзиёев. Ислом Ҳамкорлик Ташкилоти Ташқи ишлар вазирлар кенгаши 43-сессиясининг очилиши. Самарқанд. 2018 йил 25 июль.

the architectural monuments of Samarkand are of great importance not only for Asia, but also for the world culture, and appealed to the head of the government of the Russian Empire, Count S. Yu. Witte, to save the monuments from destruction³.

In the 19th century, the Russian officer-artist V. Vereshchagin wrote in his article published in "Jivaya starina" in 1888 that when the Russians invaded, the buildings in Timur's arch, its magnificent halls and taverns were in good condition. Later, he writes that the ark and the town square (market) were destroyed and burned. After that, this land was named Tepakorgan. Madrasai Khan will be demolished during the widening of the street leading from Registan Square to Siyob Bazaar in Samarkand⁴.

At the end of the 19th century and the beginning of the 20th century, after the conquest of Central Asia by Tsarist Russia, the major cities of Uzbekistan, Tashkent, Samarkand, Bukhara, Kokonda, were built administrative and residential based on the projects of Russian military engineers and architects (V.S. Heintselman, L.A. Benois, etc.). buildings were built. Mosques and madrasas were used for other purposes. In 1868, the houses of garrison officers and clerks, warehouses of merchants were located in the old fortress in the center of Samarkand. The new project of the city of Samarkand was approved in 1870.⁵

However, construction and architectural work did not stop in the cities of the Bukhara Emirate at the end of the 19th century and the beginning of the 20th century. Many palaces, madrassas, mosques, houses and many bazaars were built in the cities of the emirate. Examples of the Bukhara school of architecture are clearly visible in the shape of the buildings of the Bolohovuz Mosque, the Khalifa Khudoidad Complex, the Khalifa Niyozkul Madrasa, and the Sitorai Mohi Khosa, the emir's residence outside the city. The residential buildings of Bukhara Arch, the composition of the surrounding houses, the elaborate houses and courtyards still attract special attention due to their architectural style, high art and craftsmanship.⁶

At the end of the 19th century, the architecture of Bukhara was enriched with the spirit of the times while preserving the ancient traditions. State and public buildings such as palace complexes, madrasas, mosques, hospitals, and huge minarets were built. Those who built them were the mature architects of their time, they were the descendants of the ancestors who were involved in the difficult but honorable task of creating the historical buildings of ancient Bukhara. At the end of the 19th century and the beginning of the 20th century, many masters such as Obloqul and Ibrahim Hafizov, Mominjon Salihov, Shirin Muradov, whose names are famous not only in the Bukhara Emirate, but also in the Khanate of Khiva, Turkestan and Khorasan, appeared.

The above-mentioned architects and craftsmen actively participated in the construction of Sitorai Mohi Khosa, which was established at the beginning of the 20th century. The decoration work of the complex's special Oksaroy Hall was carried out by a group of master carpenters under the leadership of Master Shirin Murodov. Odina Muhammad Murad, head of the Khorezm school of architecture, mastered all the secrets of decorating and placing decorative rivets. Master potters Nurmuhhammad, Abdujabbar, his son Sufimuhhammad Niyoz and Abdulla proved in practice that it is possible to create beautiful works of art from ordinary clay and to discover unique colors from various herbs and plants in nature.⁷

Some styles characteristic of European architecture can be seen in Sitorai Mohi Khosa, the summer palace of the Bukhara emir, built at that time. Sitorai Mohi Khosa is located 2.5 km south of the city

³ Ўз.Р МДА, 394-жамғарма, 1-рўйхат, 143-иш, 19-варақ.

⁴ Аҳмедов М.Қ Ўрта Осиё меъморчилиги тарихи. Т.Ўзбекистон. 1995 йил, 133-бет.

⁵ Ўзбекистон Миллий Энциклопедияси, Тошкент. "Ўзбекистон Миллий Энциклопедияси" Давлат илмий нашриёти, 12-том, 539-бет.

⁶ Ўзбекистон Миллий Энциклопедияси, Тошкент. "Ўзбекистон Миллий Энциклопедияси" Давлат илмий нашриёти, 12-том,

⁷ Ўзбекистон тарихи. Дарслик, Тошкент.: "Шарқ", 2019-йил, 150-бет.

center of Bukhara. The palace was the summer residence of Amir Alim Khan of Bukhara. In addition, the emir received foreign ambassadors and Russian representatives here. The construction of the White Hall, which is part of the palace, is dominated by the European style of construction. The White Hall was created for two years by craftsmen under the leadership of master Shirin Murodov, based on the latest achievements of Bukhara ganch carving.

