

Principles of Development of Uzbek Folk Applied Decorative Art



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ABSTRACT: The article analyzes the principles of development of Uzbek folk arts and crafts ganch carving, ceramics, carpet weaving, doppi embroidery, artistic embroidery, and textiles.

The wonderful works of folk decorative art created in the territory of our country have not only reached us, but also their production traditions have been passed down from generation to generation and developed by skilled craftsmen. The wood, plaster and marble carvings, embroidered pottery, colorful textiles and embroidery, national costumes, jewelry, which have been preserved so far, have a general character and reflect the specifics of each region.

KEYWORDS: Uzbek folk arts and crafts, ganch carving, ceramics, carpet weaving, doppi embroidery, artistic embroidery, textiles

INTRODUCTION

Remarkable works have been created in the field of fine arts on the territory of Uzbekistan since the time of primitive society. Primitive rock paintings found in many parts of the country amaze with their beauty, colorfulness and realism.

Wonderful works of folk arts and crafts created on the territory of our country have not only come down to us, but the traditions of their production have been passed down from generation to generation and developed by skilled craftsmen. Wood, plaster and marble carvings, embroidered ceramics, colorful textiles and embroidery, national costumes, and decorations that have survived to this day are of a general nature and reflect the specifics of each region.

Applied decorative art has been formed over the centuries as an integral part of the everyday life of the representatives of each region, embodying its national characteristics. But while the industries that have come down to us have retained their production style and great art, they have changed considerably in content and form.

Nowadays, ganch carving is one of the most popular arts. The ancient **ganch carvings** found in historical monuments are mostly volumetric and distinguished by realistic images. The ganch is thickly plastered on the walls, columns, and ceilings, and the pattern image is drawn directly on the ganch itself.

If ancient ganch carving is characterized by almost three-dimensional realistic meaning and ornamental motifs, in the Middle Ages there are luxurious ornaments with deep carvings, mainly in plant and geometric shapes.

THE MAIN FINDINGS AND RESULTS

By the turn of the century, the art of pottery began to spread architectural patterns made of fine relief, delicate and colorful flat background. Nowadays, in architecture, there is an attempt to combine ganch carving with more ornate colored flowers and paintings. Therefore, most of the masters were not only sculptors, but also masters of painting. In addition to ganch, they also know how to make and paint various cornices, columns and brackets, grilles and other details used in construction.

The artistic style of pottery from Uzbek **handicrafts** has been formed for a long time, and in some districts the originality of the types and patterns of dishes is preserved. The patterns on the dishes are mostly done in **kalami, chizma** or **harroji** style, sometimes they are used together.

In recent years, **carpet weaving** has a long historical tradition, especially from the fields of applied arts, which have been revived and developed. Carpet and sholcha weaving, according to archeological data, has come down to us from the 1st millennium BC. Uzbek carpets and rugs decorated with lush flowers are available in eight or nine colors, the most common of which are dark and light red.

According to researchers, there are three main schools of carpet weaving in Uzbekistan: Samarkand, Andijan and

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Khorezm.

The carpet will have a variety of textures, stitches and prints. Uzbek carpets are mainly woven. They are made of camel's hair, sheep's wool, cotton fiber and silk by women seamstresses on a low simple loom set up indoors.

Until the end of the last century, plant dyes were used in carpet weaving, and now chemically prepared aniline dyes are used.

Doppi embroidery is the pride of the Uzbek people. Tashkent, Chust, Samarkand, Boysun, Shakhrisabz doppias are popular in Uzbekistan and are decorated with unique patterns. The national types of doppi are mainly iroki, chust doppi, carpet doppi, chakma bur, red flower, piltadozi, zardoppi. In the following years, new content patterns appear in doppi sewing. For example, great embroiderers sewed and sold skullcaps with patterns, names and numbers, such as "canal", "airplane", "parachute", "dove". Of all the arts, **goldsmithing** has a great reputation and respect. Such intoxicating works of art have been sung and talked about a lot in the distant past.

By the beginning of the century, unique gold embroidery schools were established in Bukhara, Samarkand, Fergana and other places.

There are two types of gold embroidery: the general background is completely **embroidered** - the floor is embroidered and placed on a special thick paper cloth with a flower (pattern), the overall dice are woven on the picture - **embroidery**.

Embroidery is mainly decorated with traditional floral ornaments, but in the modern spirit there are also patterns such as stars, cotton flowers. At the same time, skilled craftsmen have created large thematic panels.

