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PATTERNS IN APPLIED ART OF THE UZBEK FOLK

Abstract

The purpose of the research. It is to contribute to the preservation of the history and traditions of Uzbek folk applied art, and to pass it on to the future generation.

Research methods. In this scientific work, the semantics of patterns in the applied decorative arts of Uzbekistan, the feelings of deep connection of the Uzbek people with the past world of values, the process of restoring the original layers and traditions of applied arts, technological methods, pattern compositions, decoration types were analyzed.

Research results. This study provides information about the types of patterns in Uzbek folk applied decorative art, their forms, history of origin, and traditions.

Practical application. All scientific intellectuals working in the field of art studies can take full advantage of this research work.

Keywords: authentic, semantics, composition, stylization, epigraphic, panno, friezes, engraving.

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I. Introduction

The culture, ancient history and natural landscape of Uzbekistan are very rich and varied. It consists of mixtures of cultural traditions of various nations. They are represented in music, art, handicrafts, dances and national clothes. The rich and traditional culture of the Uzbek people has developed over many centuries and differs from the oriental cultures with specific and unique features. On these days, the development of the types of applied arts, the changes in the system of patterns based on tradition and innovation in the decoration of objects occupy a special place as the main field of artistic culture that maintains and develops the succession.

To basis of the theme and its actuality. The semantics of patterns used in the applied folk art of Uzbek nation, in particular, the semantics patterns used in pottery, carving, wood carving, embroidery, weaving a carpet, and jewelry, are extremely complex.

Many types of patterns such as bodomgul (similar to the shape of an almond), anorgul (similar to the shape of an a pomegranate), qo'chqorak (similar to the shape of a horn of ram), zomucha, kilichak, kordi osh (similar to the shape of a knife), kadj bayt, toji xo'roz gul (similar to

the shape of crown of the rooster), tabadoniy, iris nusha, tumor gul (similar to the shape of a amulet), shabaqa and others not only in the 19th century, but also in present days are used by all handicraftsmen. If the patterns on the objects related to traditional applied art are studied seriously, the specific ideological content of each pattern can realize.

For instance, the pattern of "kordi osh" expresses the meaning of a kitchen knife, and the image of "feathers, birds" means wisdom, intelligence; "almond" is a symbol of life and fertility. "Palak" is derived from the word "falak" and it expresses the meaning of the mutuality of the universe and the earth. The image of the moon sewn around the sky shows the meaning of the bright beauty of the universe. They are polished in the colours of green, blue, pistachio as a symbol of the life and vitality. The image of snakes on the borders of the embroidered item represents as a symbol of savior who protects people, families, and homes. Love for life and thirst for beauty are reflected in the colors of embroidered item and flower of universe, which give grace and refreshment to the households. In addition, in the folk applied art, in particular, there are also basic compositions in embroidery,

which serve to become the item richer. For example, the medallion composition consists of 1 central figure and 4 bushes or bouquets of flowers located in 4 corners. The name of this pattern is “yak mohu – chor shah” – “four horns and one moon” (mainly Bukhara, Nurota).

II. To object and subject of the theme

The historical origin of applied art dates back to the period of childhood of mankind. As humanity grew up, applied art also developed, as long as there was a struggle for living, and in the process of increasing the needs for a good life, mental labor started to separate from manual labor. The demand for hunting weapons and household items increased. First of all, stone carving, bone carving, and later wood carving slowly found its development. In the centuries-old history of the Uzbek people, the types of folk applied decorative arts include the most amazing and mass part of our rich and colorful cultural inheritance. The types of art that flourished and appeared in the area of Uzbekistan are famous in the world for their uniqueness and originality. If we think about the stages of such development, we will witness that the roots of Uzbek applied decorative arts dates back to the childhood of mankind which to primitive society. As evidenced by the historical monuments found as a result of excavations of soil layers on the land of our country, the activity of creating items in the way of artistic handling to the human body began in the Stone Age and continues till present days for centuries. As a result of such a deep philosophical approach to applied art, the creation of applied artistic decorative art works based on conditionality, stylization has increased. This historical factor motivated the rapid development of the Uzbek national decorative art, as a result today our famous architectural monuments, their ganch carving, the art of decorating with tiles, the art of design, the art of calligraphy, stone carving and other types of art became famous in the world. Folk applied decorative art enriches the spiritual world of people, forms artistic taste, and brings up their spirit.

