

EXCERPTS FROM THE LIFE OF THE BUKHARIAN ARTIST

Boltaev Bobir Bakhtiyorovich
Senior teacher Bukhara State University

Abstract: *The article examines and scientifically analyzes the works of the famous Bukhara miniaturist Sadriddin Pochchayev, covering the history of the last period of the Bukhara Emirate and the former Soviet government. In particular, the study of the Middle Ages, the emirate, historical events of the former Soviet Union, miniatures, portraits, jewelry depicting subjects. The article also recommends visiting the Bukhara Museum of Fine Arts for an exhibition of works by the famous Bukhara miniaturist Sadriddin Pochchayev.*

Keywords: *Sadriddin Pochchayev, Bukhara Museum of Fine Arts Miniature, "Lazzatil-nisa", Bukhara Oasis*

Introduction

The Bukhara State Museum-Reserve is one of the largest centers dealing with the storage, study and demonstration of materials of material and spiritual culture, which embodied various stages of the history of Uzbekistan, and has been operating for a century. Numerous household items, traditional clothing samples, coins, handcrafts and official documents collected as a result of archaeological and ethnographic expeditions carried out on the territory of the Bukhara Oasis are being studied by specialists, which form the basis of the museum's collection. Along with this, in the collection of Fine Arts, which is not so large in size, collected works of artists operating in the late 19th – early 20th centuries, among which the creative work of the Bukharian Miniaturist-artist Sadriddin Pochchayev plays an important role in the history of Bukhara art and culture in the era of Mangites.

Main part

The miniature of Sadriddin Pochchayev continued to live in Bukhara, a folk practical art that was formed and polished for centuries, despite the political and economic debauchery of the beginning of the 20th century. Among its rich and diverse species and forms, it is possible to emphasize the decoration and miniature of Bukhara. These are the noble folk Masters Nabijan Hafizov and zargar Sadriddin Pochchayev, who carried this craft to the new century[5].

Sadriddin binni Pochcha (Pochchayev) (1870-1948 years) is from the village of Rometan district Thursday and remains orphaned from his father from his youth. At the age of 10 after the years of hard orphans, his mother gives him to the stewardship of my Steam jeweler master Mirazim. After 20-year-old shogirlik, a unique talent Saddriddin Pochchayev operates in the place where the Emir of Bukhara Abdulahadkhan (1885-1910 years) and amir Sayid Alimkhon (1911-1920 years) as a palace jeweler are engaged in special Palace craftsmen in Arkoni state during the reign of Emir Sayid Alimkhon (1911-1920 years). Here, among many masters, mohir zargar Sadriddin Pochchayev also makes jewelry ornaments and Palace items. In a special cellar, he participates in the zapping of Buxoro coins from

silver and gold. It operates in 1920-1924 years in the newly established company of craftsmen. Items of a new form: a cigarette case, tobacco, made from a crate. After the confiscation of gold and silver stones and passing them to the state disposal, the jewelers were persecuted, Sadridin Pochchayev begins to draw for himself a new kind of craft miniatures. Random misfortune in a new field of art is characteristic of Sadridin Pochchayev's creativity. Despite the fact that the painter is quite young, he also makes significant strides in this area.

The first work of Sadridin Pochchayev as a miniature master is the order of the last Emir of Bukhara, the miniatures of illustrations on the arm of the Indian tractate "Lazzatil-nisa" [2]. Consisting of more than 50 miniature artefacts, this artifact is stored in the Bukhara State Museum Reserve Fund. In the work of the famous jeweler in the field of miniature, it is connected with the policy of the new regime in relation to the craftsmen, especially the jewelers. The great interest of the multifaceted creator in the miniature of Central Asia also plays an important role in the development of Pochchayev as a famous miniature. For the master, the achievements in the new field will be helped by his jewelry talent and experience, as well as the right style in jewelry - processing, filling, processing of candied patterns with enamel. In addition, the fact that jewelry customers often ask him to make beautiful color-tinted patterns on items, did not leave him indifferent to this area. To the jewelers, whose company is formed, the customer basically remains the state. At this time, in the propaganda work, various posters, slogans were needed to decorate the pageants with national ornaments and those who would write a beautiful calligraphy in Arabic writing. These works are also entrusted to Nabijan Hafizov and Sadridin Pochchayev. Even in order not to get into trouble, these creators had to deal with a job that was far from their favorite craft.

