



History and Stages of Development of Uzbek Folk Arts

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Abstract: *Patterns and paintings, the alphabet of applied decorative art, are one of the oldest forms of folk applied art. Man-made pearls are not only used in all kinds of applied arts, but also in architectural decorations of buildings and structures.*

Keywords: *Patterns, paintings, applied decorative art, architectural decorations, artistic culture, geometric shapes.*

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I. Introduction

The history of patterns is extremely ancient, along with the artistic culture of mankind. Before the inscription came into being, the sketch served as a writing inscription. In the process of cultural development, he distinguished between painting and drawing. Archaeological sources also indicate that the pattern has existed since ancient times in all peoples of the world. Metal, pottery, weapons, decorated with geometric shapes in the Paleolithic and Neolithic periods, and floral (Islamic) patterns in Mycenaean art, ancient Iran, China and India. The symbolic elements in the patterns were formed and developed under the influence of different countries, the geographical environment of the peoples, the flora and fauna of the country, the culture.

The most attractive and high-profile of the pattern is the Renaissance. From the end of the 19th century onwards, the various trends that emerged during this period greatly reduced the use of the pattern, and even later abandoned it altogether.

II. Literature review

Pattern drawing is one of the main and ancient forms of folk decorative art. Architectural monuments and archeological finds in Central Asia testify to the ancient development of this art in our country. The development of professions such as architecture, pottery, coppersmithing, jewelry, plumbing, embroidery, etc., depends on the development of the art of painting. The high spirituality of our ancestors can be seen in the attractiveness of the patterns found in the Castle, Tuprakkala, ancient Urgench, and ancient Termez, Ayritom, Varakhsha, Afrosiyab and other places.

Although there are common architectural monuments, pottery, utensils and tools in different regions of the country, unique patterns and schools were formed in Bukhara, Khiva, Fergana and other places. Painting has been passed down from generation to generation, and students have developed patterns from their fathers' teachers through their experience and talents.

III. Analysis

Uzbek painters mainly paint in blue, green, yellow, red, white and black. The style of painting has been passed down from generation to generation. (for example, using plaster, preparing paint, first drawing the main lines of the pattern, painting the floor, etc.), but did not write. Only his students knew the secrets of the master's pattern work.

Pattern art is one of the oldest in the history of Central Asian culture and is notable for its unique patterns. The most common patterns in Central Asia are of two types: geometric lines and intricate shapes are called girths. The most common type of floral pattern is called Islamic. Patterns such as namayon, ruta, munabbat, orange, chain form the Islamic composition; the skill and high skill of the painter ensures that the melody of the elements of the exact size ensures the harmony of the tastefully chosen colors. The oldest examples of Central Asian patterns can be found mainly in architectural monuments and buildings. The beautiful patterns are created by carving plaster, wood, stone, and painting wood (columns, crystals, vases, etc.). Even in the unique examples of ancient jewelry and coppersmithing that have come down to us, it is astonishing that the ornaments created by the delicate taste, skillful hands and ingenuity of our ancestors are made in the perfect solutions of those species. For example, the golden zircon (3rd century BC) found in Dalvarzintepa has a compact circular (cylindrical) surface with a simple rhythmically arranged four-leafed floral pattern.

The largest pottery center in the region is Samarkand.

The development of glazed pottery here began in the late VIII century. Excellent examples of pottery were found in Afrosiyob, the ancient city of Samarkand. The ceramic pieces show the high quality of the glaze and paints, the perfection of the shape and decoration. The dishes here are closed (jugs and jars), open (bowls and shokosa) and decorated with delicate and elegant colors. These ornaments were mostly plant or girly and sometimes stylized depictions of birds, animals, and people.

In Central Asia and in the pottery of all Muslim countries in general, the Arabic inscription, the epigraphic ornament in a completely new ornamental form, is now painted in brown, black, and sometimes red. The inscription is placed in bowls and trays along the frame or across the bottom as an ornament.

The evolution of written decoration can be traced to two main types; the geometric accuracy of the lines and the general consistency of the letters are characteristic of simple Kufic writing; flowering kufi is less common. The text is mostly calligraphic in architecture, with the ends of the letters extended. They become the flowers of the plant and the branches that are attached to it. Italic letters were widely used in pottery in the 10th century and later.

The spread of Islam and its traditions and culture as a result of the Arab conquest had a certain influence on the development of applied decorative arts, including patterns. Decorating buildings, objects, clothes, utensils, weapons with patterns has become a requirement of society and time. Patterns have played an important role in making mosques, khanaqahs, madrasas and mausoleums quiet and luxurious. In the architecture of the VIII-X centuries, the art of brick carving reached a high level.

One of the oldest monuments of Bukhara is the mausoleum of Ismail Somoni, built in the X century (ca. 864-868) by the founder of the Samanid dynasty. This monument is one of the most masterpieces of world architecture in terms of the engineering skills of the builders, who used a variety of ornate patterns and intricate domed roofs. The ingenuity and skill of our ancestors testify to the fact that the limited means of imagery, from the brick itself, as a building material, creates a logical pattern and a very elegant artistic compositional perfection.