Carpet weaving. The carpet making traditions of ancient folk developed as a result of the inventive attempts of many descendants, and has extremely long and wide roots. Home-made carpets mainly by women in rural areas are ordinary, but it means that they are produced in perfect technique, thus they are exhibiting the perfect brightness of colors, shapes, combinations of delicate pattern and creative ornaments. In Uzbekistan, carpet weaving and felt weaving are one of the most ancient type of folk handicraft and were the main occupation of native

tribes who were very rich in wool products (mainly sheep and camels) living in a semi-nomadic (herding) lifestyle. The weaving carpet by hand is extremely painstaking and complicated task, it demands diligence, taste and craftsmanship from the weaver. In the periods before the Mongols, the woven carpet items of the Oguz, which are part of the Turkic tribes, became famous in the world. In the period of the Timurids, carpet weaving combined with Iranian and Turkish traditions, and from the 16th century, the carpet weaving items of the Dashtikipchak Uzbek tribes spread widely around the world in Movarounnahr. The historical relevance of the carpet-weaving traditions of these Turkic peoples forms the basis of the ethno-culture of the national carpet-making of Uzbekistan.

Pottery. Since ancient times, pottery has been the most common occupation for humans. Even today, several famous pottery workshops are working in some cities, towns and villages of Uzbekistan. Uzbekistan is a place that has preserved the richest heritage of pottery art, because the representatives of modern, traditional and non-traditional pottery art (historically formed in the 19th century) are interested in the historical layers of indigenous culture.

Since ancient times, the craftsmanship centers of all oases have been formed in Uzbekistan. According to the method of production, pottery is divided into two main types – glazed and unglazed pottery. Unglazed pottery has a long history. The glazed pottery was widely spread out in the cities of Movarounnahr at the end of the 8th century – the beginning of the 9th century. In the 9th – 18th centuries, this style gained artistic excellence and high technological quality. Since the 20th century, the main schools and centers have been founded in the regions of present-day Uzbekistan: a) Samarkand-Bukhara school, Tashkent, Samarkand, Urgut, Bukhara, Gijduvon, Shahrisabz, Kitab, Kattakorgan, Denov centers; b) Fergana school, Rishton and Gurumsaray centers; c) Khorezm school, Khanka, Modir village, Kattabog, Chimboy centers. Each center has its own, unique local features. Nowadays, the household items and other pottery products with flat (bowls, plates), long, upwardly directed (jugs, long pitchers) are being manufactured in the centers which above-mentioned. In the pottery of Fergana and Khorezm, the preparation of traditional blue alkaline glaze was started, but they are distinguished by their unique patterns, delicate ornaments and variety of the items (representatives M. Turopov (Gurumsaray), I. Komilov (Rishton), R. Matchonov (Khorezm) and

others). The lead glaze and yellow–green, brown paints play an important role in manufacturing the Bukhara–Samarkand ceramic items with sonorous and elegant (representatives Alisher and Abdulla Narzullaev (Gijduvan), Namaz and Noman Oblokulov (Urgut), H. Hakberdiev (Samarkand)). In the pottery of Kashkadarya (Kasbi district) currently manufactures only unglazed items.

Wood engraving. The fame of wood engraving has always been high in Uzbekistan. The most famous type of traditional wood engraving is the decoration of any surface through patterns and decorations related to plants, as well as the ornamental technique called “Absolute Infinity”. The maple, mulberry, walnut, larch, cherry or apricot were mainly used for wood engraving. In the applied art of Uzbekistan, wood engraving differs from other types of art by its uniqueness, the main reason that masters related to this branch of art type are not only household items, but also architectural parts (pillars, doors, gates and others) is also very active in decorating home furnishings.

