



## Reflection Of Folklore In Applied Art Of Uzbekistan (From The Beginning Of The XX Century To The 90s)

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### ABSTRACT

The article scientifically generalizes the issues of reflection of folklore motives in the types of applied arts of Uzbekistan in the XX century. The most general considerations regarding the nature of the symbolic image of animals, birds, poultries, insects and underground creatures in the decor of household items are presented.

### KEYWORDS

"Horse", "dog heel", "wolf's eye", "sheep's tooth", "ram" (ram's horn), "double horn", "bird's tongue", "raven's claw", "nightingale's eye", "snake trail", "peacock flower", "butterfly", "scorpion".

### INTRODUCTION

In the twentieth century, the applied art of Uzbekistan was enriched with methodological changes. Pre-existing traditions in artistic decorations have been developed. Motifs, in the images on household items, related to folklore were interpreted differently.

Zoomorphic ornaments are widely used in the art of nomadic and semi-nomadic tribes in desert areas. In matters of consecrated desert creatures, the principle of "whole divided into parts" was followed. The idea of artistic integrity was reflected in the depiction of

individual parts of the body instead of the whole appearance of birds, poultries and animals.

### MAIN PART

In the last century, the exterior decorations of local carpets, felts, embroideries, carvings were decorated with symbolic patterns of folklore. In the everyday life of nomadic and semi-settled peoples, early beliefs - totemism, animism, shamanism, and divinity - have been preserved in a sense [1.p.143-147].

In examples of applied art, folklore was expressed primarily in the symbolic ornaments related to hornless animals. From ancient times the images of domestic animals — horses, camels, and dogs have had such a meaning. In the center of the composition of a piece of suzana sewn in Nurata in 1927-1932, the image of a blanket with geometric shapes of different colors on a horse is not found in other places [12. Ill 10]. In general, in applied arts, “horse” decoration was styled by drawing, sewing, weaving, carving, hammering, scratching, and coloring. The horse-shaped ornaments used in coppersmithing, pottery, carving, and embroidery were symbolic and expressed wisdom, perception, and sensitivity.

In household items, "sheep's tooth", "dog's tail", "dog's heel", "wolf's eye" ornaments depicted some parts of the body of these animals, and in some cases their whole appearance. Heart-shaped ornaments, a symbol of the camel's trail, meant wishing the owner bon voyage. “Calf’s eye” and other patterns were used in household items of nomadic tribes living in desert areas [10.p.25]. In particular, the wolf is sanctified as the protector and the totem of the tribe and the cattle. According to I. Bogolovskaya,

shepherds pinned wolf’s elbow to horse's saddle, claiming that it protects the whole herd from wolves and thieves, and believed that the "bowl" on his knee would protect them from bone and other diseases [4.p.15].

The deification of horned animals paved the way for the emergence of horned symbolic images in patterns. Among domestic animals, bulls, cows, rams, and goats are sanctified. A vivid example of this is the fact that in 1903-1904, in the carved patterns of the ink made of yellow copper by the Kokand carvers, the edges are separated on one side by a “ram” line [12. Ill 66]. The "double horn" ornament was made of two rows of repetitions of a symbolic image resembling a ram's horn at a certain distance. There are many examples of this. In particular, the “ram” ornament of the suzana was sewn by the sewers of Zarabog village of Sherabad district in the 1970s [12. Ill 143], the “ram” ornament of the Urgut suzana of the 1980s [12. Ill 125], the placement of two rows of large rhombic medallions on the Arabian carpet in Kashkadarya in the 70s of the XX century, and the use of a cross with a “ram's horn” pattern [12. Ill 34,83] between the sides inside a rhombus in the bag in Shakhrisabz, the use of the ancient small sculptural technique in the ram-horn riton which made of terracotta in 1982 by Samarkand potter S. Botirov are the vivid examples. In goldsmithing, a piece of symbolic pattern in the form of a wrap called "argali horn" which is sewn in pairs, and the styling of a goat's horn in the decoration of a "goat's horn" belongs to this category. In the corners of Karakalpak women's dresses were sewn square emblems with branches - the image of "segiz muyiz" (“eight horns”). The two swastika images on the right side of the

emblems are interpreted as dualistic symbols [2.p.14].