But then, while no one asks the master to draw a miniature, he continues to create in this area with his own interest. The miniature works of Sadridin Pochchayev, who was considered the last representative of the Uzbek miniature at the beginning of the 19-20th centuries, drawn on 28 separate pieces of paper, are kept in the "Museum of Art" named after Kamoliddin Bekhzad in Bukhara. They were bought by the museum in 1945 year from Sadridin Pochchayev. These miniatures can be divided into 4 groups [3]:

1. Image of architectural monuments
2. Miniature dedicated to the life and work of Alisher Navoi
3. Miniatures in hand books
4. Miniature drawing on a modern theme

The first of these miniatures, which Sadridin Pochchayev drew in 1920-1930 years, were created by copying from Iranian and Indian miniatures.

"Tomb in Tus" is 1925 year, "Iranian architectural monuments" in 1925, "Warsaw's architectural monuments" in 1926, "Turkish mosque" in 1927 and "Kaaba mosque" in 1927. After these exercises, Sadridin Pochchayev decided to draw the monuments of Bukhara from nature, and finally his famous "Ismail Samani mausoleum" in 1929, "Chor minor" in 1929 among the minarets, "Minorai kalon" and "Miri arab Madrasah" 68x50cm in 1929, "Kaaba" 67x45 CM 1929 year miniatures were created, much larger than the size of these miniatures. The works here show that the miniature artist is close to the decorative artist. In particular, it is worth mentioning that the craftsmanship and ornamental decoration of monuments are the master's hand jewelry. In the process of creative study of Indian miniatures and copying from them came into the world of his work "the Avliya riding a mythical

animal” 16x18 cm in 1930. In it were images of a woman in an Indian national dress, holding a reigning sheepskin coat on a leash riding on a bearded animal. Her appearance is sharp and proud chest side half-cuffed, and the lower half-waist is surrounded by a thin dress. On the head, a headdress with a complex ostrich is suitable. The tail of the animal is like a snake, the head is like a snake's head.

The image is shown in motion through a light and free drawing. It is difficult to determine whether this miniature is made from an Indian copy or an independent work of a painter. However, it seems that pochchayev was drawn by means of an image characteristic of miniature. These miniatures are specially selected on papier-mache paper ishlangan. To miniatures with an independent plot, Sadriddin Pochchayev tossed a mustache in tools close to the oil painting style, proceeding from the academic crust of this art. The main paint watercolor, gouache, in some cases oil paint was also used works of the Indian series plywood while others were made of paper, “scarf wrapped woman” (24x15,5 cm) and works of “Garden” (24x15,5 cm) in another style ishlangan. In his work “Khafiz and servant Shakhnabat” (9,5x9,5cm), which belongs to this group, 1932 year in the foreground is depicted Loved poet and mashuqa kanizak, who sing poems to each other in a portrait position [6.367].

In 1930 year (18x16 cm) in the work “Eagle on the hunt of the prince”, in the front image on the right hand with a special glove, the hunter, looking at it, knows what is happening to the garchigay. A long, however, fata is wrapped over the clothes that stick to the beak, in the beginning the winter telpak-like headdress is reconciled with itself. In the background, the garden, which is planted on trees and flowers, is depicted Without Borders. A simultaneous symbolic image of the miniature seasons is noticeable in this game. “Swinging rich wives” (18x26cm) in 1930 is a life-long work, and we observe to what extent his bold attempt to reveal the existing subject in the miniature instrument was made by the painter. At the base of the huge tree, where the Bear grew up, seven well-dressed women, in turn, are flying swinging ducks in pre-flowing water and birds of various regions. Part of the tree King-Shabba is laid out on paper, the immortality is indicated as follows from the window sill.

In the creativity of Sadriddin Pochchayev, the miniature of the book also plays an important role. As we have already mentioned, in addition to the miniature of “Lazzetil niso”, he developed miniatures for Abdurakhman Jami's “Yussuf and Zulayho” “Epic to Alisher Navoi's” Farhad and Shirin “Epic” Toutinoma " manual, and entered the history of art as a khassos painter, who brought traditional Central Asian book miniatures to the twentieth century. We will also observe the original update at the beginning of the 19th century, when he deeply studied the traditional Central Asian miniature on the one hand in the miniatures of these manuscripts [4].

The images he created are free of excessive elements, slightly shallow, the sincerity inherent in the oral creativity of the people is excessive, and this distinctive style, which has a folk, slightly primitive character, his miniatures, created on new modern themes, are more pronounced in the “elections” and “cotton harvesting”. The theme of the elections was a novelty for the painter, who, with childish simplicity, formed a composition with a plot from nature. The large room is decorated with festive slogans, in the front image an observer sits on a chair in front of the voter who throws an ballot on the pole.