In general, the architecture and urban planning of Central Asia developed in the following three directions at the end of the 19th century and the beginning of the 20th century:

1. The penetration of European urbanism and the new appearance of Central Asian cities.
2. New engineering construction solutions resulting from the interaction of local architecture and Russian architecture.
3. Development of traditional architecture.⁸

New parts of the cities of the Bukhara Emirate were expanded based on the methods of a new direction, resulting from the interaction of local architecture and Russian architecture. In all cases, it can be seen that a wide boulevard-like square - esplanade - was organized in front of the new governor's fortress. At the same time, sometimes the old historical and architectural monuments were damaged and destroyed during the expansion of the streets and the construction of new fortresses. Among other things, it is known in historical sources and scientific literature that a large part of Madrasai Khan was destroyed during the expansion of the market stall in Samarkand and the construction of the Post Street (now Tashkent Street).⁹

In particular, modern square-faced brick, plywood, tin, and glass were widely used in folk architecture along with the use of traditional pakhsa, guvala, and raw brick.

Nurullabai Palace in Khiva is also dominated by Western architectural traditions. The palace consists of seven rooms: a waiting room, a reception hall, a throne room, a reception room and three hotels. In connection with the construction of the palace, the Russian Tsar Nicholas II presented two special chandeliers and low-power lighting equipment. High doors, large stained glass windows, parquet floors and tiled stoves in the lobby blend in with European architecture. The exterior is decorated in a checkerboard pattern with smooth bricks and turquoise tiles. Both Western and Eastern architectural traditions were used in the construction of the building. Castles, barracks, European-style residences for military-political officials and generals began to be built in the conquered large cities and regions of Turkestan. Administrative and other buildings of the Governor General's office have been erected in the New City part of Tashkent. They were architecturally built buildings in a western environment and style.

Unfortunately, one-sidedness was allowed in the adoption of advanced construction and architectural methods that came with European engineering science. Everything that came from Europe was advanced, and vice versa - there was a false belief that all local traditions were harmful and outdated. As a result, a number of positive architectural sciences were forgotten. In particular, the methods of geometric integration in our medieval architecture, the art of tying patterns, tiling, domes, tying of kanos and similar traditions have become devalued and out of use. Today, ancient values are being re-examined and ways of using them are being sought.

⁸ Аҳмедов М.Қ Ўрта Осиё меъморчилиги тарихи. Т.:Ўзбекистон. 1995 йил, 132-бет.

⁹ Аҳмедов М.Қ Ўрта Осиё меъморчилиги тарихи. Т.:Ўзбекистон. 1995 йил, 132-бет.

List of used sources and literature:

1. Ш.М.Мирзиёев. Ислом Ҳамкорлик Ташкилоти Ташқи ишлар вазирлар кенгаши 43-сессиясининг очилиши. Самарқанд. 2018 йил 25 июль.
2. Ўзбекистон тарихи. Ш. Каримов маъсул муҳаррирлигида. Тошкент. “Шарқ”. 2000-йил. 161-168 бетлар.
3. Ўз МА, 394-жамғарма, 1-рўйхат, 143-иш, 19-варақ.
4. Аҳмедов М.Қ Ўрта Осиё меъморчилиги тарихи. Т.:Ўзбекистон. 1995 йил, 133-бет.
5. Ўзбекистон Миллий Энциклопедияси, Тошкент. “Ўзбекистон Миллий Энциклопедияси” Давлат илмий нашриёти, 12-том, 539-бет.
6. Ўзбекистон тарихи. Дарслик, Тошкент.: “Шарқ”, 2019-йил, 150-бет.
7. Tashpulatov B. S. LOOKING AT THE HISTORY OF MEDICAL EDUCATION SYSTEM (ON THE EXAMPLE OF UZBEKISTAN) //Gospodarka i Innowacje. – 2022. – Т. 23. – С. 176-181.
8. Муминова, Г. Э., & Очилова, О. Р. (2020). НАРОДНОЕ МЕДИЦИНА И КОСТОПРАВСТВА. *ББК 1 Е91*, 209.
9. OChilova, O. (2022). The History of the Emergence and Development of Medicine in the East. *Gospodarka i Innowacje.*, 29, 268-272.