



**Artistic aspects of Bukhara applied art of the XIX century
"On the example of Bukhara art ceramics"**

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Abstract: *This article provides information about the Bukhara National School of Ceramics and the development of this art in the Gijduvan region. In addition, the direction of the art of ceramics, its differences from other schools, the technique of work were discussed. The educational purposes of teaching applied arts are also stated.*

Keywords: *Bukhara schools of applied arts, art pottery, art pottery, painting*

Introduction

Central Asian art has a special place due to its versatility. It should be noted that philosophical symbols have a special place in the art of Central Asia, and each pattern has its own meaning. Artistic ceramics is one of the ancient forms of applied art of Uzbekistan, as well as one of the most limited forms of schools and traditions that have survived to the present day. Modern ceramics is developing on the basis of the tradition of schools, which were historically formed in the XIX century.

It is known that Uzbek ceramics is an important profession that has been widespread since ancient times and meets the needs of the population. Craft centers of each oasis have long been formed on the territory of Uzbekistan. These centers produced and sold ceramics for the needs of the people.

To date, it can be divided into three main schools of pottery in terms of artistic decoration style, plasticity and technological features; Fergana art pottery school, Bukhara-Samarkand art pottery

school, Khorezm art pottery school. Each school is defined by its own principles of development and creativity, leading center and masters, distinguishing it from other schools. They operate within their own laws. At the same time, it maintains the generality of the basic artistic principles.

The uniqueness of the Bukhara school of pottery is due to the technological factor. Lead glaze and yellowish green and brown paints play an important role in the sounding of the dishes. The internal factors of the style of Bukhara art ceramics centers are mostly based on the ceramic traditions of "Afrasiyob". In terms of the shape of the dishes, the school has developed a ten-year tradition from the 1990s. Bukhara pottery is dominated by floral ornaments. Handwritten patterns, on the other hand, are seldom found, and they manifest themselves in handwritten-abstract patterns. Images of animals and creatures are also rarely used in the decoration of pottery. They were mainly used in Gijduvan pottery. The process of using patterns is observed in various

group features of the Bukhara school of ceramics. While the masters of Gijduvan Shakhrisabz mainly work with patterns on a brush, the masters of Urgut and Denau often use drawing patterns.

Alisher and Abdulla Narzullaevs, representatives of the Gijduvan Center of the Bukhara School of Ceramics, are the sixth generation of potters and work in the pottery workshop inherited from their father Ibodulla Narzullaev. Representatives of this dynasty are able to preserve and develop the traditions of the Gijduvan pottery school and pass on the secrets of the craft to the heirs.

Along with plates made by potters, duobi bowls, mashadi bowls, jugs, embroidered trays, they have more than 60 traditional forms. According to the traditions of the Bukhara school of pottery, they put a lead-like secret on pottery. One of the peculiarities of Bukhara ceramics is the use of images of animals. The masters place a simplified image of a peacock or its tail in the middle of the bowl. Images such as "tail eagle", "murgi safid", "owl", "thousand feet" are among such compositions. At first glance, they look like a floral pattern. Gijduvan is an ancient tradition of pottery. The Narzullaev brothers mastered the local pottery. Features such as a sense of novelty, the ability to express emotions directly, a free attitude to traditional forms are clearly visible in their creations. In their work, the desire for originality is clearly reflected. Preserving the traditional direction of Gijduvan, they offer it an additional novelty. In this respect, the pottery created by Narzullaevs is both traditional and modern.

Bukhara school differs from other schools by the presence of centers for the production of ceramic whistles. In the mid-1980s and early 1990s, the traditions of Hamrobibi Rahimova are continued by the two masters of Ubalik - her sons, as well as her student Quboro Boboyeva. Tradition is fully

preserved in their work, but their personal skills are also noticeable. This uniqueness is reflected in the colors given to the toys, the perfection of the composite-plastic solution and the stability of the dimensions.

Uzbekistan is a place that has preserved the richest heritage of ceramics. With the acquisition of independence, representatives of non-traditional pottery became interested in the historical layers of local culture.

Usually, when a person listens to good music or watches unique works of art, he instinctively has some bright feelings in his heart. Traditional works of art have the same effect, taking you away from the worries of life, even for a moment. Therefore, in the face of the magnificent pottery, man immediately falls into another world. After all, all works of art have a charm that gives comfort and comfort to the heart. The Bukhara school of pottery will always be a nation that preserves the traditions of the ancestors and continues them with a modern spirit. It gives people endless artistic pleasure. Today, one of the urgent tasks in the process of restoration and development of the traditions of the Bukhara school of pottery is the in-depth study of their history, artistic and technological features of handicrafts of some centers and regions. To have a comprehensive knowledge to identify the disappearing crafts of folk masters. In this regard, both in the field of education and in conjunction with the next generation, it is appropriate to explain to them our national art.

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