On the second side, there are flowers on the canvas on the table, a woman in a national dress is coming out of the election chamber, on the left side there is a 3 person who is distributing a ballot paper, and on the right side a group of voters is standing and guarding two observation election cameras in the background. On the one hand, in the game there are toys that people like to place, but with this method

the artist skillfully concentrates actions and many images in a complex task, summing it all together.

Miniature "Cotton harvesting" was done even more masterfully. The pakhtazor, where the kiyghaz is opened, is divided into two perpendicular from the center. On the one hand, seven chevar women are cotton-growing, on the left side four men are busy with my skin. In this way, the musavvir was able to intelligently create a scalding skin Polat most of the composition. In one sense, miniature, drawn in the spirit of a new era, although the Golden law of miniature was violated, miniature lost its artistry.

This is evidenced by the fact that the artist confidently performed this work, which he did for this purpose. Miniatures Sadriddin Pochchayev's work is devoted to the life and work of the great mir Alisher Navoi, 6 pieces of miniatures. This series begins with the childhood of the great poet and ends with his death. Alisher Navoi's contemporaneous historian Khondamir wrote that Alisher went to school at the age of 4 years, the first miniature depicts the situation in which Alisher's mother took him to school. Front view teacher teacher, Alisher and mother, rear view other students as well as school rooms and the garden is located. Book in Jack's hand. And on the shoulder hangs a bag [1].

In the remaining three miniatures, he covered the most important periods of the life of the great poet. It is known that in 1472, Alisher Navoi's friend Sultan Hussein boy international, who grew up together since childhood, recommended him to the rank of Emir, and then appointed him as minister. Since that time, the poet Alisher Navoi has become more interested in creative work. The poet runs for the prosperity of his native city Herat and Khorasan, builds caravan routes, bridges, parks. The Injil will restore a new city on the banks of the canal.

Alisher Navoi plays a decisive role in the prosperity of Herat, which raises the stature of hospitals, schools, loneliness, orphanages and other flashy buildings in this city. Zahiriddin Muhammad Babur writes: "It is not known to those who have passed on to the people of Science and art when such a sponsor as Alisherbek. Such great mughans as ustud Qulmuhammad, Sheikh Navoi and Huseyn Idi hold the status of the shōhrat podium thanks to the support and support of Alisherbek.

Ustod Kamoliddin Bekhzad and King Muzaffar Alisherbek became famous because of their care and Harkat. Few people have only managed to build useful buildings, such as buildings, which are built by jackhammers. (From the Baburnama) in the miniature of Sadriddin Pochchayev skillfully tells about the creative activity of the great poet. Thousands of Masters skillfully reduce the service of builders, stone carvers, carvers, plasterers, plumbers and engravers to miniature paper of small size. These works are a real reflection of people's life, in which the masterpieces of everyday life are created in a unique style. In the fifth game in this category painter tries to describe a huge tragedy. It depicts the event that took place before the death of Alisher Navoi.

Khondamir wrote that this event happened 31 December 1500 year in Khoja Abbosda, before the eyes of the historian Khondamir. Khoja Shahabiddin Abdulla, the official of Sultan Hussein, conveys the good news that he is approaching the presence of Shah izvozchi Alisher Navoi. Alisher Navoi, whose old friend is reported to be approaching, is in a hurry to get out of his perspective. But soon the unpleasant xodisa happens. Alisher suddenly begins to feel bad. He asked Abdulla, who was sitting side by side, "I feel bad, what is happening to me?" that. At this time, the izvash of Sultan Hussein came closer to them, while Alisher barely fell from the horse and stood behind. He puts one hand on Abdulla's shoulder and the other on the Chondamir gift and talks to his dear friend Hussein Boyqaro.

The Sultan takes his hand and rub it into his eyes and kisses it from his palm. But immediately go away from him and go to Earth. That's the story, S.Pochchayev described with great zeal. His hormone, which is a great show, is reflected in this work. The last miniature of the series is dedicated to the ceremony of Alisher Navoi. The people of Herat, who watched the poet's coffin wrapped in blue cloth to the last address, are in great mourning. The head of the people, as if the city roaring, and the palace women crying in the distance Yum-um are described as having swallowed up a greater sorrow, distress inside. This loss occurred on the morning of January 3, 1501.

Conclusion

The painter painted the works of this series in printed, restrained colors. The brightness inherent in it is not visible here. Depending on the event described, the color is selected. The brightest color on this earth is orange, which, in principle, is depicted as the protagonist's beak, which is closer than the others. Sadriddin Pochchayev is a creative person who reflected in his miniatures the spirit of the period in which he lived. He is an artist who enriched him with the spirit of New Times, who carried out the development of the miniature of ancient Central Asia from the Middle Ages to the nineteenth century, and opined for the work of great creators until the new twentieth century. Although the samples of his creativity are relatively rare, it is an extraordinarily beautiful art, which has a special significance in artistic terms.

