

THE ART OF CARVING IN UZBEKISTAN: PAST AND FUTURE PROSPECTS

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Abstract. *In the middle of the 20th century, the traditions of the art of ganch carving were on the verge of extinction, but since the 1970s, efforts have been made in Tashkent and other cities of Uzbekistan to effectively use the art of ganch carving in the construction of objects of national importance, shops, cafes. Therefore, in the 1990s, a school of art on ganch carving (masters of the Usto association) was formed in Tashkent, and their activities decorated the interiors of various buildings of the capital (the White Palace residence, the Oliy Majlis building, the Turkiston concert hall, the State Museum history of the Timurids, the Navruz marriage ceremony, metropolitan theaters, metro stations, etc.).*

Keywords: *architecture, stalactite style, mosque, madrasah, ganch art carving, folk arts and crafts, geometric patterns, girih patterns, "plant chain", panels, Afrosiab, Varakhsha, Bolaliktepa, pattern elements, composition, scientific principle, design, Samarkand, Bukhara, Khiva, Tashkent, Termez.*

The art of carving is extremely important to comprehensively study and analyze the history, values, science, and cultural masterpieces of the peoples of Uzbekistan. "Today we have such a historic opportunity," said President I. A. Karimov, we must critically evaluate the path we have traveled, determine the foundations of our national statehood, return to the veins of our great culture, the veins of our ancient heritage, and apply the rich traditions of the past to the construction of a new society." For this purpose, a number of documents of the government of our republic are focused on the comprehensive development of our country based on world standards. In particular, great importance is attached to the wide use of our culture, values, examples of our national art, examples of wonderful art created by our ancestors and known to the whole world in the education of young people. In this sense, in 1997, the government of the Republic adopted the Law "On Education" and the "National Program on Personnel Training" in order to fundamentally reform the public education system. It says that "it will be carried out taking into account the policy of the Republic of Uzbekistan in the field of education, universal human values, the historical experience of the people, centuries-old traditions in the field of culture and science, and the future development of society."

The art of ganch is one of the ancient types of architectural and decorative art of Uzbekistan, and by the 20th century cities such as Khiva, Bukhara, Tashkent, Samarkand, Andijan, Namangan, Ko'kan were considered its main centers. The art of engraving is more closely related to the art of architecture than other types of folk decorative art. Because ganchkor decorated palaces, mosques and madrasa buildings, as well as houses of wealthy townspeople. Initially, the constructions had a strong connection with the traditions of local schools.

The technical process of Bukhara school hankari is somewhat complicated, it is distinguished by unique styles of processing and colorful tones. The work styles of the Samarkand masters are close to the Bukhara ganch, and the stalactite style of the complex ganch is

distinguished by the decoration of the upper corners of the walls with carved panels. Plant-Islamic compositions common in the Tashkent school are close to the works of Fergana masters and often form patterns of the "plant chain" series. The works of the Kokan and Khiva ganchkor masters are rich with intricate geometric patterns - girikhs.

In the middle of the 20th century, the traditions of mining were on the verge of disappearing, but since the 1970s, in Tashkent and other cities of Uzbekistan, efforts have been made to effectively use mining in the construction of objects of state importance, stores, cafes. Therefore, in the 1990s, a high-level carpentry school developed in Tashkent (masters of the "Usto" association), and the interiors of various buildings of the capital were decorated with their activity ("Aq Saray" residence, Oliy Majlis building, "Turkiston" concert hall, State Museum of the History of the Timurids, "Navroz" " marriage ceremony, capital theaters, metro stations, etc.).

At present, hankhkor is a mature type of applied decorative art, and it is of great importance in the decoration of architectural structures in Uzbekistan. It shows that the demand for creative samples of Ganchkor masters is international (Kazakhstan, Tajikistan, Russia, Ukraine, Germany, France, Malaysia, Turkey, USA, Switzerland, etc.).