Wide range of use of wooden columns, doors, gates and other architectural parts can be seen in the architecture of Khiva, Bukhara, Kokand, Samarkand and Tashkent, the capitals of the Uzbek khanates. One of the mature centers of wood engraving and the art of patterning is Khiva, and the art of Khiva wood craftsmen can be seen on the columns and doors of the buildings of the Ichan-Kala complex (including the carved pillars in the interior of the Juma Mosque monument). One of the popular representatives of the Khiva wood engraving school is the dynasty of Polvonov, many carved columns, doors and gates were established by them in Khiva at the beginning of 19th and 20th centuries. K. Haydarov, one of the famous masters of Kokand, preserved the traditions of the Kokand school of wood engraving in his creation and created unique items. His creative works of art include architectural parts such as doors, panels (a piece of patterned wall), friezes, columns, carved tables, chairs, rehal (book rest), pencil cases, and other household items. Tashkent was one of the main centers of wood engraving in the 19th and 20th centuries. Artistic decoration of large architectural buildings and household carvings have an important place in the work of Tashkent masters. The artistic decoration of huge architectural buildings and household carvings play an important role in the creation of Tashkent masters. The traditions of famous masters from Tashkent – S. Khojaev, M. Kasimov, A. Fayzullaev, H. Kasimov, N. Ibrohimov have been continued by A. Azlarov, master of the dynasty M. Ibrohimova, S. Rakhmatullaev, H. Hasanov and others

since 1990. In the area of Uzbekistan, there are mainly four schools of wood engraving (Kokand, Samarkand, Tashkent, Khiva), which differ from each other with their styles and directions.

Art of coppersmithing. In the period of the reign of the Timurids in the 14th century, the production of Uzbek national handicraft items was more developed. Amir Temur brought foreign handicraftsmen to Samarkand during his military campaigns to other countries. Thereby, the names of foreign masters can be seen on the metal objects related to that period. For instance, there is a legendary cauldron made of seven different metals in the Hermitage Museum, it was decorated with a plant-like pattern and high artistic writing, and it was made by Abdulaziz ibn Sharofiddin, a metal caster from Tabriz. The Spanish ambassador Clavijo wrote in his memoirs that the wonderful dishes saw at the reception and party of Amir Temur were made to a high level. Young Bukhara is one of the oldest centers of copper engraving, and the patterns and inscriptions on dishes made by native masters there are amazing with elegance of the ornaments. At the beginning of the 19th and early 20th centuries, the art of calligraphy, together with the patterns and decorations that were given into the objects in a cross-sectional manner, took a special place, and the inscriptions were embossed in the form of plant-like patterns. Especially, the copper items of Gijduvan found their own reflection as the major ornament the elegant inscriptions on items such as kashkul (a deep copper vessel with a lid and a handle, in which ingredients are usually stored), buckets, pail, juice bowls, copper bowls, dolly–tub, weapons, and candlesticks, as well as it fully demonstrated the unique style of epigraphy characteristic of the Bukhara school of copper engraving. It is known from historical sources that during the period of the Bukhara Khanate, engravers always used the style of calligraphy, they decorated the belly, neck or handle of the jugs, and the wide surface side of the tray with the inscriptions of calligraphy. This style was especially fully reflected in the works of the master Mulladost Muhammad, who decorated “kashkul” (a deep copper vessel with a lid and a handle, in which ingredients are usually stored) items in the style of “Kufic” with engraved calligraphy. At that time, masters such as Hakim Bukhari and Dostmuhammad Rizo, representatives of the Bukhara school of engraving, many times used as ornament elegant verses of copper items.

III. Conclusion

No matter what kind of craft there is in the world, it will definitely have its own masters and disciples.

Handicraftsmen such as patterning art, ganch carving art, coppersmithing, knife making, mat making, carpet making, and wood carving have their own special masters. Every handicraftsman has his own disciple. If any master has no disciples, he can be compared to a tree without fruit. Because our masters have traditionally passed their crafts from generation to generation. Therefore, preserving, appreciating and using the Uzbek folk applied dec-

orative arts, which have been created as a result of the creative work of the people over the centuries, teaching the young future generation to increase their esthetic taste and educating them as highly cultured person are one of the important tasks of our time. In the process of fulfilling this important task, the role and significance of innovative technologies is important, because this is the requirement of today.

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