



## Development and Dynamics of Bukhara Ornamental Art at the Modern Stage of Uzbekistan's Independence

**Abdullayev Sukhrob Sayfullayevich**

*Associate professor at Bukhara State University, Republic of Uzbekistan*

### Abstract

This article examines the dynamics of the development of traditional types of ornamental art of Bukhara XIX-XX centuries in the general key of the history of art crafts.

**Keywords:** Tradition, artistic craft, composition, ornament, motive, style, master, apprentice, trade.

Independence of Uzbekistan opened a new bright page in the history of artistic culture. Radical reforms in various directions and spheres of art were implemented, which opened up wide opportunities for creativity.



**Photo1. Traditional Bukhara suzaneh**

As the first President of the Republic of Uzbekistan I. A. Karimov - "We must learn to cherish those cultural sources, which have always given the widest sections of the population an opportunity to join the best examples of national classic and contemporary culture. (1, p.143). In order to implement the task of truly national importance a number of important steps have been taken, such as the organization of the Association of Artists - Craftsmen, the opening of new areas of education, such as "Applied Arts" and others.



**Photo 2. Gijduvan ceramics**

Independence and state sovereignty have become important reforming factors of the new social structure, the worldview of the nation, its culture and art. The symbiosis of national and universal values was proclaimed as the main value guideline of the new cultural policy... they gave a peculiarity to the creative search in the contemporary art of Uzbekistan. (2.p 348).



**Photo 3. Bukhara coinage**

Bukhara folk art occupies a special place in art in terms of both historical development and in terms of originality and artistic merit.

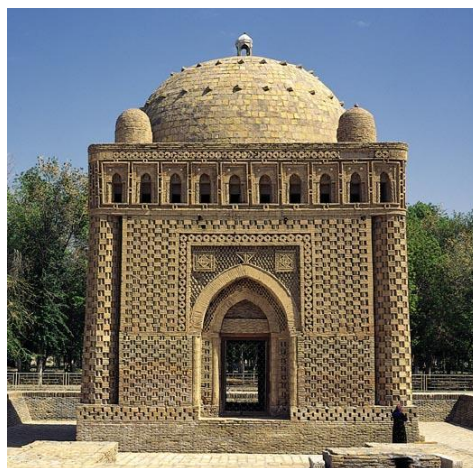


**Photo 4. Gold embroidery art of Bukhara**

Such types of Bukhara oasis crafts as copper-mining, jewelry, ceramics, artistic embroidery, golden embroidery, wood-carving and painting on wood and ganch with their inherent only artistic features, style, original composition, ornamental motives and techniques have won fame as the ancient centers of Bukhara crafts.

The review of the development of Bukhara traditional crafts in the 19th-20th centuries and the analysis of special literature, especially in the light of recent studies, including the capital work of Academician A. Khakimov, enable us to build a clear picture of the historical path of development of the region's crafts.

If we consider this issue in the general context of Uzbekistan's art history, it is as follows:



**Photo 5. Samanid Mausoleum**

The first stage of the XIII-XX centuries - the advent of Islam and the Samanid era. The second half of the XIV - beginning of the XVI centuries - the era of the Timurids. Sixteenth - first half of the nineteenth century. - Arts of the Bukhara Emirate period. During this period, local crafts almost completely provided the population of Bukhara Emirate with products of everyday life and rituals and customs. Arts and crafts products were still marked by the continuity and reliance on centuries-old traditions both in style and composition schemes, and in technique. The penetration of Russian factory products into the local market was just beginning, and so the products of master craftsmen were utilitarian in nature and their artistic merits largely depended on the capabilities, needs and tastes of customers.



Unfortunately, the 1920s-1990s largely disrupted the shop-based, systemic nature of product production. The historical system of training beginner artisans, "ustoz-shogird" - mentor, apprentice, has largely lost its traditions and methodological groundwork.

At the same time, the increased interest in the richest centuries-old artistic heritage of the Uzbek people has put forward the urgent task of in-depth study of traditional forms of their material and spiritual culture. (3, p 47)

Owing to this, the artistic craftsmanship of Bukhara presents a unique phenomenon of national art. A study of this topic, little explored so far, in a comparative context of socio-political and artistic processes plays an important role in establishing a common periodization of the development of traditional art in Uzbekistan. The effectiveness of the research, as well as the whole range of issues related to an in-depth analysis of the ornamental system of Bukhara's artistic crafts of the 19th - 20th centuries depend on the disclosure of historical dynamics in the development of artistic craftsmanship in Bukhara and identifying the role and importance of ornament in the formation of local features of traditional centers.

To date, the ornamental system of Bukhara crafts of the nineteenth to twentieth centuries, in its historical dynamics, its ornamental system in the context of its local features, ornamental products is an important understudied topic.

In the ornamental repertoire of Bukhara art textile (carpet making, embroidery, gold embroidery), metal processing, including jewelry making, identifying of specific ornamental features of products, toretics of traditional Bukhara ceramics represent a vast field for research.

Today, treatment of art history to the sources of folk art, the study of the process of creative understanding of traditions, and the problem of comprehensive and special study of the history of Bukhara art crafts of the 19th-20th centuries have an extremely important theoretical and methodological significance. The Bukhara school, with its lush floral ornamentation, classical forms and rich spectrum of colors, occupies its rightful place among the artistic crafts of Uzbekistan.

