

TRANSLATION OF CULTURAL VALUES IN THE ARTISTIC HERITAGE OF TRADITIONAL APPLIED ARTS OF BUKHARA

Sayfulla Fayzullaevich Abdullayev¹

¹Professor of the department of Descriptive geometry and engineering graphics, Doctor of pedagogical sciences.

Bukhara engineering - technological institute
Republic of Uzbekistan

Sukhrob Sayfullaevich Abdullayev²

²Associate professor of the department of fine arts and engineering graphics, Bukhara state university

Republic of Uzbekistan

Annotation

This article is devoted to the issues of translation and artistic heritage of the traditional culture of Bukhara. The origins of folk arts and crafts are considered, deep culture and spiritual values are analyzed. The specifics and peculiarities of the ethno-cultural process are shown.

Keywords

Translation of cultural values, spiritual and material culture, cultural environment, Renaissance, artistic crafts of Bukhara, gold embroidery and jewelry art, composition, ornamental motifs.

Introduction. Beautiful and ancient Bukhara is one of the few cities where almost all types of architectural structures erected from the 9th century have been preserved, which gives the right to call it a "City-museum". Bukhara is repeatedly mentioned in historical chronicles as one of the world's centers of architecture, science, culture and art without exaggeration. For example, the materials of the old russian archives about the gifts of Bukhara and Khiva that came to the courts of Moscow princes speak about the connections of ancient Bukhara in the Middle ages with ancient Russia: "... damask sholoms and sabers are damask with gold and herbs", "... damask sheaths are damask with gold shackles", "... damask and copper tulubas are dipped in colors of grass and gold" (1, p. 64). The richest theoretical and scientific heritage about the "Star of the East" Bukhara of medieval poets and writers store information not only about historical events, but also contain the spirit of past eras, a cultural environment that reflects and transmits a system of both material and spiritual values developed over many years centuries. This cultural environment is most clearly felt both in architecture and in folk arts. Figuratively speaking, the "soul" of the people, its worldview and deep culture have been preserved for many centuries in the geometric and artistic

rhapsody of architectural masterpieces of the 9th – 18th centuries (Ismail Samani, Chashmi-Ayub, the Minorai Kalon ensemble, etc.). The cultural environment, popular types of applied arts, such as chasing, gold embroidery, jewelry art, artistic embroidery, carpet weaving, ceramics, etc., are captured in the traditions, images, and way of life of Bukharians. That is why many researchers call this city-museum the "Venice of the East", that is why the restoration and revival of the image of the ancient city, unique types of crafts is now given great attention both by the state and by international organizations, in particular UNESCO.

This year, the focus was on the spring international festival "Golden sewing and jewelry art of Bukhara" in line with the "Great silk road" direction, in which artisans - masters of applied arts from almost all the Republics of Central Asia, including representatives of art centers from almost all countries. This is a large-scale event, where all the products of craftsmen - zarduz and zargars are presented.



Khamidov Salom, Lali - a tray with handles. Melchior. Chasing. Bukhara 1931.



The work of Usto Salimjon Khamidov. Ark 1963.



Musinov Sodik. Lali - a tray. Copper. Chasing. Bukhara. 1993

Such types of crafts of the Bukhara oasis as gold embroidery, jewelry, as well as copper-chased, ceramics, artistic embroidery, wood carving and ganch with their own artistic features, style, original composition, ornamental motifs and work methods have gained wide fame and fame. ancient centers of art crafts of Bukhara. Artistic crafts are undoubtedly a kind of indicator, an indicator of the level of development of civilization. And from this point of view, traditional crafts should be considered as monuments that have absorbed both technological and artistic traditions of generations of artisans - creators.



Zarduz Bakhshillo Djumaev. "Golden Peacock" Bukhara 2017



Works by the famous ceramist from Gijduvan, winner of the Grand Prix Alisher Narzullaev - 2014 Lisbon



The work of the famous ceramist from Gijduvan Alisher Narzullaev 2014 Lisbon

On the other hand, the centuries-old types of traditional art show the specifics and features of ethno-cultural processes, the forms of the prevailing cult and ideological views, the level of civilization of a particular period.

In our opinion, the use of traditional arts of Bukhara in the development of cultural, intellectual arts is of great importance. The task is to create a special emotional and psychological atmosphere in the architectural space of the cultural environment of the historical part of the city, in other words, the transmission of cultural values.

The term "Cultural values", cultural heritage is interpreted by leading scientists - culturologists and art historians as a philosophy embedded in the mentality of every nation. Cultural values in the process of evolution of each society have been transformed into cultural heritage, which form the basis of the spiritual and moral worldview of people. Since the Renaissance, both in Europe and Asia, ancient art has been a common cultural heritage, which was universal and nationwide.

The phenomenon of art today largely depends on the accumulated artistic freedom and "transculturalism", which gives awareness of all components -

scientific, artistic, political, religious. And about the phenomenon of art, remarkable thoughts belong to the outstanding French philosopher and historian of the 19th century, Hippolyte Taine (1828-1893).

