

THE HISTORICAL ROOTS OF UZBEK APPLIED ARTS AND ORNAMENTS

Raupova D.D.

-10-Teacher at Children's and Art School No.10.

e-mail:raupovadiloromteacher12@gmail.com

Keywords: Uzbek applied art, pattern, handicraft, pottery, goldsmithing, miniature, girih, national heritage.

Introduction

The centuries-old culture and spiritual heritage of the Uzbek people are expressed mainly through art, and one of its most striking manifestations is applied art and ornamentation. Applied art has served not only as a factor of aesthetic pleasure in human life, but also as a means of decorating everyday life, developing crafts, and reflecting the worldview, tastes, and values of the people. Uzbek applied art has long been highly developed in such centers as our great cities - Samarkand, Bukhara, Khiva, Termez, Tashkent. In particular, ornamentation is a bright reflection of the national thinking, religious views, love for nature, and aesthetic worldview of the people. Historical sources indicate that the roots of Uzbek applied art date back to the pre-Christian era. Archaeological finds show a variety of patterns and decorations on pottery, metal and wood carvings, and textiles, which testify to the social life and spiritual world of the people at that time. The art of patterning initially emerged in the form of simple geometric shapes, but later, as a result of the cultural influences of Islamic culture, the traditions of the Turkic peoples, as well as the Great Silk Road that passed through Central Asia, it became richer and acquired more complex forms and meanings.

Uzbek applied art and patterned ornaments are not only for elegance or decoration, but also a system of signs expressing the symbolic views and spiritual world of the people. For example, Islamic and girih patterns embody the ideas of harmony of natural elements, eternity and perfection. Therefore, patterned art has always occupied a special place in the historical and cultural heritage of the Uzbek people and has not lost its significance in modern design and applied crafts today.

Main part

In ancient times, the formation of applied art and patterns was closely related to the earliest aesthetic views of humanity and its ideas about the world. People of that time drew inspiration from natural phenomena, the animal and plant world, the universe and celestial bodies, and expressed them through simple forms. The earliest patterns appeared on pottery, stoneware, household items, and weapons, and they were not only decorative, but also had certain symbolic meanings. For example, the circle represented the sun and eternity, the spiral represented the continuity of life, and straight lines and zigzags represented the flow of water or lightning. Thus, ancient patterns were inextricably linked to people's religious beliefs, cosmogonic views, and level of perception of nature.

The patterns found on pottery, Bronze Age weapons, and stone objects found as a result of archaeological excavations in Uzbek territory clearly demonstrate the ancient attitude of our

people to art. In addition to geometric shapes, these patterns also include images of animals and birds. For example, images such as the vulture, eagle, and lion were used as symbols of strength, protection, and freedom. Also, nomadic Turkic tribes widely used the “animal style” in decorative art, which mainly reflected dynamic images of wild animals and mythical creatures. Ancient patterns often had a ceremonial and magical meaning. By applying them to dishes, clothing, or household items, people believed that they would provide protection from evil forces, prosperity, blessings, and fertility. Therefore, patterns were valued not as simple decorations, but as sacred symbols, symbols expressing spiritual faith and the spiritual world of society. The harmony, repetition and rhythm of patterns in ancient works of applied art indicate that man sought to feel the order and balance in nature. In ancient times, the formation of applied art and patterns was not only a process of creating aesthetic beauty, but also an integral part of the religious and philosophical views of the people, their attitude to nature and their social life. These patterns developed in subsequent centuries and became a solid foundation of Uzbek national applied art.

In the Middle Ages, the development of applied arts and patterns occupied a special place in the material and spiritual life of the Uzbek people. During this period, urban planning, architecture, crafts and religious beliefs had a strong influence on the development of art. In particular, as a result of the widespread spread of Islam, patterns became more complex, and their content began to acquire deep symbolic meanings. Therefore, geometric shapes, complex girih patterns and arabesque styles were widely used in medieval patterns. Such patterns expressed not only beauty, but also the idea of divine order and harmony in the universe. Patterns were used as a very important decoration in architectural monuments in the Middle Ages. For example, patterns created on the basis of brickwork, tiling, ganchkori and marble carving in madrasas, mosques, mausoleums and minarets of cities such as Samarkand, Bukhara and Khiva are the highest artistic examples of their time. They are characterized by the harmony of geometric and Islamic patterns, rhythmic compositions created with the help of colorful tiles. These patterns not only enhanced a person's sense of elegance, but also served to awaken in him feelings of divine beauty and spiritual purity.

