

THE IMPORTANCE OF FOLK APPLIED ART IN THE FORMATION OF YOUTH CREATIVE ACTIVITY

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ABSTRACT

The article deals with the historical development of architecture and applied arts and their types, their place in human society, the decoration of architectural monuments with one or another type of applied decorative art and teaching these types of art to young people. Through the formation of their creative components.

KEYWORDS

Ceremony, monument, symbolism, clothing, symbol, jewelry, sculpture, painting, architecture, dance, music, window, door, opera, ballet, household, item, wood, bone, black clay, ganch, mosque, madrasa, khanaqah, handicrafts, ceiling, beam, vassa, building, wall, dome, altar, pattern nigor.

Our task is firmly implement our model of development and renewal, based on the accumulated experience and best international practices.

Sh.M.Mirziyoyev



INTRODUCTION

“We need to preserve our rich cultural heritage and pass it on to future generations”. In ancient times, people used to depict hunting processes, battles, feasts, and ceremonies on their walls and stones. In particular, the remains of Afrosiyob, Varakhsha, Bolaliktepa and other monuments testify to this. Colorful plant-like, geometric patterns, with a deep meaning in their arrangement. Symbolism is paramount in the depicted patterns. Our ancestors decorated the ancient monuments with elegant patterns and sang their dreams, hopes and loves through them. Our painter ancestors studied the human psyche very deeply and comprehensively and enriched the houses with wonderful patterns.

Our old masters say that in ancient times the art of painting so developed that they could talk to each other in a silent voice through the patterns they drew or painted. To know the language of painting, one had to know the symbolic alphabet of each element and color of the pattern. World-renowned scientists, poets and painters such as Alisher Navoi, Abu Raykhan Beruni, Abu Ali ibn Sino, al-Khwarizmi, Nizami Ganjavi, Nasir Khusraw Dekhlavi, Kamoliddin Bekhzot, Maoniy, Firdausi, Umar Khayyam, and Babur called to decorate with beautiful patterns of nature. People are encouraged to be close friends and brothers with beauty¹.

After the independence of the Republic of Uzbekistan, a great turn took place in the arts and culture. Art is on

its way to development. A number of decisions been made to develop the arts. Uzbek national applied art been brought to the world.

Applied arts are independent arts, such as decorative arts, theater, film, music, and fine arts. As its name implies, it means the decorative art used in practice, that is, in marriage. The art of decorative arts is associated with the decoration of various objects, streets, squares, parks, industrial enterprises, educational institutions, sports and cultural facilities. It also includes clothing and jewelry. The art of decorative arts is so widely used in people's lives that it is hard to imagine life without it².

Applied art is one of the most widely developed forms of folk art. It shows a person's aesthetic attitude to real art. This type of folk art is in harmony with sculpture, painting, architecture, dance and music.

Another important feature of folk applied art is the artistic traditions that have been used in the work of folk masters for thousands of years. It all depends on the environment, nature and climate of each nation. Because when a master of applied art creates his work, he takes the beauty from the environment, from nature.

One of the favorite ancient forms of applied art in Uzbekistan is pottery. Masters from Bukhara and Tashkent are working effectively in this type of applied art.

¹ Bo'latov S.S., Tolipov N.X. Go'zallik falsafasi [The philosophy of beauty]. - T.: Fan va texnologiya, 2008, - p. 5.

² Qo'ziyeva Z.E. Khalq amaliy san'ati [Folk art]. - Navoiy.: 2012, -p. 3.



The interior of the building decorated with plaster carvings.