For the first time, a book - a course of lectures on the history and theory of world art culture was published in 1880 at the Paris school of fine arts and since then has become a real guiding thread in the development of artists and art critics. In the course of lectures, the author with brilliant skill expresses his thoughts on the essence, features and nature of the process of creating works of art, shows the contribution to the artistic culture of creative laboratories of famous schools of world and European painting - ancient Greece, Italy, the Netherlands, the Renaissance, explores the work of prominent world masters brushes.

It should be noted that the works of Ten are classics of cultural, philosophical and art history and have no analogues in their content. His works are distinguished by strict factology based on the broad research approach of the author. It is enough to get acquainted with the materials about the Great Renaissance artists or the Gothic architecture of Western Europe. The author's desire to recreate the cultural epochs of those times, the "Acoustics of the time" runs like a red thread. (2.)

And if the theoretical studies of folk arts and crafts as a means of creating and transmitting cultural values and meanings emphasize its outstanding importance for the spiritual education of the individual and society, reveal the place of folk arts and crafts in the world art culture, the ways and methods of forming socially significant ideas are not sufficiently developed, mechanisms for translating the cultural values of folk art into the educational environment.

The huge educational potential contained in the folk arts and crafts of Bukhara is aimed primarily at transferring the highest spiritual values and moral and aesthetic wealth to new generations. And folk arts and crafts in the system of training future teachers of fine arts should proceed precisely from these tasks, i.e. preservation and transmission to the younger generation of the artistic and cultural heritage of peoples. And this, perhaps, is the main feature of teaching and educating students - future mentors and teachers - artists in the conditions of Uzbekistan.

The most sustainable form of preservation and enhancement of cultural heritage is education as an effective mechanism for the reproduction of culture as a whole. And considering the specifics and features of teaching national fine arts from the fact that national traditions in fine and decorative arts are, first of all, an awareness of its place in the world fine arts, the continuity of traditions in the centuries-old art of the people.

The national architecture and arts and crafts of Bukhara contain the thousand-year aesthetic experience of the peoples of these regions, the cultural meaning of folk art is practically formed, which is reflected in the consciousness and mentality of Uzbeks and Tajiks. And it is this thousand-year-old culture that is an inexhaustible spring, a source of inspiration for many generations.

The traditional art of Bukhara, as emphasized above, is closely connected with the history and culture of the people, their perception of the environment. The creators of patterns and ornaments of unique types of applied art all the time turned to nature, using what they saw, did not copy it, but processed it (stylizing) and preserving the most characteristic, closest to the national character, local characteristics, aesthetic tastes, concepts of beauty.

In many ancient mosques and madrasahs, in hujras - cells of the first tier of buildings, artisans - zargars and gold embroiders, copper engravers, miniaturists, artistic embroidery craftsmen, carpet weavers, etc. were housed. The theatrical performance is held in Bukhara in the "Nodir Devonbegi" and "Kukaldosh" madrasahs, during the evening dinner at the "khon-takhta" - old-style tables, which creates additional comfort and coziness. Such logistics requires further targeted action. It is very important that the guests have a complete impression of Bukhara, its culture and art.

In order to expand the scope of the potential of folk art, in particular the spiritual potential of applied art in the development of the ancient arts of Bukhara, in our opinion, first of all, it is necessary to understand their essence and content, the criteria of artistry and utility.

First of all, it is necessary to proceed from the richest traditions of folk art, including gold embroidery and jewelry art of the Second Renaissance. (14th-16th centuries). During this period, the Bukhara jewelry art center reaches a brilliant dawn. "Jewelers – zargars" specialized in making gold earrings, bracelets and other expensive items. Depending on the metal that the craftsman was dealing with, as well as the type of products produced, artisans were divided into many professions, and there was a rather narrow specialization of master jewelers. (3. p. 151). And later, XIX-XX centuries. jewelry traditions continued. They, as academician A. Khakimov notes, were divided mainly into festive and everyday ones. Especially picturesque was the set of jewelry of the girl - the bride. It should be noted that a whole galaxy of dynasties of ancient gold embroiderers and jewelers is now working in Bukhara.



Usto-Zargar A. Khaidarov at work Bukhara. 2019

The brightest representative of ancient jewelry art is usto Alisher Khaidarov. His products are distinguished by the continuity of the artistic traditions of the art of the zargars of Bukhara, a subtle compositional sense and aesthetic taste.



A. Khaydarov Composition "Barg". Bukhara, 2019



A. Khaydarov Jewelry compositions. Bukhara, 2019

What is the specificity and essence of the traditional gold embroidery and jewelry art of Bukhara? First of all, it is necessary to clarify their differences in the type of products created, in the material of the product (types of artistic metal), in the technique of processing the material. (ibid., p. 114).

The next task is to know the features and specifics of the traditional centers of Bukhara art centers, for example, the features of the Bukhara and Gijduvan schools of artistic gold embroidery. The third is the logistics of their development, consumer orientation. Fourthly, the use of the information capabilities of modern telecommunications networks, as well as an increase in the quantity and quality of advertising on the Internet and social networks.

