

SPECIAL ASPECTS OF APPLIED ART IN THE ARCHITECTURE OF THE BUKHARA EMIRATE OF THE XVIII-XIX CENTURIES

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Abstract. *Bukhara is one of the oldest cities in Central Asia, one of the largest and most famous centers on the Great Silk Road. The city is famous all over the world for its rich and vast history of construction, measured by thousands of years, and for its contribution to the development of cultural, educational, spiritual and religious values. In every corner of this city, there are echoes and traces of the distant past in its towers, relics, holy places and monuments with a rich history. Bukhara masters and artisans have always been leaders in the fields of calligraphy, miniatures, pottery, jewelry, goldsmithing, architecture, carpet making, coppersmithing, wood and ganch carving, which are integral parts of Islamic culture and art. Many works, literature and sources describe them. However, no special research has been done about the artistic and practical decorative art used in these priceless monuments created by the ingenuity of our ancestors, and the hand-made flowers used in everyday life, and the truly practical works of art created by skilled folk craftsmen. This article highlights some unique aspects of the architecture of Bukhara, one of the cradles of world civilization, in the 18th-19th centuries. The scientific views of some scientists, art historians and historians, on the development of folk art in these periods are presented.*

Keywords: *Bukhara, khanate, madrasa, mosque, emirate, craftsman, architecture, practical decoration, tradition, monument, painting, art, pattern, dome, style, facade.*

INTRODUCTION

Today, the social and cultural significance of applied art, the study of development processes and its preservation are becoming urgent issues. Artistic thinking, which is an integral part of human conscious activity, and accordingly, artistic-creative activity is of great importance in the process of historical development of humanity, and folk art, which is an integral part of world culture, is of particular importance in the development of the lifestyle and values of every nation. The emergence of practical art in the history of art is considered the most important historical step towards civilization. Therefore, the study of applied art from today's point of view requires the preservation of national identity in the countries of the world, the improvement of the spiritual culture of the society, and the further increase of its touristic attractiveness.

LITERATURE ANALYSIS AND METHODS

The peoples of Uzbekistan have a historical and rich culture, and in the art of Uzbekistan of the 18th-19th centuries, folk art in harmony with visual art was also manifested in a special oriental style. A national Uzbek direction appeared thanks to changes and styles in Western European and Russian visual art, while folk art and national crafts continued to develop while preserving national traditions. Such works of art are kept in the state and public museums, archives, libraries of our republic, in the hands of the population and in other places of collection.

Many architectural monuments of these periods were taken under state protection, and as a result of repair and restoration work they became attractions for our citizens and foreign tourists. At the same time, some architectural monuments that could have become the pride of our people and nation were destroyed as a result of the policy of imposing the atheistic ideology of the Soviet government and the principles of “renewal” of urbanism of that time¹. In particular, in the city of Bukhara, recognized as the “power of Islam,” the madrassas of Khoja Davlat, Khalifa Hussein and Topchiboshi, built in the 18th century during Soviet rule, were completely destroyed, and representatives of the current generation have almost no information about them. Similar examples can be cited not only from the city of Bukhara, but also from other regions of our country.

However, some of our memorial monuments, preserved from those tragic times, are abandoned due to their distance from tourist sites and for other objective and subjective reasons and remain unattended. It is a pity that the unique and folk-decorative examples of art found in the monuments are on the verge of disappearing under the harmful effects of weather and precipitation in the open air without the necessary repair and restoration work. As a result, most designs, especially decorations related to the art of painting, instead of being a source of pride for our future generations, disappear over time.

During the time of the former union, several thousands of unique folk art decorations, which reflected the rich cultural history of Uzbekistan and were created in monuments by our master architects, were taken out of our republic.

In particular, the front part of the mausoleum of the Bukhara statesman Bayonkulikhan of the Timurid era, with all its tiles, is situated in the British Museum.

Among the cities rich in historical monuments, Bukhara is no exception, attracting the attention of the whole world with its architectural monuments. Many people have different opinions about Bukhara.

