



## UZBEK NATIONAL ART AND ITS SCHOOLS

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### ABSTRACT

*This article tells about the art of embroidery and its history. Information about the types, methods of pattern schools and the skillful master naqqoshs who created in this field is cited. The art of embroidery, which has had its own characteristics over the centuries, has undergone an independent development path, being renewed in each era and region. The results created by the Masters are important not only aesthetically, but also as cultural heritage. The art of embroidery involves different styles with specific techniques, shapes and colors. This art form is of great importance in terms of intercultural exchange and creativism.*

Uzbek folk applied art is an important part of the culture of the Uzbek people and is of great importance in the formation of artistic aesthetic knowledge. Practical art (embroidery, misery, candor, serfdom, embroidery) plays an extremely important role in educating young people in the spirit of artistic perfection and devotion to the motherland, National Art [1]. They serve not only to develop manual labor, but also to preserve folk traditions and culture. Through applied art, aesthetic views, creative thinking and feelings of national self-realization are formed in young people. Thanks to this, they learn to appreciate their history, culture and Customs. This in turn assumes that the special subjects being taught will be deep and grounded, and the scientists and artists, the Masters of the HAL', will determine the highest tasks. The basis of Uzbek folk applied art is naqqashlik. Ancient historical monuments are beautiful examples of medieval Oriental architectural art, which with its splendor and uniqueness of pattern patterns, elegance have gone to the whole world with its grain [2:54]. Naqqashlik, a common form of decorative art, has been developing as a part of humanity since its early days. The simplest principles of embroidery are Harmony, proportionality to each other, repetition of methods and elegance of colors. These principles play an important role in the formation of mainly artistic works. The art of embroidery continues to enrich our culture, ensuring the beauty and aesthetic expression of each work. It is of great importance not only in the visual arts, but also in the preservation of national traditions and values.

For many centuries, its artistic traditions have arisen. Naqqashlik traditions have also been passed down from generation to generation as methods of teaching this type of art. In this, the service of our folk Masters is incomparable. The best examples of the pattern are distinguished by the expediency and beauty of the shapes combined through rich creative fantasy [3:130]. "Pattern" - translated from Arabic means flower, image. There is no exact data on the emergence of pattern art. The history of the pattern is as ancient as the artistic culture of mankind. Archaeological materials indicate that the pattern existed in all peoples of the

world from time immemorial. Metal, ceramic object, vessel, weapons were also decorated with vegetative patterns in the Paleolithic, Neolithic periods, along with simple geometric shapes. From the organization of plant, animal, bird, geometric shapes and other elements, a pattern style is formed. The patterns are divided into vegetative, geometric, symbolic, floral, girih and other types according to their content and are drawn in this style. While commonality is prominent in the patterns of various vessels, objects, weapons of labor in architectural monuments in different regions of Uzbekistan, unique patterns of these places have formed in Bukhara, Khiva, Fergana, Tashkent and other places. Naqqashlik is passed down from generation to generation and the teacher-disciple traditions continue. Naqqashlik schools have been formed, no matter what angle Uzbekistan is. Accordingly, the patterns of Khorezm, Bukhara, Samarkand, Fergana Valley and Tashkent differ from each other in their ornaments and finishes. In the middle of the 20th century, the decoration of the naqqashlik evolved a long time and harmonized with new methods. Later, since the 90s of the 20th century, these pencil masters have been creating, United into creative centers and associations. Ancient monuments were repaired by our great masters, with the participation of them, our historical monuments in the Oqsaroy settlement, the building of the Supreme Assembly, the State Museum of Timurid history, the Turkestan concert hall, the buildings of the conservatory of Uzbekistan and other places were further beautified through them. Including the most prominent and popular representatives of Uzbekistan M.To'rayev, a.Illham Aliyev, S.Mahmudov, Q.Shoislomov, H.Nuraliyev, S.Shukurov and other Naqqash Masters made outstanding contributions to this craft. Tashkent naqqashlik art school differs significantly from the pattern styles of our other regions. The decoration of the Tashkent patterns and their finishing finishes give the work show more splendor. It is important to admit that the ornaments on our walls are drawn on the ceiling ceilings of our historical buildings and the templates of the made object, which will frame a person when he sees it, and give a person peace when he sees it. In naqqashlik, Samarkand, Bukhara, adding to this, Khwarezm and other regions of our working technology are a good thing. The harmony of warm-cold colors and paints in them does not leave a person unobtrusive at first glance.

