



РОЛЬ ИСЛАМА В НАРОДНОМ ДЕКОРАТИВНОМ ИСКУССТВЕ БУХАРЫ

¹Avliyakulova Nafisa Muzafarovna, ²Jumayev Qoryog'di Jurayevich

Bukhara State university, Teacher of the Department of Fine Arts Graphic Design¹, Dosent of the

Department of Fine Arts Graphic Design²

nafisaavliyakulova@gmail.com

ANNOTATION

This article tells about the history of the development of science, trade, architecture and crafts in Bukhara, as well as about scientists and artisans who became historians of Islamic culture.

Keywords: *Koran, Abrband, Islam-Islamic, Bandi Rumi, Handasa, Calligraphy.*

Bukhara is one of the oldest centers of world culture. Even before Islam entered the city, our ancestors had a tradition of applied arts and crafts. When Islam came in our country, local traditions merged with the Islamic culture and entered into the heyday. Science, Commerce, architecture, and craftsmanship developed at an unprecedented rate. At the beginning of the eighth century, Islam, its Holy book, the Koran, the Arabic script and the Arabic language came to our country. Islam gradually permeated all spheres of spirituality.

In the IX and X centuries, world-famous scientists and scholars from Bukhara, the capital of the Samanid state, spread the name of this noble city with the status of "Islam Kubbat". The city expanded, trade and crafts flourished, and it rose to the level of art.

The most unique and ancient Samanid monumental mausoleum was built in a new architectural style. Instead of the former raw brick, a square brick called "Muslim brick" was used. By the XI and XII centuries, the ability to build buildings from baked bricks reached a high level. Located on the great silk road, Bukhara became one of the most developed cities as the capital of the Karakhanid state.

During this period, many types of Handicrafts developed rapidly as a result of the development of trade under the influence of Islam. At the beginning of the X century, the Bukhara historian Muhammad Narshahi wrote in his book "History of Bukhara»:

“In Bukhara, between Hisar and Shahristan, next to the mosque of zhome, there was a workshop where they wove: Palas, door curtains, Yazdi clothing, bedspreads, prayer mats and outerwear for the Caliph. All the fees of Bukhara were spent on one door curtain. Each year, a collector was sent separately from Baghdad to collect these items for the collection of Bukhara.

In the city of Bukhara there were masters specially appointed for this work. Merchants from the provinces bought these items for sale in the cities of Damascus, Egypt, and Rome. No city in Khorasan could have woven such a fabric. There was not a single padishah, Emi, Governor or other official who did not have such clothes“.

Copper production, wood carving, jewelry, carpet weaving, painting, pottery, and other types of needlework were also highly developed. In the following centuries, trade through the great silk road with the countries of the West and East led to the rapid development of science, culture, arts and crafts in Bukhara, located at the crossroads of this trade route.

In Bukhara, where silk production has developed since ancient times, embroidery was also one of the most popular types of folk art. Embroidery is one of the most common types of folk and applied art.

A new religion and a new idea will influence the fine arts and crafts. Based on the local culture of the pre-Islamic period, instead of random patterns, symbolic landscapes and ornamental patterns developed, which are closely related to the true roots of the art of the past.

Due to the requirements of this advanced religion, a magnificent ornamental painting developed in decorative art, and with the adoption of the Arabic alphabet, the style of epigraphy appeared in ornaments. Along with the content of the inscriptions, it also became a model. Islam, like Christianity, did not coordinate the subject and event in art, and although it was explicitly forbidden to draw an image of a living being, it continued to depict it in symbolic ornamental form.

By this time, the symbolism of color and pattern in the art of decoration came to the fore. No matter what image we take, there is some symbolism hidden at its core.

Alisher Navoi, Zahiriddin Babur and other medieval authors note that Islamic and Chinese patterns were used in the decoration of buildings and objects. But nowhere do we find descriptions of these double patterns that are common and used.

If we consider flowers in Islamic ornaments, which mostly imitate plants, there is still no single idea of "Chinese" patterns. By "Chinese" we mean more hand-painted patterns.

Air and clouds are depicted in miniatures with an ABR pattern. But we find remarkable examples of the ABR pattern in the bright colors of the king, atlas and adras.

The art of "abrband" is widely spread in fabric jewelry. Another pattern common in the Islamic era is known as "Bandi Rumi" and is still widely used by masters of applied art. Sometimes this term is also used to refer to knotted ornaments in the form of handasavi (geometric patterns). The patterns found after the spread of Islam in our country are very rich.

Folk artisans created the basis of the art of painting "pattern-flower", intertwining "Islamic-Islamic" patterns with the help of multi-colored ornaments that are in harmony with each other, intertwining in contrast to plants and flowers. Islamic models are divided into two types:



1) patterns in the form of willow, "flower in a pot", "flower in the sky", which form the basis of decorative panels;



2) the most common drawing that masters like to use consists of decorative elements, such as ropes, ribbons, leaves, buds, flowers, consisting of repeating parts. Each Islamic pattern consists of repeated divisions. In the distribution method, as a result of repeating indivisible parts - the main part of the template, the template composition is formed in the path area or main plane.

For many centuries, Bukhara masters created and developed a rich and bright practical artistic tradition of folk decorative and applied art. The great achievements of Bukhara folk masters were once highly valued by applied art theorists, who called them "fashion distributors".

Embroidery reached the highest level in the folk art of Bukhara of the Islamic period. Stamping polished small bricks, creating tile and majolica patterns using flower ceramics, plastering and painting methods are widely used in architecture. Among the decorative images, a special place is occupied by flora, various handmade products and Arabic calligraphy.

While the masters of applied art of Bukhara skillfully decorated objects and fabrics of beautiful shapes, colors, patterns, epigraphic inscriptions were added to the drawing, harmonized with each other and created beautiful works of art. As a result, world-famous Handicrafts were created by local craftsmen: artists, potters, abrbandists, jewelers, embroiderers, potters, jewelers, coppersmiths, carvers. Islam laid the Foundation for rich, highly symbolic, highly artistic decorative art and laid the Foundation for its design over the centuries.

The artistic traditions of the people are extremely stable: they change and enrich themselves along with the living conditions of people, but they retain their national basis. The development of folk arts and crafts in accordance with new tasks and requirements is a key factor in its development. In our time, the oldest artistic traditions and methods of modern art are intertwined. Folk crafts and applied art are the art of a lifetime. It develops and develops from generation to generation.

REFERENCES

1. Akbar Khakimov. Applied art of Uzbekistan. - Tashkent, 2013.
2. Sh.K. Shoekubov. O'zbek xalq amaliy bezak san'ati. Tashkent-2009.
3. Uzbekistan. Islamic monuments. Tashkent-2002.
4. C. Bulatov. Pancarlik. Tashkent-1990.
5. I. O. Azimov. Uzbekisan Patterns. Tashkent-1987.
6. Pulat Zohidov. Zeb ichida ziynat. Tashkent-1985.
7. L. I. Rempel. Far and near. Tashkent-1981
8. G. A. Chepelevskaya. Suzanne is from Uzbekistan. Tashkent -. 1961.