#### ***List of literature:***

1. Karimov I. Uzbekistan on the threshold of the XXI century. Threats to security, conditions and guarantees of the process. - T.: Uzbekistan, 1997.
2. Khakimov A. The Art of Uzbekistan: History and Modernity. - T.: San'at Publisher, 2010.
3. Uzbek halq amaliy bezak san'ati.-Toshkent: Mehnat, 1994.
4. Botirov, J. S., Bakaev, S. S., Avliyakov, M. M., Shirinov, A. L., & Abdullaev, S. S. (2021). The same goes for art classes in private schools specific properties. *Journal of Contemporary Issues in Business and Government Vol, 27(2)*.
5. Абдуллаев С. С., Рафиева Н. А. Искусства древней Руси и средней Азии в духовном диалоге (исторический экскурс) //Вестник науки и образования. – 2020. – №. 21-2 (99). – С. 101-104.
6. Тошев, И. И., & Абдуллаев, С. С. (2018). Торговые купола Бухары. *Интернаука*, (14-1), 31-33.
7. Тошев И. И., Абдуллаев С. С., Бадриддинов С. Н. Популярныи памятники и достопримечательности Бухары (минарет Калян, торговые купола) //Universum: общественные науки. – 2022. – №. 2 (81). – С. 7-10.
8. Тошев, И. И., & Абдуллаев, С. С. (2022). Мемориальный комплекс Бахоуддин Накшбанди в Бухаре. *Universum: общественные науки*, (2 (81)), 11-14.



9. Абдуллаев, С. С. (2022). ЭСТЕТИКА ЦВЕТА В ВОСПИТАНИИ ПЛАСТИЧЕСКОЙ КУЛЬТУРЫ АРХИТЕКТОРА. *PEDAGOGS journali*, 1(1), 384-386.
10. Omonov, D. E. "Integration of fine arts and computer technologies in art education of students." *Middle European Scientific Bulletin* 17 (2021): 225-227.
11. Islomovna M. F. et al. DESIGNING THE METHODOICAL SYSTEM OF THE TEACHING PROCESS OF COMPUTER GRAPHICS FOR THE SPECIALTY OF ENGINEER-BUILDER //Journal of Contemporary Issues in Business & Government. – 2021. – Т. 27. – №. 4
12. Сулаймонова, Мухиба Болтаевна, et al. "ДОСТИЖЕНИЕ ЭСТЕТИЧЕСКОЙ И ПРАВСТВЕННОЙ ЗРЕЛОСТИ ОБУЧАЮЩИХСЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ." *European science* 3 (59) (2021): 53-56.
13. Olimov, S. S., & Mamurova, D. I. (2022). Directions For Improving Teaching Methods. *Journal of Positive School Psychology*, 9671-9678.
14. Сулаймонова, М. (2021). Великий сын узбекского народа, мыслитель-гуманист, несравненный мастер слова Низамуддин Мир Алишер Навои. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz)*, 3(3).
15. Avliyakov, M. M., Rafieva, N. A., & Shodieva, S. B. (2022). Methods of organizing independent work of students. *Journal of Positive School Psychology*, 8721-8727.
16. Magdiyeva, M. E., Dildora, S., & Sayyora, S. (2022, October). Hunarmandchilik Asosida Xotin-Qizlarni Kasbiy-Amaliy Kompetentligini Rivojlantirishning Ijtimoiy Pedagogik Zaruriyatlari. In " *ONLINE-CONFERENCES*" PLATFORM (pp. 8-10).
17. Muzafarovna, A. N., Umidullayevna, S. S., & Ilhamovna, I. (2020). Harmonization of types of fabric art processing to students. *International Journal of Psychosocial Rehabilitation*, 24(4), 176-184.
18. Ибадуллаева, Ш. И., & Амонова, Р. Ж. К. (2022). Коммуникативные Основы Художественной Культуры. *Miasto Przyszłości*, 28, 169-173.
19. Бадиев М. М. СТАЛАКТИТЫ В АРХИТЕКТУРЕ СРЕДНЕЙ АЗИИ //Academy. – 2020. – №. 11 (62). – С. 53-55.
20. Aminov A. S., Shukurov A. R., Mamurova D. I. Problems Of Developing The Most Important Didactic Tool For Activating The Learning Process Of Students In The Educational Process //International Journal of Progressive Sciences and Technologies. – 2021. – Т. 25. – №. 1. – С. 156-159.
21. Umedullaevna S. S. Problems of Computer Technology Integration With Drawing //Middle European Scientific Bulletin. – 2021. – Т. 9.
22. Мамурова Д. И. и др. УЧЕБНАЯ ДЕЯТЕЛЬНОСТЬ СТУДЕНТОВ ПО РЕШЕНИЮ РАЗЛИЧНЫХ ДИДАКТИЧЕСКИХ ЗАДАЧ В РАЗВИТИИ ПРОСТРАНСТВЕННОГО ВООБРАЖЕНИЯ СТУДЕНТОВ //European science. – 2021. – №. 2 (58). – С. 29-31.
23. Sobirova S. U. A Brief History of the Science of Perspective //" *ONLINE-CONFERENCES*" PLATFORM. – 2021. – С. 64-67.