In folklore, birds were considered to have the power to bring good, prosperity and repel evil, as well as protection from evil forces. The "crow's claw" and "bird's tongue" ornaments in the works of applied art have the same essence. Women's and in some cases men's hats were decorated with bird feather style. People believed that the owl's feathers protect them from bad diseases. In some tribes, the same meaning is hidden in the tradition of wearing a dress with a pheasant's feather [4.p.15].

In the corner of the central rectangular square of the suzana, which was sewn in Shafirkan in the early XX century and kept in the Sitorai Mohi Khosa Museum, the legendary bird that spreading its wings to land on a flower was skillfully sealed. In the altar part of the Bukhara sheet of the middle of the XX century, a bird landing on a branch is biting a flower twig in its beak. This bird is a symbolic image of the legendary Semurg. The depiction of the "bird of happiness" in embroidery is associated with the composing of various stories dedicated to it. One of them says that when the padishah dies, the bird of happiness is thrown three times, and if it lands on someone's head three times, that person is declared the ruler of the country. This image of a bird, which brings happiness, has been transferred to embroidery as a symbol of the noblest dreams and intentions for carpenters. At the beginning of the last century, "cord-knife" ornaments were also used in Rishtan glazed ceramic plates. However, such a topic was rarely addressed [2.p.87-96].

The image of celestial beings is also found in the decoration of national fabrics. According

to B. Toreboev, in the images of ornithomorphic themes in the fabric are mainly birds and part of their bodies. The skullcaps of women from Margilan is a unique and rare copy decorated with embroidery with the image of a legendary bird [10.p.25]. The "peacock feather" pattern on the suzana sewn in 1958 in the village of Daniyarshoh, Kitab district, is based on local folklore [12. Ill 130]. "Tuvus" ornamental suzana was also a tradition in Shurchi district in the 1990s [12. Ill 125]. The blue or green bird, a symbol of happiness, the "nightingale copy" was also used on the skullcaps. Traditionally, local craftsmen have uniquely styled the body of the nightingale with brightly colored threads. The "nightingale's eye" [5.p.334] ornament is carved and engraved on copper vessels. In goldsmithing, the stitches in the four-layered threaded nightingale eye embroidery flower are made of rhombus or square shapes. The floral and nightingale motifs in the suzanas are compared to boys and girls in love. Sometimes it was so beautifully and harmoniously combined with the plant world that it was equated with a "paradise garden" [11.p.14].

The image of the symbolic pattern element of the divine "anqo" (legendary bird), which brings happiness and good luck, was used in pottery, painting, coppersmithing and carving. In some of the plates made by master potters, they created wonderful images of this divine bird [3.p.60]. In the works of masters Bobo Boyniyozov, Uzokboy Shermatov and others, brilliant examples have been created. The plate created by Tashkent potter M. Rakhimov in 1975 was a direct imitation of the Afrosiyob pottery tradition with three birds flying around the circle.

The internal factors of the style of the Bukhara-Samarkand artistic pottery centers

are mostly based on the traditions of "Afrosiyob" ceramics. In the early XX century, gijduvan masters placed a simplified image of a bird or its tail part in the middle of the plate. Ornaments such as "eagle tail", "white bird", "owl", "peacock flowers", "thousand feet", "pea" are among such compositions. Potters also worked on the appearance of some household utensils in the form of birds and poultries.

Placement of a bird as an ornament on the core of a yellow copper by Bukhara masters and placement of pair of birds on the top edge of K. Hazratkulov's three-legged copper dish [12. Ill 61-70], I.Kamilov's duck-shaped murgaba in the 1980s, U.Jurakulov's duck-shaped murgaba in 1950-70, and A.Mukhtorov's murgaba in 1975 were the logical continuation of this motif. Such household items can serve as a basis for our conclusion that the theme of folklore was very popular in applied arts.

Small plastic toys, made of clay in the 70s of the XX century, also formed a separate category. The theme of toys dating back to ancient coroplasty goes back to local folk legends and fairy tales [1.p.20]. In the village of Uba, Vobkent district, Bukhara region, toys and whistles made by H. Rahimova were made in the form of legendary creatures, various animals and birds. Ceramic toys in the form of a horse (sometimes a man on horseback), a ram, a lion cub, a chicken, a bird, a desert sparrow are distinguished by their processing technique and style. Sh.Obidova created a wonderful collection by collecting toy whistles that she made [12.p.10-49]. It depicts a bird, a duck, an ox, a camel, a goat, a horse, an elephant riding man in a fairy-tale form suitable for children. All toys are decorated

with brightly colored striped lines, occasional dots [7.p.14].

