

**EXPRESSION THE TRADITIONS OF UZBEK CULTURE IN DECORATIVE AND
APPLIED ARTS**

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ABSTRACT

This article highlights the priorities of using national tradition in higher education system. The author gives determination to the decorative and applied art, proves the role of decorative and applied art in revealing culture of Uzbek people. It is shown the meaning of decorative and applied art in saving and transforming to further generation the traditions of Uzbek people. Moreover, it is given the types of decorative and applied art.

Keywords: golden embroidery, ganch, carpet weaving, traditions, customs, coinage.

INTRODUCTION

Today, when society is looking for ways of spiritual revival, an appeal to Uzbek traditions is especially important, since the society around us undoubtedly needs institutions that introduce spiritual and moral components into the content of education. The concept of tradition has many meanings in scientific vocabularies. The tradition is as follows: "traditio" - from Latin transmission. Custom, rooted order in anything. (in behavior, life, etc.) [1, p.34]. Traditions exist in history in the culture of every nation, nation and state.

MAIN PART

The origins of traditions lie in both geographical conditions, historical continuity, and the influence of the socio-economic structure of society. At all times, Uzbek society needs not only transformation, but also the condition and maintenance of existing traditions, which are the main foundation, culture, the result of the innovative activities of previous generations.

The Uzbek traditions that developed historically over many centuries passed down from generation to generation (customs, orders, rules of conduct, rituals) [2, p.192]. Standards of behavior, customs become fundamental in the search for means of organizing the life of the Uzbek society, its laws. This approach enables us to highlight the cultural and historical tradition as a secular component, which is the base for determining the content of moral and civic education, as well as the process of socialization of the individual. The ability to understand the beauty of the world, nature, man, to comprehend its multifaceted material and spiritual activity through the knowledge of national character, certain moral and cultural values is the most effective way of a full-fledged artistic education of a person. The subject world surrounding a person always in different forms bears the traces of his labor transformative artistic and creative aesthetic activity. A person not only uses the environment and objects of this environment, but also changes it in accordance with his interests and needs, aesthetic relationships, including aesthetic, artistic, creative needs.

Defining as the paramount task of restoring the mechanisms of continuity in the development of students' culture, undoubtedly, increases the importance of folk art traditions both as a methodological base and as a substantive basis for the implementation of the content line of programs. The connection of generations in terms of the continuity of folk culture carried out through the upbringing of the cultural environment, through

natural “penetration” into cultural relations developed and preserved by the centuries-old history of the development of humanity.

Each nation, under the influence of historically developed social, economic, geographical conditions, creates its own artistic, aesthetic traditions in the development of decorative and applied art. Cultural and artistic aesthetic traditions of the people - is the main base, having mastered and using which, people can create something new.[3,p.164].

In the field of cultural heritage of Uzbekistan, among the elements of decorative and applied art, artistic crafts occupy a leading position. Secrets of craftsmanship are passed down from generation to generation, ancient ornaments were carefully preserved, art schools are created, which became centers of various types of art crafts. The neighborhood of ancient and modern in architecture, art, traditions and customs creates the uniqueness of Uzbekistan - pearls among Central Asian countries. One of the most ancient, exceptionally interesting types of applied art in Uzbekistan is art ceramics. The products of masters of Rishtan (Ferghana Valley), Gijduvan (Bukhara region), Urgut (Samarkand region) - delight with unique ornaments, bright colors and limitless imagination of the authors. In the villages of Uba (Bukhara region), Nurat (Navoi region), as well as in Denau (Surkhandarya region), skilled craftsmen make clay toys.[4, p.4] Fantastic animals, birds, horses, rams make up the main stock of clay toy images. The most popular whistle toys. Central Asian toy is a unique phenomenon that is preserved in rare places; in each locality, it contains distinctive and unique images. Another ancient form of folk art of the Uzbek people is carpet weaving. Their skillful decoration, colors, unique patterns and ornaments, high quality weaving, these products are of great interest to tourists. The ancient traditions of weavers from Uzbekistan embodied in carpets, each of which is real work of art, becoming over time an antique value, the pride of the owner and always an indispensable attribute of a luxurious interior.

To decorate the monumental structures and interiors of palaces, museums, theaters in Uzbekistan, several types of ancient oriental arts are widely used - carving on *ganch* (alabaster), carving on stone and wood, painting on wood and *ganch*. Ancient lacquer miniature techniques preserved and widely used by modern masters. Caskets, cases, as well as decorative pumpkins, skillfully painted with ethnic sketches, episodes from the works of Uzbek poets, fascinated by the brightness of colors, the fineness of lines, and the elegance of forms. No less interesting type of folk art is coinage on copper. Various dishes made from copper, which were decorated with images of animals and birds, often with volume-plastic ones, for example, the tips of teapots and jugs. Used geometric ornaments, calligraphy inscriptions, and astral motifs. The coinage of Bukhara, Samarkand, Ferghana, and Tashkent is widely known. [5, p. 38]. A special place among the artistic crafts of Uzbekistan is the art of making knives. Knife blades are made of stainless steel, and handles are made of wood, animal horns, metal, which decorated with inlay, precious stones, floral and geometric ornaments. In addition to the handle of knives, jewelers richly decorated sabers for sabers, men's belts, and details of horse equipment. Nevertheless, the main occupation of the *zargars* (master jewelers) was the manufacture of a variety of female jewelry.