Book art also developed in the Middle Ages. Manuscript books were decorated with miniature and Tajib art, and patterns gave a unique artistic touch to the world of science and enlightenment. The use of gold leaf, colored paints and elegant lines in the patterns turned books not only into a source of knowledge, but also into works of art. During this period, complex forms of patterns were also widely used in other branches of folk applied art - goldsmithing, embroidery, wood carving, and the decoration of metal and ceramic products (Figure. 1).



Figure.1. Folk arts and crafts

Each pattern has its own symbolic meaning, expressing the people's views on life, dreams and aspirations, their ideas about nature and the universe. For example, the images of flowers in Islamic patterns are perceived as a symbol of eternal renewal and life, while girih patterns embody infinity and order in the universe. In modern times, the continuity of Uzbek applied art and patterns is expressed through the combination of national traditions and modern aesthetic views. Today, folk applied art is valued not only as a historical heritage, but also as an important cultural phenomenon that expresses national identity and is embedded in a modern lifestyle. Pattern ornaments still leave an indelible mark on the lives of our people with their symbolic content and artistic beauty. First of all, in modern applied art, the forms and styles of ancient patterns are being processed and enriched with new content. Craftsmen, along with using Islamic, girih, meander and other traditional patterns in their work, are also integrating elements of modern artistic imagery. This process, while preserving the unique national image of Uzbek art, is taking it to a new level. Today, patterns are widely used in applied arts - goldsmithing, embroidery, carpet weaving, pottery, woodcarving, and the production of metal and glass products. For example, patterned items created by craftsmen from Samarkand, Bukhara, Fergana, Margilan and Khiva are highly appreciated not only within the country, but also at international exhibitions. This indicates that the patterns of Uzbek applied arts are also appreciated on a global scale.

Patterns are also widely used in modern architecture. Decorative solutions inspired by ancient patterns are being used in the interior and exterior decoration of newly built mosques, cultural centers, commercial and residential buildings (Figure 2).



Figure.2. Folk crafts

Through this, national patterns are also finding their place in the modern form of urban planning. Patterns are also actively used in the fields of modern design, fashion and applied graphics. Elements of national patterns are widely used in clothing, accessories, home furnishings and various souvenir products. Such a process not only forms artistic aesthetic taste, but also serves to popularize national heritage. The continuity of modern Uzbek applied art and patterns is also felt in educational and cultural life. Art schools and higher educational institutions are conducting research on the study of pattern decorations, their historical roots and modern use. At the same time, the recognition of certain branches of Uzbek applied art as intangible cultural heritage by international organizations such as UNESCO also confirms the historical and modern significance of our patterns. In modern times, Uzbek applied art and patterns continue to exist as an expression of national identity, a source of aesthetic beauty and an important means of continuing the rich cultural heritage of our people. They continue to inspire future generations, combining ancient traditions with modernity.

The historical roots of Uzbek applied art and patterned ornaments are valued as a rich cultural heritage of our people, a vivid expression of national aesthetic views and artistic taste that have been formed over the centuries. Patterns are not only an element of decoration, but also a symbol of the people's worldview, way of perceiving nature, philosophical views and spiritual life. Patterns, which have been preserved from ancient times to the present day, embody the spiritual world, religious beliefs, and social lifestyle of the Uzbek people. Examples of applied art, in particular, patterned ornaments, are found in archaeological finds, ancient architectural monuments, household items and clothing. Their development is closely connected with the ancient traditions of crafts, cultural ties with different peoples, trade routes and the cultural life of the territory of Uzbekistan, located at the crossroads of civilizations. Therefore, patterns play an important role in the material and spiritual heritage of our people.

Today, Uzbek applied art and patterned ornaments have not lost their significance even in modern conditions. On the contrary, they serve as an important tool in the understanding of the national identity of the people, the preservation of cultural heritage and the aesthetic education of the new generation. The widespread use of national patterns in modern design, fashion, architecture and lifestyle indicates their vitality and continuity. Also, Uzbek patterns are recognized internationally for their uniqueness and promote the cultural wealth of our country. The historical roots of Uzbek applied art and patterned ornaments are not only the heritage of

the past, but also the spiritual wealth of today and a source of inspiration for future generations. They live as an integral part of our culture, embodying the aesthetic taste, attitude to art and national values of our people. The continuity of patterns and their development in step with time clearly demonstrate the vitality and immortality of Uzbek art.

Literature

1. Mavlonov A. "History of Uzbek applied art". Tashkent: Fan, 2018.
2. Karimov A. "Oriental art of ornament". Tashkent: Gafur Ghulom, 2016.
3. Hasanov O. "Uzbek folk applied decoration art". Tashkent: Akademnashr, 2021.
4. UNESCO. "Traditional Crafts of Uzbekistan" reports.
5. Rakhmonov S. "Crafts and folk applied art". Tashkent, 2020.