

FOLK DECORATIVE AND APPLIED ARTS OF UZBEKISTAN

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Annotation

This article talks about the folk decorative and applied arts of Uzbekistan, the history and factors in the development of craft culture, creativity and technology of master artists.

**Key words:** artisans, ceramics, applied arts, wood carving.

НАРОДНОЕ ДЕКОРАТИВНО-ПРИКЛАДНОЕ ИСКУССТВО  
УЗБЕКИСТАНА

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Аннотация

В данной статье рассказывается о народном декоративно – прикладном искусстве Узбекистана, истории и факторах развития ремесленной культуры, творчества и технологий мастеров -художников.

**Ключевые слова:** ремесленники, керамические изделия, прикладное искусство, резьба по дереву.

In the centuries-old history of the Uzbek people, folk arts and crafts are the most amazing and popular part of our rich and colorful cultural heritage. The types of art that originated on Uzbek soil are known throughout the world for their incomparability and uniqueness. If you think about such stages of development, you can witness that the roots of the applied arts and crafts of the Uzbeks go back to the childhood of humanity, that is, to the primitive system.

When we talk about ancient applied art, we certainly think about applied art, which formed the basis of folk crafts. Because folk art forms the basis of folk crafts.

The historical roots of the crafts of the Uzbek people are a cultural heritage formed on the basis of the practical art of the people, based on a very ancient, classical and destructive centuries-old experience that surprised everyone at the same time. It became the responsibility of each era to produce objects created by scientists of everyday life, everyday life and household, tools needed for daily needs, and create them in various types and forms.

These items are easy to use, simple and do not require much effort, since over time their adaptation to the students of that time, the creation of new specimens and designs required creative research and mobilization on the part of the masters of their time.

Our cultural heritage includes magnificent architectural monuments, ornaments embodying beauty and grace, various handicrafts, textiles made of thread and silk, pottery and porcelain vessels made of clay and plaster, humms and humdons (stove), ceramic products, all of which relate to the material. the wealth of our people, cultural heritage.

Therefore, we pay more attention to masterpieces created by folk craftsmen. Studying the life and creative path of our great-grandfathers, knowledge of their fruitful traditions, further improvement of the styles and methods they created, deepening their aspirations for beauty is a requirement of the time.

*Folk arts and crafts centers.*

From the research of our archaeologists and historians it is clear that centers of applied crafts of all types were created, developed and formed on the territory of Uzbekistan.

In these centers, as we said above, necessary consumer goods were produced and sold in markets. Such centers include Margilan, Kukan in the Fergana region, Chust in the Namangan region, Shahrikhan in the Andijan region, Gijduvon in the Bukhara region, Karshi in the Kashkadarya region, Urgut in the Samarkand region, Boysun in the Surkhandarya region.

As a result of the fact that artisans lived in these cities separately or together, each quarter was named after a specific professional craft. These are copper, weaving, blacksmithing, woodworking, knife making, jewelry, carpentry, woodworking and dozens of other types of craft names can be cited.

When we received information about our grandfather Amir Temur, we thought that after his campaigns abroad, this nobleman brought more than 150 thousand people of different professions and artisans to Samarkand and founded craft villages and several villages for them in the cities. Such a step and long-term development are certainly a plan aimed at further improving the material and cultural development of Movaraunnahr.

This tradition continues today and bears fruit with the creation of new vocational schools. Of course, he also put forward the goal of relying on such community traditions, living in special neighborhoods and having close professional and creative contact with each other, supporting the personal interests of his colleague, and, if necessary, scolding him when the time came.

In the past, we see that the conditions of historical and ethnic development of some regions of our republic had their own territorial characteristics, and this led to the creation of a number of local schools, unique in folk art and crafts. There are many examples of this.

For example: both in the past and now we cannot be free from this, looking at a flower on the head or clothes on it, night clothes in many cases, which one is a man, or when we enter a house, when we decorate rooms, embroidery on the walls, flowers hanging on the walls, or even decorative flowers in the hair, we can find out where the owner or the women living in that house are from.

