



GENERAL INFORMATION ABOUT THE TYPES OF UZBEK FOLK ARTS

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Abstract – The article provides general information about the types of applied arts used in the history of Uzbek folk art and still valued. There are also detailed descriptions of their types and applications.

Key words: history of Uzbek folk art, wood and plaster carvings, the art of jewelry, the art of embroidering leather, miniatures.

I. Introduction

All regions of Uzbekistan have their own centers of folk art, which have contributed to world culture with their great artistic values. These values have rightly become a symbol of the people, of their art. Pottery (vinegar and floral ceramics), wood and plaster carvings, embroidery and carving, embroidery, carpet weaving, shawl weaving in Samarkand, Bukhara, Tashkent, Fergana Valley, Khorezm and Karakalpakstan and embroidery, the art of jewelry, the art of embroidering leather, lacquer miniatures, and book miniatures are still available today. Blue-lojuvard, charcoal-red ceramic jugs, bowls, national tables made of wood carved and embroidered, hand-woven carpets, miniatures, masters from Margilan, Khiva and Tashkent made of red copper or golden brass, shining like a precious metal, distinguished by its elegance and ornamentation, and especially carved vessels, were presented to visiting foreign heads of state by our masters. Mrs. Margaret Thatcher, Indira and Rajiv Gandhi, the Emperor of Japan, and museums in many countries around the world.

II. Literature review

As a result of many years of diligence of specialists of the Research and Production Center of Folk Art "Musavvir", the Republican firm of folk art "Nigoriston" the secrets of more than thirty types of ancient art of Uzbekistan have been rediscovered, more than a thousand talented young people were taught this ancient craft. Preparation of ancient Samarkand royal paper from silk, cotton, mulberry bark, hand weaving of various adras, alacha fabrics and similar silk fabrics, miniature drawing on paper, silk, leather, yarn the flower printing method was restored. The forgotten art of carving and the production of national jewelry have been revived. The technology of making fine dyes from local resources, used in weaving, pottery, glass and vinegar, has also been identified.

In this and subsequent albums dedicated to applied decorative arts, all major national art centers of Uzbekistan: Gurumsaray and Rishtan, Kokand and Andijan, Samarkand and Shakhrisabz, Denau and Urgut, Khanka and Nukus, Bukhara and works of folk masters working in Tashkent, Zaamin and Bakhmal. In all of these centers, the traditions of ancient masters are carefully preserved and creatively developed.

III. Analysis

The use of these traditions in solving new tasks is an inevitable condition for the development of folk arts and crafts

in Uzbekistan. In this art, the subtle features of the character of the people, their aesthetic views, religion, attitude to the environment, talent are reflected, as in myths, music, poetry and dance.

The most widespread type of applied art in Uzbekistan is ceramics. The roots of this art go back to ancient times. The pottery found by archaeologists in the territory of the republic testifies to the genius of the ancient masters and the richness and richness of the form. These include earthenware bowls, plates and jugs, jars, utensils of various shapes, and more. The need for them by locals and visitors is as great as ever. These items are beautiful in shape, embroidered, uniformly colored, made with great talent and taste, and brought to the level of art.

Uzbek ceramics are divided into two types: vinegar and ceramic. Currently, ceramic centers are located in Samarkand, Shakhrisabz, Tashkent, Gijduvan, Rishtan, Kokand, Gurumsaray, Kasbi, Uba, Denau, Madir, Yangi-Arik. The ceramics of the Fergana Valley and Khorezm are blue-white-green, while the ceramics of Samarkand, Kashkadarya, Tashkent and Bukhara are brown-yellow.

The use and interpretation of embroidered ornaments reflects the diversity of traditions. As potters make pottery, they feel the intricate proportions of patterned painting, color, and shape. This can be seen in the works of famous potters A. Muzaffarov, M. Oblokulov, R. Matchonov, I. Kamilov, H. Sotimov, M. Rakhimov, which are stored in museum collections.

The work of Rishtan and Gurumsaray potters is distinguished by a delicate Islamic pattern. The pattern depicts household items and environmental elements - jugs, knives, pomegranates and almonds. The blue-white-green ceramics of Khorezm is decorated with ceramic (majolica). It depicts white ivy on a blue or green background. The Islamic pattern is framed by handicrafts.

Tashkent, Bukhara and Samarkand ceramics are distinguished by their individual colors and methods of decoration. It has dotted and yellow-green ornaments with an Islamic pattern. The pots depict pomegranate fruit, peacock-shaped flowering branches. In addition to drawing on the brush, folk craftsmen have used and continue to use carvings, cuts, and prints.