History of Ganchkor - In ancient times, they reflected the places where people lived, the walls and stones, hunting processes, battles, parties, solemn ceremonies. In particular, the remains of Afrosiyob, Varakhsha, Bolaliktepa and other monuments testify to this. Later, for some reason, it was forbidden to depict a living creature. That's why fine art was replaced by plant-like, geometric patterns.

Colorful plant-like, geometrical patterns, their interposition is deeply meaningful. Symbolism is paramount in the depicted motifs. Our forefathers decorated ancient monuments with elegant patterns, while enjoying themselves, they sang their hopes, love and wishes through them. Our painter ancestors studied the human psyche very deeply and from all sides and enriched the houses with wonderful designs. Wise grandfathers have learned over the centuries based on life experiences that people can be calm, have peace of mind, and live longer in a designed house.

Our old masters say that in ancient times the art of painting was so developed that they could talk to each other silently through the patterns they drew or painted. In order to know the language of the art of painting, it was necessary to know the symbolic alphabet of each element and color of the pattern.

Alisher Nawai, Abu Rayhan Beruni, Abu Ali Ibn Sina, Al-Khorazmi, Nizami Ganjavi, Nasir Khusrav, Kamaluddin Behzad, Maoni, Firdavsi, Umar Khayyam, Babur, world-famous scientists, poets and painters who attract the imagination of our buildings and beautiful landscapes of nature. who called for decorating with monand motifs. They encouraged people to become close friends and brothers with beauty. Because in our holy book, the Holy Qur'an, it is said that "Allah is beautiful and He loves beauty." So, the aesthetic point of view of Islam is familiarity with beauty. Since Allah is beautiful, so are the people he created, the universe he created, and the blessings he bestows on his servants. Ibrahim Haqqi says: "Mavla, let's build, flutes, flutes are beautiful moons." In accordance with this, our words describing the names and attributes of Allah, our buildings that teach about his power, our architectural monuments, in other words, everything in this world related to God's will, names and attributes, everything should be beautiful.

Arabic spelling, ghazal, inscriptions, patterns, architectural monuments, Islamic-magical types of visual arts bring emotional joy to our soul through our organs of hearing and sight. In the creative program of Islamic culture, the integrity of the form of thoughts and things is wrapped in

a shell of symbolic-magical content. The pattern resembles a woman wrapped in a cloak. The pattern is not a sign of grasping the truth, but a symbol of understanding the essence of beauty, confirming this beauty in the heart, preparing oneself for the situation behind the veil and entering it..." the values of the past are the invaluable cultural heritage of the people. Centuries of experience are concentrated in them, and the creative work of our grandfathers is embodied in them. a bright "light" particle of the past can illuminate the winter of ages.

The art experts of our nation, who have gained independence, are expected to find monuments or memorabilia worthy of the treasure of cultural heritage, study them deeply, and serve the development of modern culture by rising from the ladders of creativity they created.

Fundamental changes are taking place in the Republic of Uzbekistan in order to fundamentally reform the existing system of education, to raise it to the level of modern requirements, to build a new system of national personnel training.

Among them, the Republican Academy of Arts, the association of handicrafts, the National Institute of Painting and Design, vocational lyceums and specialized cultural schools were opened.

In addition, in order to further improve the quality of training of national personnel, programs were created based on new standards and curricula for subjects in pedagogical universities. A textbook was written based on the program. This textbook is written on the basis of the program published in 1999 for the subject "Hanchkorlik" of the faculty of art and graphics of the pedagogical university. This textbook is intended for students of this faculty.

- History of the art of carving in the textbook;
- Master and apprentice manners;
- Tools and equipment used in ganch carving and their use;
- Drawing pattern and its types and symbolism, pattern elements;
- Draw simple pattern samples in pencil;
- Materials used in Ganch carving and technology of their use;
- Types of design, simple design and expressive compositions, carving and decoration are taught.

For each topic text, photos and drawings, questions and practical exercises, and a list of literature are provided.