We bring to your attention samples of products from Bukhara, Karshi, Samarkand, and Kukon embroiderers. We see that such local-territorial features are still preserved. These samples are a product of creativity aimed at reflecting the lifestyle, customs and national traditions of our people.

In expressing our thoughts above, we used expressions such as craftsmanship, artisan, folk art. A question may arise before us.

So, who is a craftsman and what scope and activity does a craft profession include, but what about practical art?

Let's try to answer these questions together.

Craftsmanship is the field and profession of making various products from raw materials using simple craft tools.

From our history it is known that it was widespread until the emergence of large-scale industrial production; some of its branches have survived to this day, and over time they have been improved and separated into various specialties. For example, we can list pottery, carpentry, blacksmithing, coppersmithing, goldsmithing, painting, construction, stonework, woodworking, embroidery, jewelry, degreasing, metalworking, jewelry making, flower embroidery, tinsmithing and thousands of others .

Of course, in the great history of our people, in the practical art and cultural development of all peoples of the world, the heritage of the creativity of this people is still honored. This classic heritage is as timeless as our nation.

If we find the original meaning of the phrase "artisan", we will have to analyze and define it in two ways.

1. A craftsman who makes a product at home or in a professional shop.
2. A master who has mastered his craft well.

Let's pay attention to this again. Due to the simplicity of the tools of folk craftsmen and their incomplete technical support, most branches of folk craft began to be considered as a practical profession that creates examples of high art.

Undoubtedly, each industry determined its effectiveness in internal and external market relations by the level of product quality.

We should all know that applied art is the most popular, most vital creative effect. People's natural desire for beauty is a prime example of innovation based on beauty conventions.

Works of practical art and objects serve to clarify the material environment and spiritual worldview of a person, enrich the psychophysiological concepts that awaken aesthetic thought.

According to our cultural experts, the first step towards civilization in the life of primitive people began with practical art. One of the reasons for this is the creation of various forms and designs of household items necessary for life in all aspects of modernity. It should also be noted that these items are suitable for any environment and are characterized by simplicity and elegance.

If the original household utensils were created by their simplicity and some lack of refinement, then in later periods they copied new styles and forms, were enriched with patterns and picturesque decorations, and were decorated with homemade and mysterious decorations, becoming practical.

Thus, applied art became an integral part of folk art and for centuries was the golden heritage of monuments of material culture.

The most widespread type of applied art in Uzbekistan is pottery, and this branch of art dates back to primitive times. Ceramics found during archaeological excavations testify to the true genius of ancient masters.

Glass containers, plates, chocolates, bowls, vases, bowls created from their ashes surprise us with their shapes, neatness and compactness of decorations. For this reason, it should be noted that currently the population and foreign representatives who have visited our republic are in great need of such ceramic products created by masters of this art.

High mastery of creativity, beauty of forms, charm of patterns, unique imagination, caution in the use of paints are the reward of folk art workers.

Uzbek ceramics are divided into two types: glazed and unglazed ceramics. By our time, there were several pottery centers in our republic, such as: Samarkand, Shakhrisabz, Kitab, Gijduvon, Bukhara region, Uba. Samarkand (Urgut), Surkhandarya (Denov) and Tashkent red-brown-yellow products are produced.

By our time, the art of coppersmithing and engraving has also developed in the creativity of our craft people.

Such items have been used as decorative items in the home since ancient times. These items celebrate the national symbols of a particular place through their unique shapes, craftsmanship and artistic style.

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At the same time, the styles of Samarkand, Bukhara, Kukon, Khiva and Tashkent differ from each other. Let's pay attention to the following examples.

From ancient times to the present day, flat images of applied folk art in the Islamic style have been used on traditionally shaped items such as pants, teapots, mugs, bowls, umbrellas and robes.