IV. Discussion

The architectural monuments of Uzbekistan, decorated with ornate ornaments, attract the attention of tourists, local historians and art historians from all over the world. The high skill and artistic thinking of the ancient architects, who created a unique image of Samarkand, Bukhara, Khiva, Tashkent, Kokand, Fergana, Ogan, still amazes people.

The decorations of the monument buildings are diverse and meaningful. They are in line with the functional function of the buildings and reflect the cultural traditions of the people. The decoration of the architectural buildings is an attractive composition with a combination of floral, handicraft and epigraphic patterns. Girih patterns, which originated in the middle Ages in Central Asian art, are widely used in modern wood, plaster, stone carving, pottery, bricklaying, mosaics, and wall patterns.

Girih art flourished, especially in the ninth and twelfth centuries. It was also used to decorate roofs and arches as a result of improvements in the calculation of flat and convex surfaces.

In the 14th and 15th centuries, the art of tiling developed, and the bin ova buildings were covered with tiles and rivets made of bright colors and decorated with beautiful patterns. For example, the Torabekkhanim mausoleum in ancient Urgench, the ShohiZinda ensemble in Samarkand, the Ishratkhana, the Oqsaroy and other architectural monuments are decorated in this style.

During the reign of Amir Temur, Samarkand could not be imagined without science, art and culture. Being a patron of high culture and spirituality, Amir Temur invites scientists, poets, artists, musicians, architects, talented masters and craftsmen from Samarkand. He takes care of them.

During the reign of Amir Temur and the Timurids, Samarkand ceramics was closer to the art of pottery than to the everyday pottery. If we look at the artistic pottery of Amir Temur and the Timurids, we can see that new styles, forms and ornaments were discovered during this period. Samarkand potters create a white-sutran raw material on the basis of local tiles and discover how to paint it with cobalt. Dishes made in this way did not lag behind Chinese porcelain in their sound and elegance. The pottery of this period differs from the spool vessels of the XII-XIII and XVI-XVIII centuries.

The art of metalworking is highly developed in the state of Amir Temur, especially in the capital Samarkand. It is mentioned in historical sources and in scientific researches carried out in later periods. Craftsmen made all kinds of vessels, candlesticks, and weapons out of gold, silver, copper, and bronze. Precious metal utensils, glasses, jugs and sunsets were used in festivals, feasts, weddings and receptions of ambassadors organized by Amir Temur. Historian Ibn Arabshah wrote that the chandeliers made at that time were very luxurious and expensive.

Archaeological excavations at Registan Square have uncovered more than 60 metal objects, proving that the Samarkand School of Plumbing in the 14th and 15th centuries rose to great heights. The bronze and copper jugs, bowls, candlesticks, and door handles found here are decorated with masterpieces of fine silver thread, which are astonishing in their luster.

During the reign of Amir Temur, jewelry, glassmaking, stone-cutting and blacksmithing were well developed in Samarkand. Some of their specimens are kept in various museums around the world.

Wood carving is also developed in Samarkand. Doors made of wood, such as walnut and mulberry, have geometric and floral patterns on the surface, and calligraphic inscriptions have been used as additional decoration. The wooden doors at the ShahiZinda and Amir Temur mausoleums in Samarkand are highly regarded as works of art. Some of their specimens are now housed in the Metropolitan, Hermitage Museums in New York, England.

In a short period of time, Amir Temur raised art and culture, urban planning and architecture in Samarkand to great heights. The fact that the cultural processes here are considered by world scholars as the "Temurid renaissance" is a true recognition of the great importance they played in the development of universal thought.

Stages of development of the art of pottery.

One of the most ancient art forms, pottery is reflected in the architecture of the world, including Central Asia, Iran, Turkey, Afghanistan, Arabia and other Eastern countries. The works created in Central Asia differ from each other with their unique compositional solution, art and workmanship.

The art of pottery carving has evolved over the centuries in a unique way. If we follow the process of development of this type of applied decorative art, it is noteworthy that in each period it appeared in completely different forms and appearances.

Ancient pottery carvings are voluminous and realistic, depicting people, birds and animals. As early as the first century AD, our ancestors used the wonderful properties of pottery to decorate castles, caravanserais and other places. As a result of the battles, luxury buildings were destroyed, and only the remains have survived.

The luxurious palace hotels of the Tuprakkala (3rd century) are decorated with pottery carvings. The most important example of pottery carving (Varakhsha) was found in the III-IV centuries, which depicts plant-like, geometric (geometric) patterns. In particular, the image of fish in the relief embossed reflects the originality of the style of pottery carving of its time.

Varakhsha (VII-VIII centuries) finds carvings of birds, animals, fish, plants and geometric shapes.

In the mausoleum of Ismail Somoni in Bukhara, wavy patterns were found in pottery carvings. It uses a lot of patterns.