Among the wonderful traditions that are rich in Uzbek art, a special place occupied by the decoration of fabrics and a unique way of decorating clothes - gold embroidery. Bukhara always been and remains the center of gold sewing. Masters embroider various types of clothes - from skullcaps to a bathrobe, as well as large wall panels, theater curtains. In modern gold embroidery workshops, you can purchase finished products, as well as order exclusive clothing. Gold embroidery in the world well known known for over 20 centuries. One of the world's gold embroidery centers was the territory of modern Uzbekistan. The remains of gold

embroidery found during excavations in the Tashkent region confirm this. According to legend, gold embroidery was known in Sogdiana even before the appearance of silk.[6, p.213]. The Arabs who conquered Central Asia in the eighth century noted the abundance of gold embroidery in the clothes of the Sogdian nobility. Gold embroidery in Uzbekistan reached a special peak in the 19th century. The center of gold sewing was Bukhara. From literary sources, it is known that in the second half of the XIX century. In the residence of the Bukhara emir Ark there was a large court workshop of gold tailors. In addition, more than 20 large private workshops have already functioned in these years. Historical materials indicate that, mainly, men were engaged in the gold embroidery craft during this period. However, if there were too many orders, then women -close relatives of the masters - often acted as assistants. The craftsmen worked, sitting on the floor, on a cotton bed. Products were embroidered on special wooden hoops in the form of a rectangular frame. As a form of decorative and applied art, Uzbek fabric gives an idea of many traditional handicrafts: weaving, jewelry, leather processing, etc. Folk art and folk creation are the source of spiritual life, the source of respect to Uzbek nation and pride for their people.

"Khan - atlas" is the most famous fabric and the real wealth of Uzbekistan. The main center of production is Margilan city. Masters work only with natural dyes. The result is a unique pattern. Poets say that it resembles the patterns that moonlight gives on the waving surface of a night lake. According to legends in ancient times, one of the khans ordered the silk masters to come up with a multi-colored fabric that would please his eye, and if they did not make this fabric, he would punish them all. All the masters were at a loss and did not know what to do. One of them went to the lake, thought, and suddenly saw a reflection of the blue sky in a large lake, white clouds and rainbows vibrating in the water. The artisan was delighted to see these colors, and immediately prepared colors and painted on the fabric that he saw on the water and brought it to the khan. Seeing the color and texture of this fabric, the khan called it "atlas", and the courtiers will call it "khan-atlas". The fact that the word khan is the first in the term is an association with the term main, ruler, important, basic, which means it is a khan, the king of all of fabrics.

The name of the atlas, in dependence on its color, the number of colors, using bright and distinctive dyes and the name of the master were widely known in Uzbek markets, such as: "sakkiz tepki", "saikal", "pakhtaoy", "kumush bibi", "hum nomozshom", "bodomcha", "kelinchak nusha", "kora gulli", "sari gulli" and many others.

The color of the atlas can vary from 2 white to 14 different colors, depending on the needs of the consumer and the market. Each curl of ornament or pattern carries some meaning in itself. In ancient times, embroiderers applied whole letters to the fabric, which were read on single items.

A small pattern of a background plays the most important role - the role of a talisman. The fabric patterning depicts amulets - "tumorcha" (amulet), "tarog" (crests), "ilon izi" (snake traces), "chirog" (candles), floral ornaments, garlands of woven bodies of people and animals - symbols of Zoroastrianism are designed to protect owner's life from misfortunes.[7,p.57]

Uzbek traditional fabric embodied aesthetic ideas, ethical views, and people's beliefs. Uzbek traditional fabric is one of the most stable phenomena of traditional culture and therefore serves as a necessary attribute in the study of the ethnic history, rites and customs. Each nation has its own ideals, coming from the deep roots of folk life. They arise and develop from the everyday life, language, religion, history, forming the closed organic space.

Uzbek national fabric, as part of spiritual and material culture, represents not only historical significance, but also a peculiar form of aesthetic self-expression of the people.

CONCLUSION

Each nation, under the influence of historically developed social, economic, geographical conditions, creates its own artistic aesthetic traditions in the development of decorative and applied art. Cultural and artistic aesthetic traditions of the people - that is the main base, is mastered and using, which, people can create something new, unusual, which can reach yet another peak in the development of an aesthetic attitude to the world. The artistic experience accumulated by the people is the result of creative efforts and finds of a number of generations of people. He, in turn, serves as the basis for further achievements in artistic, decorative and applied art. In general, decorative and applied art should be perceived and introduced by a vital, healthy, strong and ageless element in building a new material and everyday culture of Uzbekistan. Qualitative restructuring and improving the system of aesthetic education and art education in higher education are closely related. They are possible subject to mandatory expansion and inclusion in the curriculum, in the content of the educational work of traditional folk art, which is the property of world art culture.

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