REFERENCES

1. PakV.F. Buxoro sovet rassomlari ijodida. Katalog, 1991.
2. Almeev R.V. Buxara-gorod muzeev .-T.: 1999.
3. Almeev R.V. Buxara v legendax i faktax istorii . - T.: 1999.
4. Qayumov.A. Muzei ishining fidoyisi. Buxoro, 2000.
5. Buxoro davlat badiiy-memoriy muzey-qo'riqxonasi. -T.:2004, -P. 45.
6. Nishonova K. Muzei xalq tarixining ko'zguisi.-T.: 2011, -P. 367.
7. Ochilov Alisher. "The Role of Zamanbaba Culture in The Social and Economic History of Bukhara Oasis During Bronze Age." Central Asian Journal Social Sciences and History 2.4 (2021): 42-47.
8. OCHILOV, Alisher. "Jewelry tradition is a source of study of Bukhara history." Bayterek Uluslararası Akademik Araştırmalar Dergisi 1.1: 105-116.
9. Ochilov, A. T. "Dating of the Zamanbaba culture: Ased on archaeological sources." Theoretical & Applied Science 12 (2019): 589-591.
10. Hayitov, Jakhongir Shodmonovich. "Spread of new types of crops in Turkistan continent at the end of the 19th-at the beginning of the 20th century." European Science Review 1.11-12 (2018): 24-26.
11. Shodmonovich, Khaitov Jakhongir. "History Of The Spread Of New Varieties Of Fodder Crops In Turkestan In The First Quarter Of The XX Century." International Journal of Progressive Sciences and Technologies 24.2: 18-21.
12. Shodmonovich, Jahongir Hayitov. "Local press information about the disposal of a new American cotton variety in Bukhara (By the materials of the newspapers "Bukhoro axbori" and "Ozod Bukhoro")." Scientific reports of Bukhara State University 4.1 (2020): 291-295

13. Хайитов, Жахонгир Шадмонович. "История о распространении декоративных деревьев в Туркистанском крае (В конце XIX-в начале XX в.)." Россия-Узбекистан. Международные образовательные и социально-культурные технологии: векторы развития. 2019.
14. HAYITOV, J. "History of dissemination of the ornamental trees' new types in Turkestan (the end of XIXth-beginning of XXth centuries)." Scientific journal of the Fergana State University 1.6 (2019): 61-63.
15. Khayitov S. A. Uzbeks in Russian federation: historical analysis (1991-2015) // Scientific reports of Bukhara State University. – 2020. – Т. 3. – №. 2. – С. 204-207.
16. Хайитов Ш. А., Юлдашев А. Б. Переселенческая политика советского правительства и история переселения узбеков в Таджикистан // Гуманитарно-педагогические исследования. – 2019. – Т. 3. – №. 2.
17. Хайитов Ш. А. Историческая судьба туркестанских военнопленных второй мировой войны // Метаморфозы истории. – 2015. – №. 6.
18. Hayitov, A. Sh, and J. Sh Hayitov. "Comments on uzbek school "model" in Gulja (PRC)." *Academicia: an international multidisciplinary research journal* 11.2 (2021): 1566-1571.
19. Болтаев, А. Х. "Исследование С. Юренева в мечети Калян." Вестник археологии, антропологии и этнографии 1 (44) (2019).
20. Болтаев, Аъзам Хомидович. "Исследование С. Юренева в Мечети Калян." *European Journal of Humanities and Social Sciences* 5 (2018): 8-12.
21. Очилов, А. Т. Ў. (2021). Бухоро воҳасининг шаклланишида Зарафшон дарёсининг ўрни ва воҳа тарихий географиясига доир айрим мулоҳазалар. *Scientific progress*, 1(6), 933-938.
22. Rajabova D. Y. In the Bukhara emirate in the early XX century about diseases // *Наука и образование сегодня*. – 2021. – №. 1. – С. 35-37.
23. Yarashovna R. D. The description of administrative system in the emirate of Bukhara during the reign of Said Abdulahadkhan in foreign sources // *International Journal on Integrated Education*. – 2020. – Т. 3. – №. 4. – С. 32-35.
24. Rajabova D. Y. Socio-philosophical views of local historians on the period of Sayyid Abdulahadkhan the emir of Bukhara // *International Journal of Psychosocial Rehabilitation*. – 2020. – Т. 24. – №. 10. – С. 234-243.