The art of carving is a very interesting and complex craft, and to master it, we need to learn not only the mastered materials, but also how to apply the acquired craft to life. It is advisable to read the literature and newly published books for each topic in order to strengthen and complete your knowledge of hankhkor. In recent times, the demand for decorating buildings with ganch carving is increasing in Uzbekistan and abroad. Our ganchkor masters are looking for new aspects of the art of ganchkor and giving joy to people. As a result, our people's interest in culture and artistic decoration is increasing more and more. After all, the famous ganch carver academician Usta Shirin Murodov "I want the art of ganch carving to mature as soon as possible and enter every home. The pattern gives peace to the heart. There is no place for poverty and ignorance in such a cozy house. A person who lives in such a house will have strong love for his family, homeland, and people" , - he did not say for nothing.

You need to learn the craft of hankhkor with patience, diligence and diligence. Through carvings, you will learn to express existence, reality, beauty in the heart of beauty, joys and worries of life to people through the language of carvings. Through this, you will continue our Uzbek

national art and traditions, make a great contribution to our culture and spiritual treasure, and raise our youth into a healthy generation.

The Uzbek people are famous all over the world for their ancient and rich culture. Ancient monuments and underground part of Uzbekistan is a huge historical museum. Every architectural monument in Samarkand, Bukhara, Khiva, Tashkent, Termiz and other cities is a great work, rare manuscripts, samples of folk art, testify to how high the culture of the Uzbek people was at one time, such as buildings built by our ancestors, architectural decorations, their colors -variety, geometric and plant-like patterns, their composite image invites people to enjoy, educate, express their dreams and love through them. Our cultural wealth acquired over the centuries, some types of folk art, their specific aspects, real Uzbek work technology and the names of our masters who created them are slowly on the verge of being forgotten.

Therefore, preserving, appreciating and using the historical monuments and other practical arts created as a result of the creative work of our people over the centuries is one of the most important tasks of our time. It is desirable to develop the national tradition of cultural heritage and high art, to use it, to introduce creative practices in it, to work with natural materials, to inculcate in people, especially young people, diligence, endurance, and interesting specific types of folk art.

In the educational system, i.e. school, specialized cultural schools, higher educational institutions, students are educated in a political-ideological and aesthetic spirit, to be able to perceive beauty, to study works of art, to enjoy them, to increase their inquisitiveness and creativity, to strengthen their interest in applied art, to choose a profession, to develop skills and plays an important role in shaping the worldview. Therefore, it is necessary to effectively use all the opportunities taught in architecture and Uzbek folk decorative art and its types, such as carving, jewelry, pottery, coppersmithing, wood carving, and to achieve a comprehensive implementation of all components of education and planned organization of their work. To increase the effectiveness of Uzbek folk art classes, using technical means, showing video films, electronic versions, electronic textbooks, creating scientifically based programs, preparing educational methodical exhibitions, conducting excursion competitions, quizzes, conducting training based on the advanced achievements of modern pedagogic-psychology, didactic principles for strengthening the educational material base, using local materials, organizing exhibitions, modern equipment of classrooms, successfully solving educational issues, that is, the principle of education, the principle of scientificity, the principle of regularity and sequence, consciousness-activity, demonstrativeness, teaching compliance with the strength, age and other principles of the participants is of particular importance.

Uzbek folk decorative art is also a craft. It is a masterpiece of folk decorative art, which has been carefully preserved by our ancestors for centuries. These types of applied arts, which have been preserved in history and to this day, will be more appreciated and honored in the future. After all, unrepeatable patterns carved, drawn, scratched, and painted are an expression of human perception and human feelings. Bamisoli is a song of life sung to wood, bone, black clay, sand, etc. And the song of life is resounding from time to time.

In conclusion, the language of painting art and the symbolic alphabet of patterns are on the verge of being forgotten. Our huge cultural wealth created over the centuries, in particular, the unique aspects, schools, techniques of performance, styles of the widespread types of Uzbek national folk art, and the blessed names of the masters who created them, are on the verge of

disappearing forever. That is why it is important to preserve these unique art masterpieces and teach them to young people

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