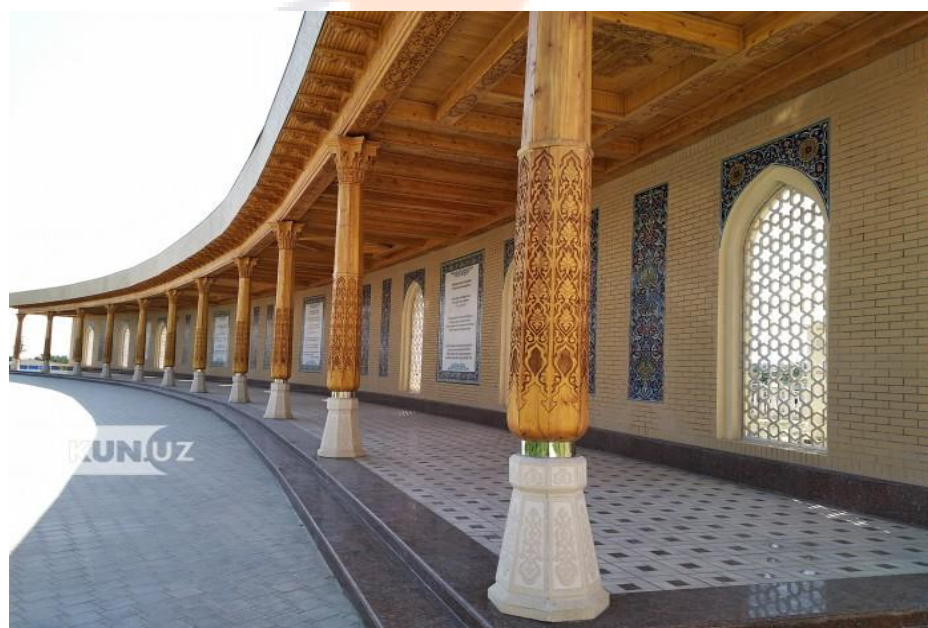
In the past, the walls decorated with carved floral panels. Shelves carved or decorated with ornaments, holes made in the windows and doors to allow light and air into the room, and ganch and wooden bars installed. Currently, architectural details such as chandeliers, chandeliers, ceilings are made of plaster. Plaster is also widely used to decorate the interiors and exteriors of palaces of culture and administrative buildings. A wonderful page of Uzbek pottery can be seen at the White House in Sitorai Mokhi Khosa near Bukhara, and at the Navoi Opera and Ballet Theater in Tashkent. Masters Shirin Murodov (Bukhara),

Toshpolot Arslonkulov, A.Pulatov, A.Samadov, M.Usmanov (Tashkent), H.Jalilov (Samarkand) are famous for this wonderful and complex art.

The art of woodcarving has existed in Uzbekistan for a long time and has a rich tradition. Woodcarvings on doors, windows, boxes, candies, columns, and bars reflected in the toys. The work of Khiva masters (Ota Polvonov) in this regard is commendable. His work differs from others in that it exaggerated by the abundance of plant elements.



Six carved chairs and a canopy decorated with woodcarvings.





Tashkent masters (S.Khojayev, M.Kasimov, O.Fayzullayev) work more in a “group” way, using geometric patterns. The works of Kokand master Khaydar Najmiddinov, his son Kadyrjon Khaydarov and master Bakhridin Akhmedov are also noteworthy. Decorating musical instruments has a special place in the art of woodcarving. Beautiful patterns of dutar and tanbur, bones and pearls embroidered on dust and strings are astonishing. This art is currently developing in Tashkent.

From ancient times, the furniture has been decorated with beautiful patterns. It called painting. This type of applied art has long been developed in our country, where Uzbek masters decorate not only household items, but also the walls and ceilings of residential and public buildings. In this art form, each nation creates its own. For example, in Russian applied art, a master paints a plant-like pattern on a flat wooden surface and gives it special paints. After it dries, the paint applied several times to keep the paint from fading.

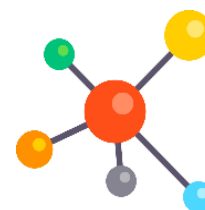
The work style of Uzbek masters is different. The masters apply glue to the wood worked by the carpenter according to the sketch, and after rubbing the surface with sandpaper, the material given bronze. Then the composition painted on a bronze base, black paint applied on it, and then the pattern made. Clean varnish applied several times to keep the patterns from fading.

Painting is one of the most ancient and widespread forms of folk art. The rapid development of the art of painting directly related to the introduction of Islam in

Central Asia. Because Islam forbids the depiction of living beings. In the VIII-IX centuries, especially in Bukhara, handicrafts flourished. From the IX to the X century, the art of girih flourished. The Arabic script has risen to the level of ornament. For example, the Kufic script was widely used in this period, and in the XI-XII centuries, the nas script became widely used in architecture. Patterns include floral, geometric, various Arabic patterns, and more.

