

# Interdisciplinary Conference of Young Scholars in Social Sciences

## COPPER CARVING IN THE HISTORY OF UZBEK FOLK ART

**Ostonova Gulshod Razzokovna**

Teacher of the Department of Art History Bukhara State University

**Gulomov Shukhrat Shavkatovich**

12-1xabs-20 Folk applied decorative art and 2nd year student majoring in restoration

***Abstract** – The historical origins of applied art go back to the childhood of mankind. As humanity grew, so did the applied arts, and as the struggle for survival intensified, so did the need for a better life, and mental labor begin to separate from manual labor? Demand for hunting weapons and household items have increased. First stone carving, bone carving, and then wood carving also developed slowly.*

***Key words:** applied art, folk arts, crafts, decorative art, architectural monuments, plaster, tile, painting, calligraphy.*

### **I. Introduction**

In the centuries-old history of the Uzbek people, folk arts and crafts are the most wonderful and popular part of our rich and colorful cultural heritage. The art forms that originated and flourished in the Uzbek land are world-famous for their uniqueness. If we think about such stages of development, we will see that the roots of the Uzbek applied decorative arts go back to the childhood of mankind, that is, to primitive society. The monuments found during the excavations of the strata of our country testify to the fact that the creation of art by the human body began in the Stone Age and continues for centuries. As a result of such a deep philosophical approach to applied art, the creation of works of art based on conditionality, stylization and symbolism has intensified. This historical factor has led to the rapid development of the Uzbek national decorative art, which today is a world of world-famous architectural monuments, a wonderful combination of plaster, tile, painting, calligraphy, stone and other arts. Folk applied decorative art enriches the spiritual world of people, forms their artistic taste, and nurtures their psyche. That is why the Uzbek folk applied art is one of the most important sources in the artistic, moral, universal education of people, in the formation of their scientific worldview, as well as in raising their cultural level.

### **II. Literature review**

From the 11th century, carvings began to be made from copper and copper alloys. Archaeological finds show that the first (special copper alloy) pins were widespread in Egypt, the Mediterranean, Mesopotamia, India and Central Asia in the late 3rd and early 2nd centuries BC. These artistic metal objects were the first examples of workmanship. The pins depict small events, animals, and other things. A ceremonial cauldron found in Fergana proved that an "animal style" had been developed in carving in the middle of the 1st millennium.

In the III-VIII centuries, carving was highly developed in Central Asia. Precious metals used to be used to make all kinds of beautiful ornaments for governors and nobles. Precious metals used various ornaments for governors and nobles. In these gold or silver objects one could see images of weddings, enthronement ceremonies, secular themes, scenes of hunting and wrestling, mythological and epic heroes, living beings, birds, and more.

Archaeologists' findings show that before the Arab conquest, artistic metal objects were widely used in the homes of the Sughd people. Copper patterns expressing the shape of the animal, i.e. the head of a wild animal, etc. were found.



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### III. Analysis

In the VIII-XIII centuries, vessels made of precious metals became a tradition in many corners of Central Asia. A lot of things were made of gold, and gold water was poured on the decorations of the buildings. Later, not only precious metals but also inexpensive materials such as copper and its various alloys were used as raw materials. Various vessels were made of red copper, pots, pans, candlesticks of brass and yellow copper, pots of white copper and bronze, laundry, large and small bowls, and similar utensils.

The middle of the 11th century saw a major turning point in Central Asian folk art. Engraving developed rapidly, new items were made of copper and its alloys, spherical bellies and neck-shaped jugs, semicircular ketones, inks, mortars, etc. were widely used. Instead of carving patterns (engraving) has become a tradition.

In the IX-XII centuries there were also great innovations in the art of carving. The inscriptions "goblet and luck", "health", "happiness", "prosperity" are written in the style of "Kufi" and "Naskh". These written ornaments have developed in such a way that they are so small, so elegant, that it is even difficult to read them.

In the 13th and 14th centuries, carvers decorated the ornaments with silver and gold threads, trying to make the patterns very elegant. The treasures found near Registan Square in Samarkand, ie more than sixty different pottery, bowls, jugs, lids, trays, pots, give information about the artistic traditions of carving in the XIV-XV centuries.

The fourteenth century saw a significant shift in the artistic processing of metal. In his time, Timur paid great attention to the development of folk crafts. During the reign of Timur and the Timurid dynasty, the production of handicrafts was highly developed. A period is characterized by a change in artistic style in all types of folk applied art. The decoration of metal objects became more perfect. The patterns of the items were more artistic, refined, fine Islamic patterns, writing patterns were used more. Examples include candlesticks in the Hermitage Museum, rings, and pots made of seven different metals. "Candlesticks" are made on the floor of elegant floral net rings made of pearl bone doors. These inscriptions indicate the date of the candlesticks (1397) and the name of the master Iza-ad Din Din Isfahani. The pot is decorated with a plant-like pattern and high artistic calligraphy. This legendary cauldron is unique in the world and was made by Abdul-Aziz ibn Sharafiddin, a Tabriz sculptor.

### IV. Discussion

The names of foreign masters can be found in metal objects found in archeological excavations in the country. The reason for this was that Timur moved foreign masters to Samarkand during his marches.

In the memoirs of the Spanish ambassador, Clavijo said that the wonderful vessels he had seen during the Amir's reception and banquet were highly executed. At that time, high-quality and elegant metal products were produced in Samarkand, Bukhara and Khiva.

Items brought from Bukhara and Khiva as gifts to Russian officials, as well as handicrafts brought by Central Asian merchants, included gold-plated gourds, bullets, sharp-edged swords and sword sheaths and other items, demonstrating the mastery of the masters of the time.

In the XVIII-XX centuries, carving was well developed, and the cities of Bukhara, Kokand, Khiva, Samarkand, Shakhrisabz, Karshi and Tashkent were centers for the production of carvings. The houses of the nobility are decorated with patterned vessels. These items demonstrated the wealth of the landlord. By the middle of the XIX century (vopurush) merchants appeared. Vopurs bought items from artisans at low prices and took them to traders or markets and sold them at inflated

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prices. They acted as "trade intermediaries" in the delivery of carpets, rugs, boxes, swords, various utensils and other handicrafts made by masters of folk arts.

## V. Conclusion

The carvings of Bukhara in the second half of the XIX - beginning of the XX century are especially interesting. The elegance of the shape of the works created by the masters of Bukhara, as in the brochure, the classic balance of the calculations, is characterized by the stability of the decorative performances, usually performed with the help of deep carving techniques. Bukhara carving has changed less than other schools and has retained many ancient forms and traditional ornaments.

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