



Heraldic Of Uzbekistan: History And Modernity

Farhod Mannopov

Dean Of The Faculty Of Applied Arts And National Institute Design Arts And Design Named After Kamoliddin Bekhzod Tashkent, Uzbekistan

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ABSTRACT

The article presents the stages of the history of the formation of the development of heraldry in Uzbekistan. The importance of studying heraldry is revealed, the possibilities and advantages of this science are described. The author substantiates the science of studying heraldry in art education.

KEYWORDS

Heraldry, Flag, Coat Of Arms, Layout, Design, Composition, Color, Art Education.

INTRODUCTION

Uzbekistan, deeply rooted in the depths of centuries, possesses the richest cultural, moral and political traditions. Since the first days of independence, Uzbekistan has received new impulses for the development of social and artistic culture. The acquisition of independence has opened up for our society the opportunity to integrate into the world cultural process, mastering current trends and

directions of international creative practice. Oriental masters have always been famous for their special artistic talent, which was fully manifested in the decoration and decoration of stately palaces, mausoleums and other religious buildings. As a rule, the main motives of Uzbek art are ornament, pattern and calligraphy, which are the constituent elements of heraldry.

THE MAIN RESULTS AND FINDINGS

In ancient times, on our territory there were the dominions of various peoples, which for centuries have made a worthy contribution to political and legal thought, the creation of state formations. As in every state, they had their own heraldic basis, that is, symbols reflecting the aspirations of the nation. These symbols depicted certain signs: everything that exists, people, the animal world, closely intertwined with the way of life, spirit, tradition, history of peoples and nations. Previously, the history, spirit, traditions and culture of peoples did not receive a full-fledged reflection. State symbols did not express the true aspirations of nations and peoples, the foundations of their lives and customs.

Symbolic signs have been known in the East since time immemorial. With the emergence of private property, there was a need for personal identification marks. Later, the eastern iconic tradition combined with European experience and became an integral part of the science of heraldry. Modern heraldry has become a common human property, and its laws are respected in all countries of the world, regardless of who owns the coat of arms of a state, city or individual. But in any case, the first and main requirement of heraldry is to establish the origin of the owner of the coat of arms. Not the "finest hour", not some other events in the history of the owner of the coat of arms, but only his origin.

We all know that heraldry is a special historical discipline that forms part of emblem - a group of interrelated disciplines that study emblems. The roots of heraldry in Uzbekistan go back to the Middle Ages, when a special heraldic language was developed. The first reliably known symbol of the state located on the territory of present-day Uzbekistan is the flag of the Timurid Empire, which existed from the

end of the 14th to the beginning of the 16th centuries. Its founder, Amir Temur, according to the testimony of the Spanish envoy Rui de Clavijo, used in his personal seal the image of three circles arranged in the shape of a triangle. They were also minted on coins. Over time, this symbol passed to the flag of the empire. However, it is not completely clear on what background it was located - for example, "Temur's tamga" is sometimes depicted on a sky-blue or blue background, and sometimes on black. According to the most common version, the circles symbolized the three parts of the world known at that time (Asia, Europe and Africa), and it was understood that the owner of the flag was the master of the whole world. For others, the circles represent the basic elements - earth, water and sky. A similar symbol is present in Buddhist, as well as Chinese and Japanese cultures.

In the 16th century, new states appeared on the territory of Central Asia - the Bukhara Khanate (since 1756 - the emirate), the Khiva and Kokand Khanates. Their rulers did not forget about the establishment of their own flags. Since the state religion there was Islam, it is not surprising that the symbols inherent in the Islamic tradition were depicted on them. So, on the Bukhara flag, which was adopted in 1868, they applied a golden crescent and a star, as well as a shahadah in Arabic and the hand of Fatima (hamsu) - a sign of protection from harm. The color of the banner was green. The flags of Kokand and Khiva were simpler: they depicted only a crescent moon with a star on a green, white or black background.