“Painting” has a special place in art, crafts and national art. You will find it in all kinds of folk arts. The art of painting is ancient and immortal. Evidence of the steadfastness of the art of painting are the murals and ornaments on the architectural monuments of our country. In national architecture, the art of painting mainly used to decorate the ceilings, beams and vases, walls of buildings, domes and altars. No matter how many obstacles there are to the art of painting, it has always played an important role in the architecture of Uzbekistan.

Painting is a form of applied art, a monochromatic depiction of the landscape in a unique way through certain elements, in which the interaction of elements at a certain level attracts attention. Patterns repeated on embroidered furniture, household items, walls and large-scale ornaments and utensils. Painters express their best wishes in intricate patterns. Painting creates a high artistic taste in a person. Patterns, architectural monuments, and residential buildings have always been a source of inspiration as well as a source of pleasure.



The art of painting.



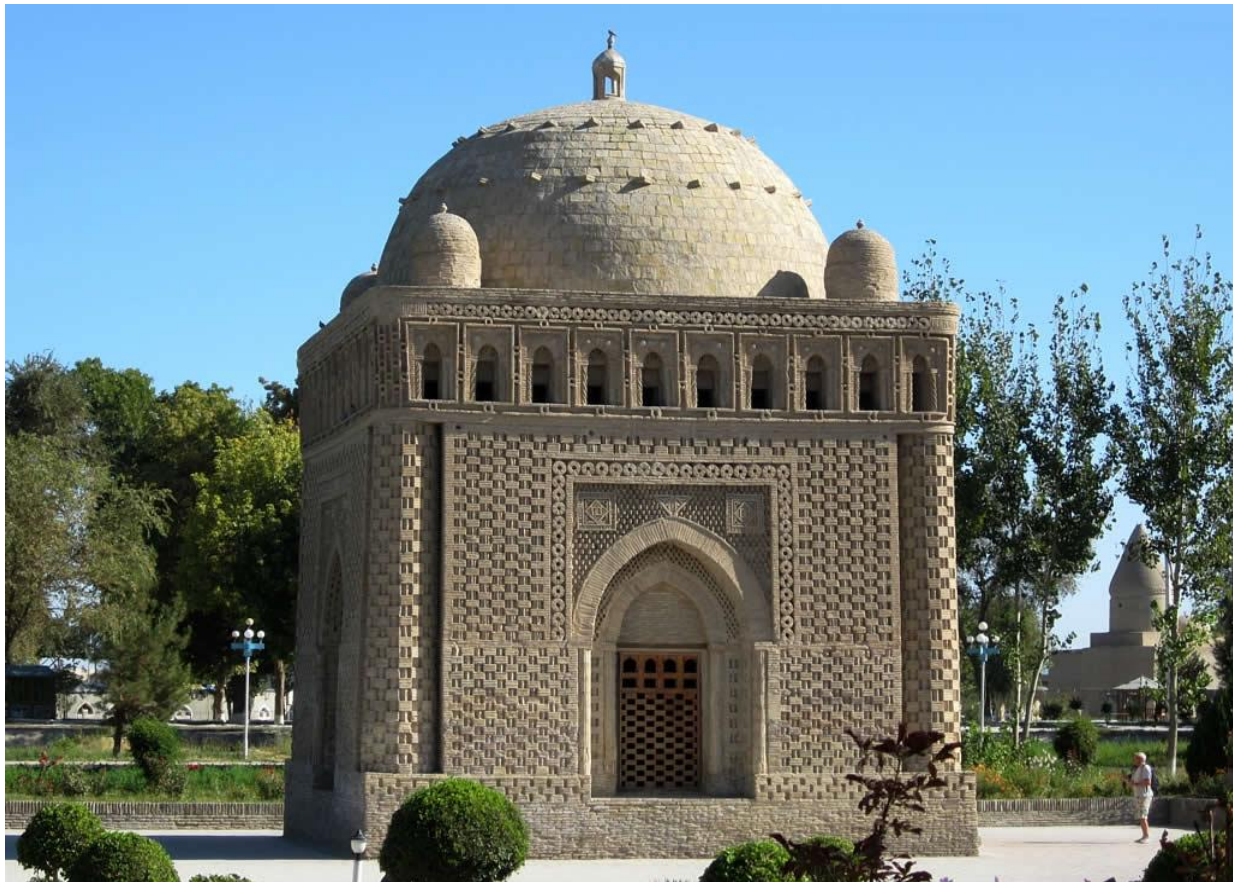
It said that people who lived in beautifully decorated houses lived a long life in peace of mind. That is why it is so important to continue this cultural heritage and pass it on to the next generation, to find new opportunities and enrich it. Painter O. Kasimjanov, Y. Raupov, T. Tukhtakhojayev, J.Khakimov, M.Turayev, A.Ilkhomov (Tashkent), A.Boltayev (Khiva), S.Makhmudov, S.Norkuziyev (Kokand) and other masters have gained fame by working in this type of art³.