In Uzbekistan, small decorative ceramic plastic can be seen in traditional toys made by potters Uba, Kasbi, Samarkand from the world of fairy tales. Strange whistles created by Hamro Rahimova and Anbar Sattorova, fantastic elephants, sculptures by Abduraim Mukhtorov and Vohid Ilhamov, with lyrical humor and a sly smile, testify to the people's love for bright and cheerful decoration and fantasy.

Architectural art plays an important role in the folk art of Uzbekistan. This ancient art form was created by the characteristics of Central Asian architecture, love of patterns and the need for local building materials.

Architecture has been highly developed in our country since ancient times. Examples of this are our historical monuments, mosques and mausoleums. These buildings show the high level of taste, worldview, education and construction culture of our ancestors. In Uzbekistan, the harmoniously developed and historically invaluable works of art created by our ancestors are among the masterpieces of world culture. Masterpieces created by masters of handicrafts give people an aesthetic pleasure. The monuments are decorated with sun-kissed tiles, and the intricate patterns captivate the audience. Although these patterns were created centuries ago, they have not lost their elegance. We can cite the architectural monuments of Samarkand. Invented by ordinary people in stone, ceramics and materials, these monumental buildings amaze people with their elegance and majesty. The masters, who created them, thanks to their knowledge and skills, created immortal masterpieces and sealed them in stone, which have not lost their value. As Hugo puts it, —The most important ideas that arise in the human mind are written in stone, because any great ideas in manuscripts written on paper may disappear over time, but the building that is built is another book expressed in stone, and it is enduring for a lifetime.

Today, the only way to honor these rare monuments is to take care of them and restore them. The monuments are state-owned. Since gaining independence, Uzbekistan has opened the way for painting, decorative ornaments, wood carvings and other arts. Representatives of the industry are being rewarded under various conditions. The President also supports young professionals in the field of art.

At the initiative of the first President of the Republic of Uzbekistan, a special production association was established under the Ministry of Culture on the basis of organizations and enterprises in the field of applied arts, painting and design. The Kamoliddin Behzod State Prize was established for the best works in order to encourage them financially

and spiritually.

Such high awards have been established and the masters are honored not only in the field in which they work. Among them are handicrafts, pottery, tiling, painting, bricklaying, and many others, which have been developing our national handicrafts for many years. These professions, which were practiced by our ancestors for a long time, differ from other professions by their complexity, elegance and time-consuming nature.

Not everyone can do such small things, because this profession requires patience, endurance and perseverance. Another ancient art form is applied decorative art. It is believed that the art of decorative arts is very ancient and originated in connection with the needs of human labor. Until the Renaissance, it was formed as a home craft and later as a folk craft. The art of decorative arts is still evolving and there are many different schools. Painting, pottery, tile, wood carving, bricklaying and more.

It was used in the construction and decoration of monuments of its time. The devotion of the masters of the time to him and his knowledge of his work can be seen in the monuments. Our ancestors Amir Temur in his time built great madrasahs, khanaqahs, palaces, settlements, gardens. Of course, they did it with the help of craftsmen, tile designers and devotees of their work. This is how much effort and time it took. Amir Temur personally supervised the masters. This gave good results. The masters also did their job diligently. We know that many monuments have come down to us. Among them are the Registan ensemble, Shohizinda, Gori Amir Mausoleum, Bibikhanim mosque, Hazrati Khizir mosque, Samanid mausoleum in Bukhara and the Oqsaroy complex in Shakhrisabz and others.

Gypsum and wood carvings and ornaments have always been used in interior decoration. This art still complements the modern architectural design and details of buildings in an organic and functional way, and is successfully used in the decoration of administrative and public buildings. At the same time, folk masters do not violate the strict and constructive elements of modern architecture, achieving a unique harmony of the traditions of decorative and pattern art of Uzbekistan. The masters create many variants of the ornamental composition, a flat woven silent medallions, handmade nets, flowering branches, elegant performances filled with vases full of unique national tone, but in this case the norm do not break.

Kadyrjon Haydarov from Kokand, Saidazim Kasimov from Tashkent and Nigmat Ibragimov are the most famous woodcarvers in Uzbekistan in the 20th century. Today, wood carving is a popular form of decoration in modern architecture and a thriving form of Uzbek applied decorative art. Under the leadership of talented and talented young masters Ortiq Fayzullaev, the creation of architectural details for buildings - ceilings, muqarnas, cornices, doors, columns, etc. is not limited to. They also make embroidered boxes, pencils, plates, chairs and stools for guests of Uzbekistan.

In the twentieth century, master painters Yakubjon Raupov, Toir Tukhtakhujaev, Jalil Hakimov, Madamin Husanov, Saidmahmud Norkuziev were engaged in the decoration of wood and plaster. They created a new school of embroidery.