Particularly, as noted by the famous art critic and orientalist L.I. Rempel, in the middle of the 18th century the general destruction of the country and the deep crisis in the cultural life of the cities of Central Asia stopped the active construction practice of architects. The usual way of life of feudal society was disrupted by constant wars and strife that engulfed the Uzbek aristocracy with the old local nobility and military tribes. The country's economy was destroyed, which had a serious impact on the lifestyle of large sections of the population and the creativity of folk craftsmen. Due to the lack of widespread distribution, the art of construction concentrated on unimportant objects or almost stopped³.

In the book by Kh. Mominov, the famous Bukhara enlightener Ahmed Donish cited as an example the words “the Mangit emirs took everything and lost everything on the path of their desires” and noted that “cultural life in Bukhara in the 18th and first half of the 19th centuries was characterized by backwardness and conservatism”¹.

However, if we carefully study the history and architecture of those times, we can be sure that the above-mentioned masters mainly wrote that extensive buildings and creations were not carried out.

Because the orientalist and historian Jumanazar Abdusattar in his work “History of the Bukhara Educational System” emphasizes that Amir Shahmurad, one of the famous representatives of the Mangit dynasty, admits that thanks to his dedication and spirit, favor returned to the cities of Samarkand and Bukhara. Shahmurad paid special attention to science and restored Shaibani Khan and Khoja Ahror Vali madrasas, which had fallen into ruins. In addition,

as soon as he ascended the throne, he abolished various taxes that were depleting the population, and production and trade gradually developed. Teaching activity in the madrasah revived, Bukhara became one of the centers of knowledge, and the noble city seemed to have returned to its former glory². In particular, such madrasahs as Ernazar Elchi, Khalifa Khudoidad, Muhammad Amin Topchiboshi, Nazarak and Rakhmonkuli were built under him. Some of them are still valued today as wonderful historical monuments of Bukhara and monuments of art of the 18th century.

RESULTS

Bukhara has preserved many historical and architectural monuments built in the 9th-20th centuries, passed on from generation to generation without changing their original appearance. Interest in these monuments of our architecture attracts the attention of people all over the world and the majority of tourists coming to our country. Preserving these masterpieces of art that have come down to us from our ancestors and passing them on to future generations should be one of our priorities.

DISCUSSION

During the rule of the Bukhara Emirate, a policy of looting was also committed against the architectural monuments that became the pride of our people and nation. The madrasahs of Khoja Davlat, Khalifa Hussein and Topchiboshi, built in the 18th century during the Soviet period in Bukhara, were completely destroyed. There are many such examples. Such disrespect for our national values and rich history has been committed repeatedly⁶.

During the period of the former union, thousands of unique folk art decorations, which reflected the rich cultural history of the Bukhara Emirate, created by our master architects and flower craftsmen, were taken out of our republic, and they are now kept in world-renowned museums⁸.

Objects of Bukhara applied art have been relatively few preserved in the museums of Uzbekistan (Uzbekistan State Art, Applied Art of Uzbekistan, State History Museum of Uzbekistan), most of them are kept in the treasure fund of "Ark" - Bukhara Regional Museum of Local History and "Sitorai Mohi-Khossa" Museum of Folk Decorative Art, and it is observed that most researchers did not directly use this fund in their scientific works and articles.

CONCLUSION

Applied art differs from other types of art in that it is a work of art and is used for a specific purpose in everyday life. That is, objects of applied art have social significance, and therefore applied art has become an integral part of the people's lifestyle. Especially the connection of applied art with architecture increases its importance in everyday life.

During a period of political crisis in the country, applied art is simplified, and fine art temporarily declines. But in any situation, craftsmanship lives on. Elevating it to the level of art or preserving a simple craft directly depends on the socio-political situation of that time. After the decline of the Timurid dynasty, the occupation of Bukhara by the Shaybanids and Ashtarkhanids, as well as during the reign of the Mangit dynasty, the artistic craft of Bukhara experienced a relative crisis, the types of applied art and the artistic value of the products decreased. But even at that time, local officials strived to lead a prosperous life and remained the main buyers of practical art objects. This factor saved the artistic craft from complete crisis.

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