Until our century, works of art destroyed by various massacres, but in our century, they left in the “red shadow”. The educated, well-educated and intelligent children of our people have been persecuted for various reasons. Artisans suspended on charges of

amassing personal wealth. However, among the selfless children of our people are creative masters Shirin Murodov, Mirkhamid Yunusov, Shamsiddin Gafurov, Yunus Ali Musaev, Usmon Ikramov, Kuli Jalilov, Sulaymon Khodjaev, Khaydar Najmiddinov, Toshpolat Arslonkulov, Maksud Kasimov, Makhmud Usmanov, Olimjon Kasimjanov, Yakubjon Raufov, Makhmud Oblakulov, Abdulla Boltaev, Kadyrjon Khaydarov, Ota Polvonov, Abdurazzok Abdurakhmonov. In addition, a number of other artisans started teaching the secrets of their craft to young people at school and out of school. Later, large wood carving schools such as Khiva, Samarkand, Bukhara, Tashkent and Kokand developed, which had their own style and direction⁴.

³ Qo'ziyeva Z.E. Xalq amaliy san'ati.-Navoiy.: -2012, -5-14 b.

⁴Akhmedov M.B. Yog'och o'ymakorligi [Woodcarving]. -T.: Adabiyot uchqunlari, 2017, p. 11.



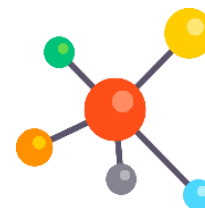
Tomb of Ismail Samani (X century).

With the advent of class society, great changes took place in social development. This played an important role in the development of science and art. Professional art and artists emerged during this period. The life, character and habits of the people, their successes and failures reflected in their works. Such arts and artisans of all ages have portrayed the beauties of life, instilled in people high qualities and virtues, and encouraged them to strive for equality, freedom, goodwill, and a bright future.

During the Samanid period, applied decorative arts flourished especially pottery, glassmaking, and woodcarving. Much attention paid to monumental architecture, residential buildings, handicraft

workshops, palaces, administrative buildings, stalls, baths, mosques and madrasas built.

“It was found that the Samanid mausoleum was built on the basis of geometric order and principles, from the plan to the three-dimensional structure. The mausoleum architect was undoubtedly well versed in applied geometry and mathematics; otherwise, he would not have found such a standard of beauty. Maybe you say coincidence. No, it is a matter of history! Mukhammad Khorezmi (787-850), the founder of algebra and the author of the words logarithm and algorithm, influenced architecture. Served as a guide for snakes. Abu Raykhan Beruni, the author of treatises on astronomy, geometry, and trigonometry, who



studied the universe, undoubtedly contributed to architecture. Observations show that applied mathematics and geometry related to architecture have always been in the focus of architects”⁵.

As culture developed and magnificent architectural monuments erected, such monuments spontaneously decorated with national ornaments, including gates, doors, columns, and arches decorated with woodcarvings. This allowed woodcarving to grow rapidly. The sculptors also demonstrated their skills in decorating household items⁶.

