

# HISTORY AND DEVELOPMENT OF CRAFTSMAN ARTS AND LEADING PAINTERS IN UZBEKISTAN

*Navoi State Pedagogical Institute  
Students of technological education  
Jurkaulova Malokhat  
Zaripova Bahara*

**Abstract:** In the centuries-old history of the Uzbek people, folk decorative art is the main part of our cultural heritage. The types of applied arts that have emerged and flourished in the Uzbek land are world-famous for their incomparable and uniqueness. When we think about this stage of development, we witness that the origin of Uzbek applied decorative art goes back to the first era of mankind, that is, to the era of the primitive community.

**Key words:** art, creativity, history, science, painting, the art of painting, pottery.

**INTRODUCTION:** According to the monuments found as a result of archeological excavations on the land of our country, the activity of creating an object in the way of artistic treatment of the body by man began in the Stone Age and has been continuing for centuries. Material evidences of the primitive community system have reached us - work and hunting tools, household items and decorative items, remains of places where people lived. Historical monuments left under the soil, the remains of human and animal corpses, pictures and reliefs drawn on the walls of snow and cellars are an important source of studying the history of the primitive community.

## LITERATURE ANALYSIS AND METHODOLOGY

In the Paleolithic period, examples of practical and decorative art began to spread widely. The fact that there was a need to decorate things with patterns, various jewelry, amulets is shown in the material objects found by archaeologists. The transition of people to a sedentary state, observing the laws of nature caused the growth of the sense of symmetry, rhythm, and form. He brought to the field a unique art of painting, which is created on the basis of the flat return or mixing of the same elements. Painting became widespread in the New Stone (Neolithic) age, influenced and helped the development of decorative and practical art. Pottery and other items were decorated with patterns. Parallel, spiral and wavy lines, circles are the basis of many patterns of this period. Geometric patterns were gradually enriched with forms taken from the schematic human, animal and plant world, and expanded in content. Its elements began to reflect the symbolic signs of cosmic forces. For example, a socket is a symbol of the sun, a wavy line is a movement, a symbol of water, etc. The art of painting now not only fulfills a decorative function, but at the same time, it also begins to express people's religious and philosophical concepts. Pottery developed further in Central Asia during the Bronze Age. The appearance of pottery looms ensured that the created items became more elegant and beautiful. The ceramic objects found in Chust with pictures and designs painted with black paints on a red background are noteworthy. In the Iron Age, decorative-practical art occupies a leading place. In addition to geometric patterns, the use of plot compositions is particularly developed in decorative works. In the study of the art and culture of the



ancient period of Central Asia, various examples of decorative applied art, weapons of war, hunting and work, found underground and in graves, play an important role. The surfaces of ceramics, bronze, gold, and silver items used for human needs are decorated with patterns, embossed images and sculptures. Life events are depicted on the surface of some items. These evidential materials serve to know the art and culture of the past, the aesthetic and artistic views of people.