Our nation is an artistic nation and has inherited this classical heritage from ancient times as a product of creativity. Therefore, artistic patterns occupy a special place in folk art. This ancient art form developed from the requirements of the people's lifestyle and was used to decorate houses, premises, public and administrative buildings.

In the culture of life of our people, the art of needlework has acquired great importance. Wood carving is a type of applied art, widely used as a decorative element in architecture. Wood carving - decoration of columns, naves, doors, gates, pillars, etc., carving of small images - an example of culture that has come down to us from the 1960s.

Residence of the Bukhara emir "Sitorai Mohi-Khosa" 18-19 centuries. (Let us pay attention to examples of khanch embroidery and decorative patterns).

Amir Olimkhan plans to build a summer residence for him and decorate it in a single copy; he entrusts the decoration of Sitorai Mohi-Khosa to master Shirin Murodov and orders him to make a rough copy.

Usta Shirin shed is in great demand because it does not look like a decoration for a rich person's house and looks great. After 2 months, the decorator will draw a rough copy of the house with a window frame.

Master Shirin Murodov brought Amir Olimkhan a plan he had drawn and a draft version of the house. The Emir of Bukhara agrees and orders work to begin immediately. Master Shirin himself begins to work with three masters and their students. Draws painting compositions and trims them.

Shirin Murodov performs the most important work "White Hall". At this time, Usta Shirin invited the famous woodcarver Usta Abdugofir and the artist Hasanjon into another room. Master Shirin Murodov attaches great importance to the quality of furniture so that the color of the room stands out.

The master uses all his experience and knowledge to decorate the palace. It is performed according to the highest rules of mountain art. Finally, the Sitorai Mohi Khosa Palace is completed. Master Shirin creates a copy of the "mirror decor" by placing flowers from the khancha on the mirrors on the walls of the "Beliy Hall". The tall and large hall is flooded with light from wide windows. The soft white color gives the room a feeling of elegance and solemnity.

Along with architectural elements in the decoration of the residence, the art of national embroidery also advanced along the path of development. Over hundreds of years, not only local artistic styles have formed in this area, but also dozens, maybe even hundreds of large centers have emerged.

The creative activity of Bukhara, Samarkand, Urgut, Fergona, Shakhrisabz, Namangan and other centers is remarkable. Look, the embroidery images glorify in poetic images the beautiful landscapes of the nature that surrounds us.

If you look at works of art and the spiritual world, you will feel the nature of the artistic world, the musical melody of the spiritual world!

Among the works in the painting, objects such as suzana, palak, gulkupra, parda, takhman, joypush covering the shelves and bricks are part of our material and cultural heritage.

Thus, ancient folk crafts and applied arts, originating in the distant past, are widely developed to this day.

In its development, this creative and cultural heritage, starting from ancient forms, the Renaissance of the 14th century, passed through the wonders of the more developed periods of the 14th and 16th centuries, bringing to the whole world magnificent works in the form of magnificent monuments, skillfully decorated by folk craftsmen.

Therefore, it will not be an exaggeration to say that elements of folk crafts and practical art have become an integral part of the ethnoculture of the Uzbek people and have made a significant contribution to the flourishing of world cultural development.

Over the years of independence, creative masters and artisans from almost all centers of practical art in our republic, newly created firms and joint ventures have mastered dozens of types of folk art, such as needlework, painting, embroidery, carpet weaving, wood carving, and jewelry making.

In the regions and districts of our republic, in vocational and other educational centers, public works are carried out in traditional competitions, the formation of aspirations among young people for professions and crafts, the introduction of talented youth to folk arts and crafts, the direction of talented youth in professions are in the center everyone's attention.

The preservation of our national heritage, traditional national talents, and care for artisans were raised to the level of state policy. Now, according to the decrees and regulations adopted by our government, one of the most important tasks is to train the youth in practical art in accordance with the principles of national art.

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