Students of these masters Anvar Ilhomov, Sobirjon Shukurov, Bakhtiyor Rahmonberdiev, Nosir Nabiev, Jamolitdin Erkabaev, Abdusamat Mahmudov continued and developed the tradition of teachers in the decoration of public, administrative and residential buildings. Embossed items - versatile embroidered chairs, boxes, curtains, jugs will delight visitors to exhibitions, museums, art galleries and fairs.

There are schools in Termez, Samarkand, Bukhara, Khiva, Tashkent and Fergana in Uzbekistan. Each of them has its own style of carving. The cold white alabaster is inspired by the masters' sculpture, which creates a miracle with imagination, tone, decoration and movement.

Well-known potters Mahmud Usmanov, Ibrahim Shermuhamedov, Anvar Kuliev, Jamolitdin Erkabaev, Odamboi Yakubov, Odamboi Bobojonov taught talented young masters this ancient form of folk art. Now these students continue the tradition of alabaster carving.

IV. Discussion

In Central Asia, the making of pape-mashe and the lacquered decoration of its products flourished in the early 15th century. The muqarnas and Iraqis made of stone on the interior of the Gori Amir complex and mosque in Samarkand are examples of this art. Pencils, book covers, boxes, glasses, chess pieces and other small items made of this material

have been preserved for centuries and are now carefully preserved in the museums of the republic.

Many peoples of Central Asia have made a variety of items, dishes, and pumpkins from the decorative varieties of squash (kadi). Decorative varieties of squash are specially grown. Its surface is decorated in a unique artistic way. How to decorate a pumpkin depends on its shape. There are many different shapes of pumpkins, on the patterned surface of which are drawn any outline of folklore, fantastic creatures and elements of reality. It can depict people, animals, household items, plants, birds, airplanes, cars, stars, dates. It is decorated with semi-precious stones, especially with an embroidered silver flange. This type of art is more common in areas where small squash is grown. National knife-making is a unique branch of metalworking in the applied arts of Uzbekistan. The knife is made in such a way that it is inserted into the scabbard, which is decorated with a leather appliqué and a metal coating on the carving. The shape varies according to the knife, the local characteristics of the place where it is made, and the traditions of the knife schools. Masters of the knife decorate the blade from the top to the handle made of solid or prefabricated metal, wood or bone.

The national embroidery of Uzbekistan complements the interior of the house, along with the architectural decoration. For many centuries, Bukhara, Urgut, Fergana, Kokand, Andijan, Samarkand, Tashkent, Namangan, and Piskent have had local centers of embroidery and large centers of embroidery.

Embroiderers spend a lot of time and effort sewing needles on large fabrics. Embroidery is a poetic reflection of the beauty of nature and the world around it. Large decorative items - suzana, palak, gulkapa, jayposh (tahmon curtain), tokchaposh, kirpech, zardevor, joynamaz, royjo, etc. doyra, topbarggul (pattern vortex), delicate-nihol embroidered with images of flowers, leaves, birds, animals. Traditions of hand-made decorative embroidery live and develop in Urgut, Kokand, Bukhara, Tashkent and Karakalpakstan.

Carpet weaving and shawl weaving are one of the oldest types of textiles in Uzbekistan. They are divided into three types - short-haired carpets, long-haired carpets - julkhirs and bald carpets (sholcha). This type of textile uses spun wool, cotton yarn and silk. Short-haired carpets are woven in the Fergana Valley, Kashkadarya, Jizzakh, Khorezm regions and Karakalpakstan. This rug is given in a reddish-brown harmony and is decorated with colorful details in the form of handicrafts and Islamic. These rugs are characterized by simplicity and clarity of color.

Julkhirs (Tajik bear fur) carpets are mostly distributed in Samarkand, Kashkadarya, Jizzakh and Syrdarya regions. They are very simple in pattern and striking in color combination. When the women finish weaving the rug, they leave the work unfinished. This old tradition has survived to the present day, and it is said that women weavers do this in order to make the next job better than the previous one. Bald carpets in Uzbekistan vary in type and technique. There are kokhma, terma, gajari, arabi, beshkashta and other types of bald carpets.

V. Conclusion

Uzbek folk arts and crafts are constantly being revived, rapidly developing and growing. The number of folk masters working in the republic is growing; folk art includes embroidery, carpet weaving, shawl weaving, knife-making, basket weaving, jewelry, plaster and wood carving and painting, miniatures on lacquer and paper, pottery, etc. This is evidenced by the increasing number of species. This is evidence of the fact that during the period of independence, our country has created more favorable conditions for the development of culture and art, the intellectual and moral development of the people.

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