It should also be especially emphasized that a person should not only admire the spiritualized beauty and bizarre patterns and ornaments of the famous Bukhara gold-embroidered art, the intricate ligature of the jewelry art of Bukhara, but also the usefulness, aesthetic significance and value of each product. (4, p. 23).

Under these conditions, one of the important elements of the logistics of the cultural environment is a well-thought-out system for creating catalogs for each type of artistic craft and traditional centers of the national classical Bukhara school.

The Bukhara school with a capital letter will undoubtedly influence the enrichment of the content of the cultural environment through its own expressive compositional structure, inherent only to it, reflecting the archaic layers of folk art.

Education, as a mechanism for the reproduction of culture, is a complex, multi-level process of personality development, a special area for promoting its cultural development and self-development.

At present, in the Uzbek culturological, art history and pedagogical science, in the system of public education, a firm position has been established that the teacher, who is called upon to bring education, culture to the younger generation, to solve the problems of education, must himself be aesthetically educated and artistically educated. This is due to the social function of a specialist with a higher education, and especially a future teacher, who is called upon to form a spiritual culture, a human factor in school youth.

Of particular importance is the aesthetic education and artistic education of students of art and graphic faculties - future teachers of fine arts, drawing and labor.

This is explained by the fact that the specifics of the work of a teacher of fine arts necessitates the systematic disclosure of beauty in reality and art to schoolchildren, equipping them with the basics of artistic literacy, knowledge of the elements of the theory and history of fine arts, the development of artistic abilities, children's creativity. Therefore, from the very moment of the birth of the system of artistic and pedagogical education, the core of this system was the aesthetic education and artistic education of future artists-teachers.

That is, in the conditions of pedagogical universities, aesthetic education and artistic education of students of art and graphic faculties is the most important factor in the professional training of future teachers of fine arts.

Conclusion. Generalization of scientific developments, qualification characteristics allows us to identify general requirements for a specialist teacher of a secondary school, which largely determine the content, nature of artistic and aesthetic professional training of students of art and graphic faculties of pedagogical institutes in the field of using the richest traditions of artistic crafts. So, in accordance with the requirements of theory and practice, the future teacher must have a high level of professional training, have good knowledge of broad erudition and culture, possess high civic and moral qualities, must combine scientific and practical training, master his specialty perfectly, continuously

replenish his knowledge, be able to apply the principles of scientific organization of work in practice, possess advanced methods of managing labor collectives, skills of political and educational work among students; skillfully use the human factor; constantly improve pedagogical skills, etc. The place and role of folk decorative and applied art in the process of training teachers of fine arts at art and graphic faculties is determined, on the one hand, by the enormous possibilities of aesthetic impact (and ultimately aesthetic education) of this type of art on the individual, on the other hand, by the important importance that folk decorative and applied art occupies on the art lessons in secondary schools, in the system of aesthetic education of schoolchildren.

Decorative and applied art, as one of the types of fine art, is a specific reflection of reality, a specific form of social consciousness. A common feature inherent in all types of art, including decorative and applied art, is the reflection of life in artistic images, that is, an aesthetic reflection of reality.

According to its content, decorative and applied art is a type of art, the works of which are objects that have certain artistic and aesthetic properties, but at the same time have a direct practical purpose in everyday life, work or specially designed to decorate homes, architectural structures, streets, squares, parks, etc.

The works of decorative and applied art organically merge functional, constructive features (strength, economy) and aesthetic properties (beauty, artistic image, etc.).

The main functions of folk decorative and applied art are to be a means of cognition; to transform the world, to be an educator, to broadcast cultural values, moral and aesthetic ideals, to form the human personality itself.

Literature:

1. И.Ю. Крачковский. Изб. Сочинение в бти томах. Т - 1. М -Л., 1935. - 516
2. Ипполит Тэн. Философия искусства. 3 ст. статья П.С. Гуревич (2. с. 542.).
3. А.А. Хакимов Искусство Узбекистана: история и современность. – Т.: Изд. «San’at», 2010. – 504 с.
4. Э. Гюль Художественные ремёсла как показатель уровня развития цивилизации и государственности на территории Узбекистана (античность, раннее средневековье). В сб. статей. – Т.: Изд. «San’at», 2007. – 117 с.

5. Абдуллаев С. Ф. Восточная миниатюра в системе высшего художественно-педагогического образования: История, теория, методика //Москва: СФ Абдуллаев. – 1996.
6. Тошев И. И., Абдуллаев С. С., Бадриддинов С. Н. Популярные памятники и достопримечательности Бухары (Минарет Калян, Торговые купола) //Universum: общественные науки. – 2022. – №. 2 (81). – С. 7-10.
7. Тошев И. И., Абдуллаев С. С. Мемориальный комплекс Бахоуддин Накшбанди в Бухаре //Universum: общественные науки. – 2022. – №. 2 (81). – С. 11-14.