In monumental architecture, woodcarving has become a traditional art form. An astonishing and very elegant, natural wood carving dates back to the 12th century and can be found among the walls of the Shakhi Zinda in Samarkand. The Shakhi Zinda ensemble consists of mausoleums in a cemetery south of Afrosiyab Hill, as well as a mosque, minaret and madrasa. Shakhi Zinda – The living king, the ensemble is very popular among the people. The mausoleum of Kusam ibn Abbas is one of the oldest buildings in the history of the Shakhi Zinda ensemble built in the XI century. During this period, a mosque, a minaret, Tamgach Bugrakhan madrasah, a shrine and a chillakhona built near the mausoleum⁷.



Shahi Zinda ensemble (XII century).

⁵Zokhidov P.Sh. Me'mor olami [The world of architecture]: –Tashkent: Komuslar bosh takhriryati, 1996, p. 87.

⁶Akhmedov M.B. Yog'och o'ymakorligi [Woodcarving]. - Tashkent: Adabiyot uchkunlari, 2017, p. 9.

⁷Akhmedov M.B. Yog'och o'ymakorligi [Woodcarving] - Tashkent: Adabiyot uchkunlari, 2017, p. 30-32.



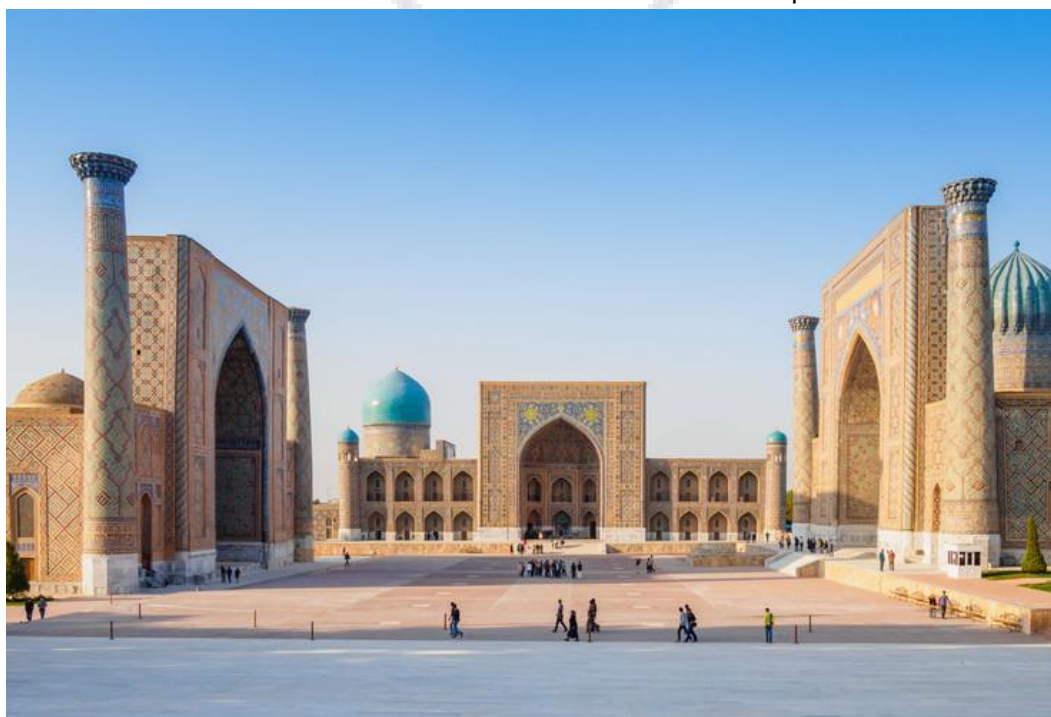
The ensemble consists of three groups of buildings connected by a corridor:

- I. Lower group buildings: Abdulaziz Chordog, built on behalf of Ulugbek oğlu, adjoining the State Kushbegi madrasah from the north, the mosque in front of it decorated with elegant ornaments. To the left of the center of the 40-step staircase is a double-domed mausoleum consisting of a shrine and a cemetery.
- II. There are mosques and madrasas in the middle group: the mausoleum of Amirzoda, the mausoleum of Tugli Tekin, the mausoleum of Shirinbeka aka, the mausoleum of Turkon aka,

another sister of Amir Temur, the octagonal mausoleum, the mausoleum of Ali Nasafi.