In the 19th century, Central Asia became the object of rivalry between Great Britain and Russia. By the end of the 1880s, the territory of modern Uzbekistan was part of the Syrdarya, Samarkand and Fergana regions of the Turkestan general-governorship, as well as the Khiva and Bukhara khanates. Constitutions and

state symbols were adopted in both republics. In the Khorezm Republic, the coat of arms consisted of a shovel and a sickle superimposed on each other over the stalk of a dzhugara (an ancient grain crop) as a symbol of the union of peasants, workers and artisans. The coat of arms of the Bukhara Republic repeated the image of a green sheaf of Dzhugara on a red background with a sickle stuck in it crosswise. In the upper part there was a golden crescent with a golden five-pointed star. The sheaf was surrounded by the inscription: "Bukhara People's Soviet Republic". The Muslim symbol in the coat of arms said that in the regulation of property, family and personal legal relations of citizens, along with Soviet laws, Sharia norms are also used: a set of religious, ethical and legal precepts of Islam based on the Koran.

In 1890, a typical European-style coat of arms with a shield, crown and ribbon was developed and approved for Samarkand. After 20 years, the coat of arms is slightly modernized. Throughout the Soviet period, Samarkand will remain without a coat of arms. The government held special competitions in 1968-1969. and in 1975-1976, but to no avail - the coat of arms will not be adopted, although rather interesting options were submitted to the commission meeting at that time.

The coat of arms of New Margilan and Kokand was approved on October 22, 1908, along with other coats of arms of the Fergana region. The coat of arms exactly repeated the coat of arms of the Fergana region: "In the silver shield there is an azure belt, accompanied by three scarlet silk butterflies (2 and 1). The shield is decorated with a golden tower crown with three teeth and is surrounded by two golden vines connected by the Alexander ribbon."

On November 13, 1973, a session of the Fergana City Council of Working People's Deputies

approved the coat of arms of Fergana. Authors: G.V. Baranov and V.M. Ivashchenko. "The heraldic shield is bordered on 3 sides with a ribbon with a Fergana national ornament: open cotton bolls are decoratively intertwined on a blue field. In the central part, against the background of the State Flag of Uzbekistan, there are 2 symbols: in the upper part - a plane tree leaf, in the lower part - a silhouette of a chemical industrial enterprise. Above. a leaf of plane trees in gold letters the inscription in Uzbek "FARGONA." the ribbon of the original Fergana ornament reflects the cultural traditions of the city, the contribution of Fergana to the Uzbek national art. portly Fergana region ".

At the end of the 1920s. the Soviet emblem had already formed, in particular, the emblem of Uzbekistan, repeating the emblems of other Soviet republics, had its attributes in the form of a silver urak (local sickle) and a hammer folded crosswise in the golden rays of the sun, they were framed by a crown of wheat ears - to the right and from a cotton branch with flowers and open boxes - on the left. In the constitutions of the Uzbek SSR in 1939, 1953 and 1978, no fundamental changes were made to the coat of arms. The developers of the last coat of arms decided to abandon the image of predatory animals and birds, using materials from those traditions and folklore motives that are associated with the peaceful and legendary bird Simurg. In historical writings it is also called Humo, which means "a bird that brings happiness."

It should be noted that the artists managed to find a very expressive pose in the coat of arms: the highly raised wings of Humo, as it were, cover the mountains and hills, the flowering valleys and rivers of the republic. Another element - a crescent moon with a star - was first used in the state symbols of the Ottoman Empire in 1453 after the capture of

Constantinople by the Turks. The emblem of this city, which was renamed Istanbul and became the capital, was adopted by Turkish flags. About five centuries of Turkish rule have left their mark. The crescent moon with a star gradually established itself in many countries where Islam was the dominant religion. A wreath of wheat ears and cotton twigs with open cotton bolls is a demonstration of the main agricultural crops and wealth of Uzbekistan. The color scheme of the ribbon of the wreath and its bow exactly reproduces the color scheme of the flag of the republic.