Painting, wood, stone and plaster carvings flourished in the 10th and 11th centuries. It was during this period that intricate abstract patterns emerged. Pottery carving is also used on the exterior of buildings, which do not touch the interior. Even without the presence of carved elements, the brick, patterned in various geometric shapes, has a unique style and unique charm. The Samanid mausoleum mentioned above is an example of such a unique monument.

Archaeological excavations in Afrosiyab have uncovered the remains of palaces dating back to the 10th and 11th centuries. The geometric and floral patterns on the izora (panel) ganchi are carved in the depth of 2-3 cm. The plaster is thickly plastered on the wall, and the pattern is engraved directly on the surface of the wall. The exterior of the buildings is plastered.

The use of simplified depictions of plants and animals in intricate patterns in pottery carving dates back to the 3rd century. Exterior of the building, pottery carvings on the columns and roofs processed the art of pottery was especially developed in Movorounnahr and rose to the level of the main decoration of architecture.

The high development of pottery carving can be seen in the tombs of Termez. In the twelfth century, stalactites began to appear in many buildings. It is noteworthy that the muqarnas are used to decorate the interior and other areas of the building.

The art of pottery flourished in the 8th century. This is reflected in the magnificent pottery carvings found in Afrosiyab. There are unique compositional solutions of interior decoration of buildings in the XIV-XVIII centuries. During this period, new types of patterns were created, and plaster carvings, interlocking tiles, and stone ornaments began to be widely used in buildings.

The end of the 18th century and the beginning of the 20th century were typical of the development of pottery and its methods and techniques became more complex. The combination of colors in the

pottery has a special charm. Clear compositional laws specific to all types of ornaments have been developed. Bukhara, Samarkand, Tashkent, Fergana, Margilan, Namangan, Kokand and Khiva pottery schools were formed with their own peculiarities. The perfection of pottery carving techniques has reached a high level. The Margilan floral ornaments of the whole look, the ones of Tashkent are formed on the basis of a strict and precise rhythm; the dynamic patterns of Khiva are distinguished by a peculiar spiral shape.

Sitorai Mohi-Xosa (1913-1914) was built in Bukhara by Amir Ahmad. Inside the White House, the pottery carving on the glass floor impresses with its subtlety and quiet decoration.

History of carpet weaving.

After the independence of Uzbekistan, reforms in all spheres of life were carried out rapidly. Interest in various aspects of Islamic thought is growing due to the revival of traditional spiritual values. There is a special place for prayer five times a day. They pray in the mosque on Fridays of the week. For the rest of the day, small mosque-shaped rugs, similar to a mosque, were used for prayers. Each member of the family had his or her own prayer rug.

In the middle Ages, prayer rugs were made in Islamic countries. The first examples of small prayer rugs the first half of the 14th century and the second half of the 15th century Italian Renaissance artists J. Belliki, V. Carpaggio, and L. Lotto often depicted Turkish carpets in their paintings. In the 16th and 17th centuries, beautiful copies of Iranian prayer rugs were made.

Prayer rugs are named differently in different countries. In Iran, they are known as Joynamaz, Tagi. In Arabia and Turkey, small prayer rugs are called Sajjad, Big Prayer, —Namazlik, and in Central Asia —Joynamaz and —Namazlik. Prayer rugs were made in the palace workshops and in the villages on the basis of sketches of painters. But no matter who or where the prayer rugs were made of, they always had to be decorated with a roofed altar.

The mosque's altar was built on the Meccan side of the qibla. Mecca is considered a holy city for all Muslims because of its location as the main divine place of worship for Muslims. In Muslim culture, the door, which is somewhat symbolic, was considered a divine gate. It is understood that there is a transition from the existing life on earth to a holy and divine life. That's the decent thing to do, and it should end there. The lower part of the rug signifies the world, while the upper part of the rug represents the world.

Named after Safayi, the place of worship is distinguished by its magnificent appearance and style of execution, richness of materials and ornaments. . It consists mainly of verses in the Qur'an praising Allah and His prophets. Of course, these verses of the Qur'an are placed at the top of the carpet, under the roof, in the upper world. Because the word and its image are sacred to Muslims. People were not surprised by the beauty of Arabic writing. They (letters in Arabic) symbolize the beauty of Allah. The "palace" emphasizes the symbolic function of the elegant floral patterns that play a key role in the decoration of the prayer rugs. This group of rugs belongs to the late XIX and early XX centuries. The rugs are made of well-known traditional rugs.

V. Conclusion

Artists working in the palaces of Muslim rulers, as well as in the workshops and libraries of wealthy patrons, were engaged in the production of patterns. Such workshops were a unique place for creative experimentation. The role and importance of palace workshops in the development of Muslim art is incomparable. It is here that the classics of Islamic art are created, with a unique style of decoration, exemplary composition and pattern, rich in delicate and delicate lines. The introduction of a single religion and a unique aesthetics has resulted in a single style in all Muslim countries. The migration of masters from one country to another is also important. The emergence

of the pattern is directly related to the demand for unique aesthetic ideals in the Muslim world, which are socially and politically diverse.

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