

SYMBOLS IN THE ORNAMENTAL SYMBOLISM OF THE FOLK ARTS AND CRAFTS OF BUKHARA**Sayfulla Faizullaevich Abdullaev**

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ANNOTATION

This article is devoted to the ornamental symbolism of traditional types of ornamental art in Bukhara of the 14th-19th centuries in the general context of artistic crafts. Through stylization, ornamental symbolism, a living, spiritualized world is transmitted. The ornaments and patterns developed over the millennia contain a whole philosophy of world outlook, philosophy of knowledge, philosophy of eras and religion, human understanding of harmony in nature and art.

Ornamental symbolism, as noted above, is reflected in the compositions of ornamental art and medieval miniature painting. A whimsical structure of "khandasiy - geometric symbols and configurations of a circle, triangle, square, cross and elements of figures: a semicircle, ray, straight line, angle, zigzag, spiral, etc., reflects the material world."

Key words: ornament, symbolism, traditions, artistic crafts, composition, khandasiy, girih, islimiy, continuity.

АННОТАЦИЯ

Данная статья посвящена орнаментальной символике традиционных видов орнаментального искусства Бухары XIV-XIX веков в общем контексте художественных ремёсел. Через стилизацию, орнаментальную символику передаётся живой, одухотворённый мир. В орнаментах и узорах, выработанных на протяжении тысячелетий заключена целая философия миропонимания, философия познания, философия эпох и религии, понимание человеком гармонии в природе и искусстве.

Орнаментальная символика, как уже было отмечено выше, нашла своё отражение в композициях орнаментального искусства и средневековой миниатюрной живописи. Причудливый строй «кхандасий – геометрических символов и конфигураций круга, треугольника, квадрата, креста и элементов фигур: полукруга, луча, прямой, угла, зигзага, спирали и др. отображает материальный мир».

Ключевые слова: орнамент, символика, традиции, художественные ремесла, композиция, кхандасий, гирих, ислимий, преемственность.

Traditional decorative and applied art of the Bukhara region, composition, ornamentation and color-tone system and style have centuries-old artistic traditions, their own characteristic features, only expressive artistic language is inherent in it.

In general, these are the main types of applied art - artistic processing of fabrics, wood, ganch, metal, etc., including medieval painting - miniatures. The ornaments used, especially "islimiy" - (patterns of plant and flower origin) carry artistic images of the surrounding reality - nature with its richest fauna and flora, fauna and, naturally, poetic images of people.

Through stylization, ornamental symbolism, a living, spiritualized world is transmitted. The ornaments and patterns developed over the millennia contain a whole philosophy of world outlook, philosophy of cognition, philosophy of eras and religion, human understanding of harmony in nature and art.

Ornamental symbolism, as noted above, is reflected in the compositions of ornamental art and medieval miniature painting. A whimsical system of "handasias - geometric symbols and configurations of a circle, triangle, square, cross and elements of figures: a semicircle, ray, straight line, angle, zigzag, spiral, etc., reflects the material world." The reverse perspective in oriental miniature, used in depicting architectural buildings and structures, conveying the dynamics and expression of groups of people is closely related to rhythm, especially to the rhythm of "bytes" and "gazelles".

The rhythm in Muslim art has a deep philosophical meaning, the rhythm of natural phenomena and events is reflected in the rhythms of lines, spots, strokes and colors.

The symbolism of signs in ornamental art must be considered not only from the point of view of graphic, compositional and semantic. Its reflection in ornamental art must be considered primarily in the context of religion, philosophy of art and culture of specific historical periods, including the metaphysical context.

And from this point of view, the analysis of ornamental (sign) symbolism and ornamental art in folk art is important. Bukhara - for many centuries has been the focus of culture and art of the Muslim Middle East, its art bears the imprint of the cultures of the peoples of the Bukhara region.

Girikh forms the basis of the architectural decor of both religious and public, residential buildings in Bukhara. Their evolution from the 9th century can be traced on the example of the architectural "girikh" of the world famous monument - the tomb of the founder of the Samanid state Ismail Samani. The decor of the walls, both external and internal, made of burnt sawn bricks, is a true ornamental harmony of geometric ornament, the focus of the symbolism of geometric figures and solar signs.

It was in the second half of the 19th century that deep moral foundations and rules of folk aesthetics of consciousness were laid, the ornamental art of Bukhara acquired complete forms that ensured the world fame of Bukhara ornament and found its reflection in the architectural masterpieces - Koshmedras, madrasahs of Ulugbek, Abdulazizkhon, Chor - Bakr, etc.

Girekh, together with islimi, formed the compositional basis of the folk decorative and applied art of Bukhara - copper chasing, ganch and wood carving, artistic embroidery, ceramics, etc. Solar signs - the sun, moon, cross, etc., are an integral part of the "suzane", Traditional Bukhara carpets and rugs, gold embroidery products - robes, bedspreads, etc.

To date, the ornamental system of the artistic craft of Bukhara of the 14th - 19th centuries, in its historical dynamics, its ornamental structure in the context of its local features, ornamentation of products is an urgent little-studied topic. In the ornamental repertoire of artistic textiles in Bukhara (carpet weaving, embroidery, gold embroidery), metal processing, including jewelry, the identification of the features of ornamentation of products, toretics of traditional ceramics of the Bukhara region represent a fairly large field for research.

The appeal of art science to the origins of folk art, the study of the process of creative comprehension of traditions, the problem of a comprehensive, special study of the history of the development of the artistic craft of Bukhara in the nineteenth and twentieth centuries is acquiring today extremely important theoretical and methodological significance. The Bukhara school, with its lush, floral and floral designs, classical forms, rich colors, takes its rightful place among the artistic crafts of the region.

In these conditions, one of the important elements is a well-thought-out system for creating catalogs for each type of art craft and traditional centers of the national classical Bukhara school. It is also important to develop a package of educational programs for teaching various types of native species.

The Bukhara school with a capital letter will undoubtedly have an impact on the enrichment of the content of the cultural environment through its expressive compositional structure inherent only in it, reflecting the archaic layers of folk art.

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