



Bukhara Applied Art In Middle Of XVIII - Early XX Century, During The Mangit Dynasty

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ABSTRACT

In the article stressed about some features of Bukhara's applied art in the middle of the 18th - early 20th centuries. Art historians and historians have cited the scientific views of some scholars on the development of folk applied art in these periods.

KEYWORDS

Bukhara, khanate, madrasa, mosque, emirate, craftsman, architecture, practical decoration, tradition, monument, painting, art, pattern, dome, style, roof.

INTRODUCTION

The peoples of Uzbekistan have a rich history and culture, and in the middle of the XVIII - early XX centuries in the art of Uzbekistan, in harmony with the fine arts, folk art was also manifested in a unique oriental style. While changes in the fine arts and styles of Western Europe and Russia gave rise to the national Uzbek trend, folk applied arts and national

crafts continued to develop while preserving national traditions. Such works of art are kept in state and public museums, archives, libraries, in the hands of the population and other public places of the republic.

Many architectural monuments of this period have been taken under state protection and properly protected, and as a result of repair

and restoration work have become places of interest for our citizens and foreign tourists. At the same time, some architectural monuments that could become the pride of our people, our nation, were demolished due to the policy of the Soviet government to assimilate the atheistic ideology and did not comply with the principles of "renewal" of urban planning of that time. In particular, in the city of Bukhara, known as the "power of Islam", the madrassas of Khoja Davlat, Khalifa Hussein and Topchiboshi, built during the Soviet era in the XVIII century, were completely destroyed, and the current generation has almost no information about them. There are many such examples not only in Bukhara, but also in other regions of the country. However, some of our memorials, which have survived even in those turbulent times, are in a state of disrepair due to the fact that they are located away from tourist destinations and for other objective and subjective reasons. Unfortunately, the existing unique and folk decorative art samples in the monuments are on the verge of extinction under the harmful effects of the weather and precipitation in the open, without the necessary repair and restoration work. As a result, many patterns, especially ornaments that belong to the art of painting, are disappearing over time, instead of being a source of pride for our future generations.

During the former Soviet era, several thousand unique ornaments of folk art, created in the monuments by our master architects, reflecting the rich cultural history of Uzbekistan, were taken out of the country, due to the inadequacy of the legislation in this area, these specimens are kept in the world's prestigious museum collections among the world's cultural monuments.

MATERIALS AND METHODS

In particular, the roof of the mausoleum of Bayankulikhan, a Bukhara statesman of the Timurid period, is located in the British Museum with all its tiles. A variety of cultural,

artistic and historical monuments, which are our national treasure and pride, are constantly collected and sent to Russia. In particular, the most valuable mysterious, elegant, beautifully decorated tiles of the world-famous architectural monuments of the peoples of Central Asia, ceramics, bronzes, works of art decorated with copper and other non-ferrous metals, sun, chilopchin, kumgon, kasan, jam, works of art. Khans wives' ornaments, khan's thrones, and other similar items were taken by Russian orientalists to St. Petersburg, the Hermitage, and other museums on the orders of the Governor-General of Turkestan. Bukhara is one of the cities rich in historical monuments, which attracts the attention of the world with its architectural monuments. During the reign of the Emirate of Bukhara, a policy of ruthless plunder was carried out against a number of our architectural monuments, which have become the pride of our nation. In the city of Bukhara itself, the Khoja Davlat, Khalifa Hussein and Topchiboshi madrassahs, during the Soviet era during the 18th century, were completely destroyed, and there are many such examples. There has been a lot of such disrespect for our national values, our rich history. Thousands of unique examples of applied folk art, reflecting the rich cultural history of the Bukhara Emirate during the former Soviet era, which created by our master architects and craftsmen, have been taken aside. Historians and art historians, who have done a lot of research on Bukhara, its history and applied decorative arts, put forward different views. In particular, the famous art critic and orientalist L.I. Rempel noted that in the middle of the XVIII century the general destruction of the country and the deep crisis of cultural life of the cities of Central Asia stopped the active construction practice of architects. The usual way of life of the feudal society was disrupted by constant wars and animosities involving the Uzbek aristocracy in the old local aristocracy and military tribes. The economy of the country was devastated, which had a severe effect on the way of life of the

broad masses and on the creativity of the folk masters. Due to the lack of widespread use of the art of construction, attention was drawn to insignificant objects or almost stopped. In the book of H. Muminov's quotes the famous Bukhara enlightener Ahmad Donish as saying, "The rulers of Mangit took everything, lost everything in their own way." Cultural life in Bukhara in the first half of the XVIII and XIX centuries was characterized by backwardness and conservatism," he said.

However, a closer look at the history and architecture of those times reveals that the above teachers wrote like, mostly about the fact that universal constructions and creations were not carried out at all. Because, orientalist and historian Jumanazar Abdusattor in his "History of Bukhara education system" book noted that Amir Shah Murad was one of the famous representatives of the Mangit dynasty, and acknowledged that due to his devotion and zeal, Samarkand and Bukhara regained interest. Shah Murad paid special attention to science and rebuilt the dilapidated Shaybanikhan and Khoja Ahror Wali madrassahs. In addition, with his accession to the throne, he abolished various taxes that dried up the population's coin, and gradually production was normalized and trade also flourished. Teaching in madrassas became more active, Bukhara became one of the centers of knowledge and enlightenment, and the city seemed to return to the glory and splendor of the past. In particular, madrasas such as Ernazar Elchi, Khalifa Khudoydod, Muhammad Amin Topchiboshi, Nazarak and Rahmonquli were built during his time. Some of them are still valued today as magnificent historical monuments of Bukhara and monuments of art of the XVIII century.

CONCLUSION

In general, the applied art of Bukhara was stagnant during the transformation of the Bukhara khanate into an emirate, the emirate developed in a centralized period, from the

second half of the XVIII century to the 60s of the XIX century, and during the emirate's semi-colonial period there was a relative decline in applied art.

In Bukhara, so far many historical and architectural monuments are preserved which is now passed down from generation to generation without changing its original appearance, which built during the IX-XX centuries.

The interest in these architectural monuments is attracting the attention of people all over the world and tourists which coming to country.

Preserving the masterpieces of folk arts and crafts, which have come down to us from our ancestors and passing to young generations is one of today's important priorities

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