Tashkent patterns are distinguished by their elegance, strict adherence to a clear Colorite, and vegetative patterns, which are often used. Tashkent patterns are often worked on green gamma. Oyster, cotton, bofta, Trefoil, dresser, petal flower and complex girih patterns were also widely used in Islamic patterns. Naqqash Masters Yakubjon Raufov, Olimjon Kasimjonov, Jalil Hakimov, Toir Toktahojoyev, Anwar Ilham, Kamil Karimov, Mahmud Toorayev and others are the founders of the Tashkent naqqashlik school. Toir Toktakhojoyev was able to construct complex-style pattern comps. Yakubzhan Raufov made excellent compositions, keeping the traditions of the Tajik School of embroidery. He contributed to the development of the Tashkent naqqashlik school [4:163]. The teacher of many disciples is the people's artist of Uzbekistan Jalil Hakimov. He is the master's contribution to the restoration of the patterns of our ancestors, which have long been worked out.

Khiva pattern art is quite different from Bukhara, Tashkent, Samarkand and Fergana patterns. Mainly green and rusty colors are widely used in Khiva patterns. The composition of the wet pattern is formed from a twig, margilon, shkiftal, peas, flower, leaf and a simple engraving. These patterns are usually based on madohilic motifs. And the wet patterns are made spiral and small. Among the great naqqash in Khiva, talented artists such as Abdulla Boltayev, Adamboy Yakubov, Eshmurod Sapayev and Rozimat Masharipov are included. Their work has received much public attention.

Bukhara patterns are distinguished by the complexity and attractiveness of their composites. In Bukhara patterns, girih can be used in a clear and meticulous size, and petals, petals, fruits of plant-like patterns stand out. And Samarkand patterns look like Tashkent, Fergana patterns. Samarkand pattern multi-flowered vitality differs from other patterns in the extreme mobility of leaves and flowers. Samarkand patterns are worked on the gamut of the first rusty, and

later green colors. Among the Masters who founded the Samarkand naqqoshlik School of art, such as master Rahmanqul, master Jamoliddin, master Abduzohid, master Sharif, master Alimjan, and master Boqi later contributed to the formation of the Samarkand naqqoshlik school. The roots of the art of embroidery go back to our very ancient past. Man has been perfecting and decorating the goods he needs. From simple items of fasting, clothes, books, building decorations everyone is still using the elements of the pattern. During the previous khanates, masters of folk applied art gathered in cities such as Khiva, Kokand, Bukhara, Samarkand. The multitasking Masters Fergana and Buhoro naqqosh came to Samarkand and the Qocan and Marghilan Masters came to Tashkent, where they repaired and decorated most of the buildings. Nowadays, the art of embroidery has not only performed decorative tasks, but at the same time began to express the ideological and philosophical concepts of people.

Our hand flower teachers have long drawn pattern compasses in large Hajim, arranged in the middle sections of the walls. As the Times passed, the traditions of the master disciple still pass. With the lessons learned from the teachers, our younger generations are creating their own works of patterns and introducing them to the world. President Shavkat Mirziyoyev visited the Fergana region on February 4, 2021, in order to be closely transported in places with socio-economic reforms, creative work. During the visit, Rishton visited the pottery school and became acquainted with the work of master-craftsmen. The conditions created were discussed as well as the problems that existed in the system. Especially in order to continue the traditions of the teacher-disciple, as well as to demonstrate our elegant art to foreign tourists, the relevant officials were given assignments. As we know, it is a noble and responsible work to preserve and bring to the future generation our national applied art, which was left to us by our ancestors. From a very long time, the types of Applied Arts have developed differently in different oases of our country. The exchange of cultures, the establishment of trade through the caravan route, led to the harmonious harmonization of the culture and art of all peoples. As a result, individual methods and styles of each Oasis began to appear. This led to the emergence of Art Forms [5:184]. Teacher-disciple relations have been formed over the centuries and enriched with local traditions and Customs [6:125]. Teachers teach their students not only practical skills, but also mature and spiritual values. This plays an important role in the personal development of the disciples. As a result, in applied art, teacher-disciple relations are important in the preservation and development of human culture [6:136]. With this, they show that the elegance and bemisl of our national art are of great aesthetic value. Schools and colleges of Applied Arts have been opened in each of our provinces. The goal is to introduce the future generation more closely to our national art. No external force, idea or ideology can truly influence a generation who possesses spiritual exaltation, modern science, has a rich spiritual heritage of our ancestors. The prospect of a people who have brought up such a generation is bright, the future is great.

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