It is known from archaeological excavations in Uzbekistan that the art of painting developed in Khorezm, Sogd, Bactria and other regions. The remains of paintings and patterns found in the excavations of the Buddhist temples of Fayoztepa (I-II century), Dalvarzintepa (I century) in Surkhandarya region are a clear proof of this. In the understanding of the artistic life and culture of Central Asia in the IV-VI centuries BC, the "Amu Darya Wealth" (Ox Wealth) found by the upper reaches of the Amudarya River occupies an important place. Among these monuments, which are now kept in the British Museum in London, golden statues, various jugs, bracelets, rings, seals, coins, golden chariots and weapons are noteworthy. The great general Alexander the Great (Alexander the Macedonian) crushed the Akhmenid state in the IV century BC and took over most of the lands of Central Asia. Only the nomadic tribes of Khorezm, Ferghana and Syrdarya rivers kept their independence. As a result of such a deep philosophical approach to practical art, the creation of artistic decorative works based on convention, stylization and symbolism has increased. This historical factor spurred the rapid development of Uzbek national decorative art, and now our world-famous architectural monuments are evidence of the amazing harmony and embodiment of carving, tiling, painting, calligraphy, stonework and other types of arts. Folk decorative art enriches the spiritual world of people, shapes their artistic taste, and educates their spirit. That is why Uzbek folk art is considered one of the most necessary resources for educating people artistically, morally, universally, forming their scientific worldviews, and raising their cultural level. In the recent past, the most developed types of Uzbek applied decorative arts such as painting, carving, stone and bone carving, carving, knife making, felt making, jewelry, embroidery, goldsmithing, carpet making, felting, and basket making unique performance technologies, real national names, specific terms, schools, methods specific to these arts, and the services of masters who have become famous in these fields are known all over the world. The art of painting of the Middle Ages has been known to the world since ancient times. The magnificent buildings built by our ancestors in the past have not lost their charm to this day. The exquisite designs continue to amaze us until now. Naqsh means "flower" in Arabic, and it is a decoration created by repetition of bird, animal, flora, geometric and other various shapes in a certain order. As a result of submitting to the requirements of Islam, the depiction of animals, birds and people disappeared, and painting flourished. The Arabic script has been mastered. As a result, the style of title writing (epigraphy) with patterns appeared. Arabic script was drawn along with the patterns. Arabic writing served as both decoration and incantations. Painting as a type of folk decorative art has been an important part of Uzbek culture since ancient times. Its artistic traditions have been created and developed over many centuries. In contrast to all other types of art, one can see the close connection of generations and the continuity of national traditions in patterns. Painting traditions have been passed down from grandfather to father, from father to son, as methods of learning this type of art. Due to this continuity, the art of painting has been preserved until now. The best examples of the pattern are distinguished by the expediency and beauty of the forms combined through rich creative fantasy. This reflects the difference in views of the folk masters on the environment. The game of lines in a pattern, like a melody in music, is composed of a "great summation of people's life experience", like a song and a fairy tale. Artistic painting is the art of creating beauty in the harmony of colors and unique compositions. In his work, the master painter skillfully uses the natural luster and harmony of colors, the beautiful shape, and the texture of the material to achieve vivid expression. In



the traditional architecture of Uzbekistan, painting is mainly used to decorate ceilings, silent windows, palace pillars, mosques, schools, houses of the rich, and wooden products. The rhythmic movement of intertwined branches, branches and luxuriously depicted flowers in a delicate plant-geometric pattern, the classical motifs of Uzbek masters' work and girih patterns are adapted to the shape of the ceilings. The pattern serves to decorate more interiors and covered porches and porches. Currently, the pattern is used in architecture, home furnishings, gifts, small wooden toys, musical instruments and household items. The art of artistic painting is gaining popularity nowadays. Through the press, radio, television, cinema, people get acquainted with these art examples and their folk masters. Among these artists are O. Kasimjanov, Ye. Raufov, A. Boltayev, S. Norkoziyev, A. Azimov, A. Isayev, B. Abdullayev, T. Tokhtaho'jayev, J. Khakimov, Z. Bositkhanov. , M. Torayev, T. Ahmedov, K. Karimov, A. Ilhomov and others. The works of our national masters and their apprentices can be seen in the Museum of Applied Arts in Tashkent, in exhibition halls, art salons, as well as in residential and public buildings, for example, the Tashkent State Circus, Alisher Navoi Opera and Ballet Theater, National Academic can be seen in administrative and domestic facilities such as drama theater, Timurid History Museum, Oliy Majlis and City Hall buildings, metro stations, hotels, etc. Currently, the task is to expand the network of clubs in schools and extracurricular institutions as much as possible.

**DISCUSSION AND RESULTS:** Samarkand patterns are similar to Tashkent and Ferghana patterns. Samarkand patterns are distinguished by their extreme floweriness, the extreme mobility and liveliness of their leaves and flowers. Patterns are made first in blue, and then in green. Painters such as master Rahmonqul, master Jamoliddin, master Abduzakhid, master Sharif, master Alimjon, master Baqi, later master Jalal and Bolta Jalilov laid the foundation for the creation of the Samarkand school of painting and made a great contribution to its development. Comprehensive scientific study and analysis of the history, values, scientific culture masterpieces of the peoples of Uzbekistan is extremely important. "Today, we have such a historic opportunity, - said the President I.A. Karimov, - to critically evaluate the path we have traveled, define the foundations of our national statehood, return to the veins of our great culture, and use the rich traditions of the past to create a new society. we must apply to the construction". For this purpose, a number of documents of the government of our republic are focused on the development of our country on the basis of global standards. In particular, great importance is attached to the wide use of examples of our culture, values, national art, and wonderful art examples created by our ancestors and known to the whole world in the education of young people. The literature on the experiences of our ancestors cannot be said to be enough. In addition, the rich experience of our ancestors can be used in places where trades are taught, such as: higher educational institutions, secondary special vocational educational institutions, workshops taught on the basis of individual master-apprentices, and additional educational institutions. We are witnessing that the incomplete teaching of manners has a negative effect on the morals and level of knowledge of our students, as well as on the formation of their spirituality. Therefore, it is necessary to use the spiritual heritage left by our ancestors correctly and efficiently. Then respect for the spiritual heritage of our ancestors will increase; his respect for his parents, teacher, comrades, in short, people increases; serves as a basis for their learning of this craft. Uzbek folk art is famous all over the world for its antiquity, rich and colorful culture. In every historical monument in Samarkand, Bukhara, Khiva, Termiz, Tashkent, Fergana and other cities, every example of folk decorative art is unique, priceless works of art created by our ancestors and is among the masterpieces of world culture. got rin. Our cultural and spiritual wealth acquired over the centuries, in particular, the most developed types of Uzbek folk decorative arts: painting, engraving, wood carving, stone carving, bone carving, carving, knife making, jewelry, embroidery, real original