The images of small insects with different appearances and shapes in the ornaments of the applied art samples of the studied period are distinguished by their unique mystery and beauty [7.p.14]. Such fairy-tale creatures have often been used as artistic ornaments in woven fabrics designed for children. "Kirmak" (worm), "scorpion flower", "butterfly" (ghost butterflies), "dragonfly", "ladybug" have been used in a systematic way. A "gajdumak" (scorpion pattern) was placed on the edge of the comb bag sewn by the Nurata masters in 1902 [12. Ill 89]. Besides, decorative patterns such as "mouse footprint", "ant waist", "bee chain" were also common. In Shafirkon, a "scorpion" ornament was placed on the altar of the counterpane, which was sewn on a yellow adras in the style of a quilt. This image meant that there should be no people poisoning their lives.

Amphibian-ichthyomorphic themes, which represent the elements of water in applied art, were also addressed. Occasionally there was a wavy "fish trail" in the form of a triangular chain, reminiscent of a fish's spine on thick carpets. The ornaments of "fish-eye", "fish beak", "pink fish" (fish coin) were depicted in the form of small squares and were widely used in embroidery collars of women's clothing, carpet weaving and ceramics. Fish-shaped ornaments are also found in the exterior decoration of the Tashkent glazed bowl in the late XIX and early XX centuries. The image of two pairs of fish floating in a circle [3.p.127], the image of a fish in the center of a yellowish-red glazed ceramic bowl made by K. Hazratkulov in 1950 [12. Ill 71], the "pink fish" on the lid of a bucket embroidered with red copper - a pattern of

fish coins in the early XX century in Tashkent [12. Ill 62], decoration of the top of doppi(scullkap), sewn with silk threads by Fergana tailors, with legendary fish-like patterns [12. Ill 110], placement of a bird and a fish to one of the women's necklaces directly points to the fact that the foundation of the universe covers everything from groundwater elements to celestial beings.

The images of fish and frogs in folklore meant rain, fertility and having much water. In the examples of applied art of the tribes lived in the desert areas, the image of a frog is often interpreted in connection with divine beliefs. The appearance of this water creature was clearly expressed in the patterns [4.p.15]. According to L. I Rempel, these images have long been used in Central Asian art [9.p.37].

In the applied arts of the XX century, there are also stylized ornaments resembling reptiles and vertebrate creatures. Snake-shaped ornaments in household items - "snake trail" pattern have different appearances. In the embroidery of the XIX century, "morak" embroidered suzanas are unique, and they testify to the immense richness of the image power in the embroidery of this period [6.p.29-30]. In Kokand in 1915-1916, a "morpech" - snake pattern was placed along the sidewall of a circular tray made of yellow copper, which confirms the widespread use of this motif in the applied art of our country [12. Ill 52].

In applied art, stylized symbolic images of the sun, moon, and stars are seen in the ornaments associated with celestial bodies. An ancient flower - "starflower" pattern composition consisting of elements of plant motifs was widespread. Celestial (cosmogonic) motifs had a special place in the

embroidery of this period. The compositions "oy palak", "yulduz palak", "togora palak" were skillfully sewn. Proof of the above is the fact that in the center of the Bukhara bugjoma of the early XX century there were strips of "okkur" border on all four sides of the "moon" [12. Ill 21-25].

## CONCLUSION

The conclusion to be drawn from the above is that the role and importance of folklore themes in the applied decorative art of the XX century are incomparable. Their uniqueness is observed in the portrayal of the part as an expression of integrity. There are some differences in the ornaments of the applied art patterns of the population living in cities and nomadic and semi-sedentary lives in desert areas. It is directly related to the culture, mythology and folklore of the local population. Historically formed ornaments on geometric (cosmogonic), zoomorphic, anthropomorphic, and onitomorphic (related to poultry) entomomorphic (related to insects and small animals) themes support this conclusion. Their artistic ornaments include symbols representing the fauna, celestial beings and elements of groundwater that surround humanity. All this embodies the symbols of the three main bases of the universe - the sky(birds), the earth(animals), and the underground world (snake, fish, frog).

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