After gaining independence, the people of Uzbekistan got the opportunity to create authentic symbols that reflect the features of historical development, national spirit and aspirations. After gaining sovereignty, accelerated work began to establish state symbols. In the preparation of drawings (sketches) of the state flag and coat of arms, a commission consisting of well-known in the republic artists, historians, art historians, masters of artistic images and graphics, cultural and art workers, as well as specialists in jurisprudence and a number of other industries worked. The images of the flag and coat of arms of the state were put forward for a nationwide discussion. A competition was announced for the best sketch of symbols of Uzbekistan's independence.

On November 18, 1991, at the VIII session of the Supreme Council of the republic, the Law "On the State Flag of the Republic of Uzbekistan" was adopted. The flag consists of blue, white and green colors, it denotes a historical connection with states that existed in the distant past. Their image on the State flag should be understood as a symbol of the antiquity of the history and culture of the Uzbek people, as their striving for perfection, happiness and devotion to bright ideals.

The symbolism of the State Flag of the Republic of Uzbekistan continues the best traditions inherent in the flags of the great powers that existed on the territory of our country, at the same time reflects the natural characteristics of the republic, the national and cultural identity of the people.

The sky blue color on the flag is a symbol of the blue sky and clear water. This color is revered in the East, it was once chosen for his flag by Amir Temur. White is a symbol of peace and purity. A young independent state must overcome various obstacles on its way. White color on the flag means a good wish that this path be clear and bright.

Red stripes are vital forces pulsating in every living being, a symbol of life itself. Green is the personification of nature. There is a growing environmental movement around the world, which is also symbolized by green.

The crescent moon corresponds to the centuries-old tradition of the people of Uzbekistan. The crescent moon and stars are a symbol of a cloudless sky and peace. Our flag has 12 stars. The number 12 is considered a sign of perfection.

Article 5 of the Constitution of Uzbekistan notes: The Republic of Uzbekistan has its own state symbols - a flag, coat of arms, anthem, approved by law. At the same time, the State Flag, which is considered a symbol of state sovereignty, is also considered as a national symbol.

The state flag of modern Uzbekistan serves as a symbol of the country's entry into the international community as an equal member. He flies in different parts of the world, on the buildings of diplomatic missions abroad, strengthening and increasing his authority in the world as an independent democratic state.

The national flag of Uzbekistan plays an important role in establishing the world's perception of it as an active participant in various international organizations. It is especially joyful to see the symbol of the Republic of Uzbekistan among the flags of the UN member states at the United Nations building on the East River in New York.

Our flag began to rise frequently at international exhibitions demonstrating the country's economic, cultural and social achievements abroad, as well as at sports competitions of various levels. Today the National Flag flies over the buildings of the Presidential Administration, Oliy Majlis, government, local government bodies. Servicemen, swearing allegiance to the Motherland, kneel before the State flag. The highest award for an athlete who won international competitions is to see how high the flag of his beloved Motherland is raised. The state flag is a sacred symbol of our Motherland. Protected by the law of the country. Careful and respectful attitude to the flag is an honorable duty of every citizen of Uzbekistan. For the people will always be proud, exalting their national symbols, their path will be bright, the future will be great.

On July 2, 1992, the State Emblem of Uzbekistan was approved by the Law of the Republic of Uzbekistan dated No. 616-XII "On the State Emblem of the Republic of Uzbekistan" (the Law was introduced by the Resolution of the Supreme Council). A group of heraldists and artists of the Academy of Arts of Uzbekistan under the leadership of Anvar Mamadzhonov are the authors of the state emblem of Uzbekistan.

The state emblem of the Republic of Uzbekistan is an image of a golden rising sun with rays over mountains, rivers and a valley, surrounded by a wreath consisting of wheat

ears on the right and cotton twigs with open cotton bolls on the left. Wreaths with wheat and cotton are intertwined with ribbons from the colors of the national flag of Uzbekistan. At the top of the coat of arms is the Muslim symbol Rub al Hizb, which is an eight-pointed blue star with a golden border, inside which is a white crescent and a five-pointed star. On the bow of the ribbon of the wreath, symbolizing the national flag of the republic, the inscription "O'ZBEKISTON" (originally the Cyrillic version "ЎЗБЕКИСТОН" was used).