- III. The buildings in the upper group: the shrine, the three-part mosque, the Khoja Akhmad Mausoleum, the Tuman Aka complex, and the entrance walls of two other unnamed mausoleums have survived. There are also Tamgach Bugra Khan madrasah, Amir Burunduk mausoleum and other mosques, madrasas and khanakahs.

More than 20 buildings of the ensemble are under state protection. In the XIX-early XX centuries, several more buildings of the ensemble were built. A new 40-step brick staircase replaced the XVIII century staircase.



Registan Complex (XVII century).

By the end of the XVI century, Samarkand had developed a unique architectural style. The Oksaroy, the Blue Dome, the Shamsiddin Kulol Mausoleum, the

Gumbazi Saidon, the Khazrat Imam Mosque, the Jahangir Mausoleum, the Dor ut-tilovat, the Dorus-Siyosat and other architectural monuments are



monumental, attractive, carved and engraved. It is still remarkable for its originality. The Registan complex, consisting of the Tillakori, Sherdor and Ulugbek madrassas in Samarkand, is of particular importance.

In particular, the governor of Samarkand, a patriotic and selfless man, Yalangtosh Bakhodir, built the Sherdor and Tillakori madrassas in the Registan Square. They have become a classic example of Central Asian architecture. “Yalangtoshbiy Bakhodir Saidkul oglu Yalangtoshbiy, Yalangtoshbiy paternal is from the Olchin tribe, a great representative of the military-property nobility of the Ashtarkhanid period.

He was born in the family of the governor of Nurata. From 1626, he was the governor of Samarkand, in the same year he given the title of father. Yalangtosh Bakhodir paid a lot of attention to landscaping and construction. In particular, he built Sherdor madrasah in Samarkand (1619-1636), Tillakori mosque-madrasahs (1646-1660), Makhdumkuli Azam mosque, khanakasi (1618) and others”. In 1619, Yalangtosh Bakhodir built Sherdor Madrasah. “The symbol of the power of the Naked is the image of lions attacking the oxen under two suns overlooking the madrasa. The madrasa was designed by Samarkand-based architect Abdujabbor for 17 years and was decorated by architect Mukhammadabbos”⁸.

Construction time of Sherdor Madrasa.		
Beginning.	Completion.	Time spent on construction
1619 year	1636 year	17 year
Bakhodir Yalangtosh was 41 years old when construction began.	Bakhodir Yalangtosh was 58 years old when the madrasa was completed.	

⁸ Bo'latov S.S., Tolipov N.Kh. Go'zallik falsafasi [The philosophy of beauty]. -Tashkent: Fan va texnologiya, 2008, -p. 13.



Kokaldosh Madrasah (Bukhara. Second half of the XVI century).

The Kokaldosh madrasah in Bukhara built in the second half of the 16th century at the initiative of Kulbobo Kokaldosh, the commander of Abdullah Khan II. The entrance to the front porch of the madrasa decorated with Islamic carvings in an elegant and attractive way. The roofs of the courtyard are decorated with tiles and glazed bricks. Around the courtyard are 160 two-story rooms, a classroom, and a mosque. Unlike other madrassas, the madrasa had open terraces and elegantly decorated with various ornaments.

Cultural heritage and high artistic development of the national tradition, its use, the introduction of creative practices in it, work with natural materials, perseverance, endurance, perseverance in people,

especially young people, interesting types of folk arts it is advisable to intervene.

In the system of education, i.e. in schools, professional colleges, universities, in educating young people in the political, ideological and aesthetic spirit, to feel the beauty, to study works of art, to enjoy them, play an important role in enhancing curiosity and creativity, strengthening interest in applied arts, career choice, skills and worldview.

Uzbek folk arts and crafts are both an art and a profession. It is a masterpiece of folk decorative art, which has been cherished by our ancestors for centuries. These types of applied arts, which have survived in history and to this day, further appreciated



in the future. After all, unique patterns, carved, drawn, scratched, painted, are an expression of human perception, human emotions. It is a song of life sent to wood, bone, black clay, plaster and more. In addition, the song of life resounds from time to time.

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