One of the most important applied arts that has survived to our time is artistic **embroidery and textiles**. Such handicrafts are well developed in Margilan, Bukhara, Samarkand, Karshi, Kitab, Khiva, Tashkent.

Art embroidery has long been a favorite profession among Uzbeks. There is almost no family that does not know the profession of embroidery. There are many traditional types of Uzbek embroidery.

Beautiful works of art created by skilled Uzbek embroiderers, such as suzana, zardevor, gulkorpa, sheets, have become permanent exhibits in museums of foreign countries such as Germany, USA, Belgium and India.

Hand-knitted and machine-knitted suzani are very floral, made by chain embroidery or kergi chamberak method. Suzanas are mainly woven in large cities, but in some regions unique styles and patterns have been created. Sewing machine embroidery is now practiced by many masters, whose products are embroidered in a new sense, even with landscape and architectural patterns.

Uzbek **weavers** weave two types of artistic fabrics: cotton and semi-silk striped fabrics and colorful silk fabrics. The most common of these are the silk-based **beqasam**, woven from cotton yarn on the back, an old Fergana pattern of purple, a mixture of green and white, and partly a dark red and yellow fabric. Blue and dark green beqasam are widespread in Fergana and Tashkent.

Khanatlas, which is still the most popular of colored silk fabrics, has a great reputation not only in Uzbekistan, but also in Central Asia and other countries. Its decorations were constantly changing and enriching. In the following years, the beauty and variety of the atlas became so rich that it was difficult to separate some of its copies. Khanatlas created different patterns of fabrics in a certain content, depending on the demand of the textile period. But on the basis of all the patterns, we discover a unique beauty, woven from a mixture of different plant elements, geometric ornaments, dark red and blue-green, yellow and white. In Bukhara and Surkhandarya regions, mainly dark green and white-yellow satin with a red pattern is preferred. At present, Uzbek masters produce many new types of satin, such as chess satin, peacock pattern, as well as canvas-type silk fabrics.

These created national fabrics are widely used by modern clothing designers in creating their collections. Clothing collections made of national fabrics created in our country are presented in the world's largest fashion houses, gaining the recognition of industry professionals and art lovers.

Skilled designers Diara Usmanova and Madina Kasymbaeva in their new collection, called SAADI x SUZANI, created a modern interpretation of suzana embroidery on fabrics in a completely new direction.

In the spring-summer 2022 collection, the LALI brand presented a unique interpretation of modern urban fashion and urban style, which is gaining a new look in the youth fashion of Central Asian megacities. The seriousness of the urban style is met with a revolt of ethnic embroidery and eco-friendly fabrics.

Masters of the Tashkent fashion house LALI tried to cross the past with the future on the basis of ancient techniques of Uzbek embroidery: the word and the cut of historical oriental clothes.

Designer Dildora Kosimova also uses up-to-date and inexhaustible silk, adras, chit, chiffon and gray fabrics in each season. In her recent work, she has created a wonderful collection of women's clothing in Margilan silk and adras fabric.

The traditional elements of embroidery, chitgar, which is a type of Uzbek applied art, belong to the collections of L.

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Boboeva and L. Sayfi.

In the works of L. Boboeva, familiar fabrics take on a new look. In creating her collections, she opened up a wonderful world of Uzbek traditional silk fabrics and was one of the first designers to use them extensively in the creation of clothing models. Lola Boboeva is constantly innovating, for example, models made of beqasam are based on the national costume technique, which is characterized by its completeness and elegance. Lola skillfully combines traditions with modern styles in modern fashion.

CONCLUSION

In short, it can be said that the Uzbek people have created the most wonderful, unique and unique examples of our applied cultural art with its multifaceted and rich traditions, which have been developing in all directions for a long time.

The rapid development and continuous improvement of the Uzbek national decorative art is reflected in the legendary combination of plaster, tile, painting, calligraphy, stone carving, embroidery and other types of our world-famous architectural monuments.

At present, this traditional art is enriched with new types and areas. It is especially noteworthy that in addition to the decoration of applied art, the booming growth of fine arts, which is expressed in new content and forms. The transition of our country to independence and the path to independence allows us to rise to a new level of development and achieve greater results not only in folk arts, but also in all fields of art, including fine arts.

The spiritual culture of the great state of the future will also be great.

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