The modern coat of arms of Samarkand (author - GI Ulko) was approved in July 1994. The basis of the coat of arms is a red shield - a symbol of the city's protection. In the center there is a snow leopard with wings, according to legend, who blessed the construction of the city. Below is a golden wavy line symbolizing the Zarafshan River, "carrying gold". In the upper part of the coat of arms there is a seven-pointed turquoise star - a sign of perfection, the unity of science, art, architecture, revered in the East.

The pictorial solution of the coat of arms of Samarkand is based on the unity of the art traditions of ancient Samarkand and the present. The coat of arms consists of a circle - a red combat shield, in the center - the main emblem of the legendary snow leopard with wings, in a blessing pose. In both antiquity and modern heraldry, wings represent inspiration. At the bottom of the coat of arms there is a golden wavy line - the Zeravshan River, on the banks of which the city of Samarkand grew up. At the top of the coat of arms is a seven-pointed turquoise star, an ancient oriental symbol of harmony. The star and its color mean the harmony of the Samarkand architectural monuments, in which the dominant color is turquoise. The wide line around the coat of arms is not a crest. She distinguishes the coat of arms from the environment like a frame in a

painting. But her floral ornament is deeply meaningful. The ornament moves freely in a circle, rhythmically fixing its position with leaves: "bottom - top", top - bottom, etc. In the figurative folk language, such a composition means a change of generations, where "bottom" is older, "top" is younger. It is no coincidence that all peoples of the world call this endless ornament "the eternal movement of life."

In search of a starting point, the artist Ulko again turns to the monumental painting of Afrasiab and Penjikent, and in one of his early projects he makes the central figure of the winged horse coat of arms borrowed from Afrasiab murals. The horse was located on a blue circle, at the bottom of the emblem there was an open golden gate of Samarkand - a sign of hospitality. At the top of the coat of arms, over the winged horse, a red five-pointed star shone - a symbol of the city's defense.

In search of an image that symbolizes not just antiquity, but the origin of Samarkand, Ulko turns to the legend told by the geographer Mukhamad al-Idrisi in his (not extant, but quoted in other sources) "History of Samarkand": "When the city of Samarkand was founded According to legend, a palyang leopard descended from the Zeravshan Mountains. He wandered around the walls, approved the building, and withdrew back into the mountains. Since then, the inhabitants of Samarkand have been called leopards. A leopard was depicted on their standards and coats of arms. "

Since no authentic antique images of leopards have been found in the region, Ulko decided to develop the main figure of the coat of arms in the style of images of other winged animals - horses and dogs in Afrasiab's paintings. He uses the experience of working out the image of a horse in previous projects and carefully

works on the silhouette and graphic drawing of a leopard, its muzzle, wings, and the position of its paws. Following the legend of Idrisi, Ulko gives the leopard a pose of blessing. He makes the obligatory heraldic shield round, abandoning the traditional European forms, relying on the reconstruction of the famous Mug shield - the only shield of the Sogdians of the 7th-8th centuries known to science. From the old coat of arms of the early twentieth century, he borrows only the wavy ribbon of Zeravshan, which he makes golden, as the name of the river suggests, translated from Persian as "gold bearing". As the third element of the heraldic composition, the artist Ulko chooses a turquoise seven-pointed star from the mausoleum of Khoja-Ahmad, the star of wisdom.

CONCLUSION

It should be noted that heraldic signs and official state symbols of Uzbekistan are considered the most important attributes of national symbols. The heraldry of Uzbekistan reflects the centuries-old history of the people, which in recent years has received a qualitatively new development in the field of state awards and heraldry. Currently, there is an increasing urgency and need for the study of the history of the heraldic discipline, and the use of heraldic symbols and state awards. In my opinion, it is necessary to give a new impetus to the popularization of heraldic science among students and the development of scientific research on heraldry. In this connection, there is an urgent need for further development of the heraldic sphere, taking into account the essence and content of the fundamental transformations carried out in all areas of society in our country.

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