names of masters, unique schools, created styles were in danger of disappearing gradually during the former Soviet regime.

**CONCLUSION:** In the image, the nimble, strong, invincible lion symbolically refers to the Naked Bahadur, and as a comparison, the deer is depicted as a symbol of weakness. The sun was taken as a symbol of that time and life. Space and peace are reflected through blue-colored tiles, garden and nature are reflected through delicate plant-like flower patterns.

#### REFERENCES:

1. Norboyev O'.M. Aholi bandligi va yangi ish o'rinlari yaratish holatini statistik baholash.//Davlat statistika qo'mitasining "O'zbekiston statistika axborotnomasi" ilmiy – ommabop elektron jurnali. – Toshkent, 2021 yil №3-son. [www.statmirror.uz](http://www.statmirror.uz)
2. Norboyev O'.M. Yangi ish o'rinlari yaratish holatini statistik baholash //“Raqamli iqtisodiyotni shakllantirish sharoitida ctatistika tizimini yanada takomillashtirish” mavzusidagi xalqaro ilmiy-amaliy konferensiyasi anjumanlari to'plami. –Toshkent, Toshkent moliya instituti, 2022 yil 18 mart.-391-393 betlar.
3. Norboyev O'.M. O'zbekiston Respublikasida aholi bandligini ta'minlashning iqtisodiy- statistik tahlili. //Davlat statistika qo'mitasining "O'zbekiston statistika axborotnomasi" ilmiy – ommabop elektron jurnali. – Toshkent, 2022 yil №1 -son. [www.statmirror.uz](http://www.statmirror.uz)
4. Norboyev O'.M. Hududlarda aholining ish bilan bandlik holatini oshirish yo'nalishlari //“Statistikaning zamonaviy muammolari: nazariya, uslubiyot va amaliyot” mavzusidagi xalqaro ilmiy-amaliy konferensiyasi anjumanlari to'plami. –Toshkent, KMO i STI, 2022 yil 26 noyabr.-248-251 betlar.
5. Norboyev O'.M. Jizzax viloyatida aholi bandligi va yangi ish o'rinlarini yaratish holatini statistik baholash //O'zbekiston Respublikasi Prezidenti huzuridagi Statistika agentligining "O'zbekiston statistika axborotnomasi" ilmiy ommabop elektron jurnali. – Toshkent, 2023 yil №2-son. [www.statmirror.uz](http://www.statmirror.uz)
6. Норбоев У.М. Методы анализа состояния трудовых ресурсов, использования рабочего времени на предприятии// Актуальные научные исследования в современном мире, Переяслав 2022, Украина. 173 -178 стр.
7. O.I. Avazboyev, R.G. Isyanov, X. Odilboyev. Mehnat ta'limi uslubiyotidan amaliy va laboratoriya mashg'ulotlari. — Toshkent, 1993.
8. K. Davlatov. M ehnat va kasb ta'lim tarbiyasidan amaliy mashg'ulotlar. — Toshkent: O'qituvchi, 1995
9. K.M.G'ulomov, S.S.Bulatov Sharqona usta shogird odobi. -O'zROO'MTV o'quv adabiyotlari, jurnal va byuletenlarni nashrga tayyorlash markazi, 2000. 120 bet.
10. M.Imomnazarov Ma'naviyatimizning takomil bosqichlari. –T.: Sharq, 1996, 46 bet.

