

# ART OF TRADITIONAL JEWELRY OF BUKHARA CREATION OF ALISHER HAYDAROV

M. B. Azimova

Associate Professor Bukhara State University  
Faculty of Arts Department of Fine and Applied Arts  
m.b.azimova@buxdu.uz

## Abstract

This article is about the art of jewelry which was revived after the independence of Uzbekistan. It gave a chance to use precious metal materials. The creative masters are working mainly in 2 directions: local jewelry (revival of forgotten traditions) and creating jewelry in a traditional and modern style. "Uch Kozacha", "Oy Baldoq", "Yr Bidor", "Kashkarboldoq" and others were created from traditional jewelry - amulets, charms. Among the masters the Dadamuhamedov dynasty, G. Yoldosheva, R. Mukhametshin, M. Nozirkhanov, Sh. Nizomov, I. Olimov, G. Tosheva and others carried out a number of works on the study, development and discovery of new trends in jewelry traditions. Some lines of Bukhara, Khorezm, Surkhandarya and other jewelry schools are combined to create new modern jewelry. "Ayol" (1998), "Africa" (1999), "Fish" (1999) by A. Ulumbekova; The works of E. Gostev "Flight" (1998), creative examples of R. Mukhametshin ("Tree of Life", 1993; Bracelets: snake-shaped bracelet (Bactria, 3rd century BC); watch bracelet (20th century). "Toghirmog" i", 2001) were distinguished by the decoration, subtlety of image, and creation based on classic examples of folk art. Currently, in addition to master jewelers, several associations - "Fonon" and "Kumush" association, "Nur" state jewelry center, "Musavvir" and "Ustazada" also fill the domestic market with jewelry.

**Keywords:** gold, silver, copper, tin, leaf, bibishak, bilaguzuk, bozuband, bozgardon, boldok, buloqi, bo'yintumor, gajak, duotuzi, jevak, jig'a, zarkokil, zebigar.

## Introduction

One of the ancient centers of applied art of Uzbekistan is the Bukhara school. For many centuries, Bukhara artisans created and developed rich and diverse works of art. Bukhara, located at the crossroads of the Silk Road, served as a fashionable fashionista in all forms of art. Unique objects created by folk masters over the centuries met the aesthetic and spiritual needs of the people in connection with their life. By the 20 th century, events related to changing socio-economic conditions will lead to a reduction in the number of artisans. Objects of decorative and applied art have retained their centuries-old historical appearance, author's and professional skills in the work of several masters.

Folk arts and crafts as a result of the preservation and development of centuries-old mothers, Bukhara residents continue their work using this art, showing high respect for their ancestors. After our Motherland gained independence, the fate of traditional crafts changed dramatically, the development of folk and applied art acquired new significance, and entered a phase of free



development. Attention to folk masters has never increased. Carefully preserving the heritage, traditional national cadres, caring for artisans has become state policy. In particular, increasing the role of folk arts and crafts in the development of folk art culture, the President of the Republic of Uzbekistan of March 31, 1997 "On measures for state support for the further development of folk arts and crafts in order to revive centuries-old traditions and original types of making highly artistic products of folk art and providing state support to folk artisans" and the Republic of Uzbekistan.

As a result, in the production of handicraft and applied arts and crafts in order to restore and preserve culture, the restoration of Ananavism became a natural process, the socio-legal status of folk masters changed significantly. Decoration of folk arts and crafts is a type of folk arts and crafts of Uzbekistan, preserved and developed by craftsmen at all times. There is a saying among the people: "If there is only one female breed on earth, then the jeweler has no craft."

One of the ancient centers of this craft is the Bukhara school. Ancient examples of jewelry found by art historians in the Bukhara oasis date back to the 2 nd millennium BC.

By the 6th century BC, buttons on women's clothing and earrings found in Kuwanosor territory were made of gold and decorated with tormaline. By the Middle Ages and especially by the 19th century, jewelry art had increased to the level of palace crafts. At the end of this century, more than 400 craftsmen and jewelers worked in Bukhara. 20 of them are court artisans who made precious things and jewelry for court women and their families on the Arch, in the courtyard of Kushbegi Bolo-yuh Kushbegi Mirokov, Sadriddin bin Pochcho and others were popular "

Products made by Bukhara jewelers were sold exclusively by local residents and court women, as well as through the Great Silk Road. In the old center of the city of Bukhara Sharif, located at a trade intersection, there is a special indoor market, jewelry shops "Toki Zargaron," which indicates a high level of development of jewelry crafts here. From ancient times, Bukhara jewelers compared gold with the magic oil of the sun. In silver, they saw the charming color of the moon. At the beginning of the 20th century, jewelry art also faced a crisis. The hunters were expelled and many destroyed. The roots of his millennia, and jewelry also survived the crisis. But thanks to the independence of its ancient schools, mothers began to revive and develop.

Master jeweler Alisher Khaidarov is a master who restored and filled the former mothers of the Bukhara jewelry school with new content. Because he knew the history and alphabet of jewelry art well, he managed to adapt Ananavi in a modern way, causing him to soon become famous.

He learned about the craft from his grandfather, the skilled jeweler Abdunasir. Alisher, who graduated from university, devoted himself to jewelry.

The Faculty of Art Graphics of Bukhara State University defended its thesis by making jewelry. For more than thirty years, he has been in constant search. He is not limited to the successes achieved and works tirelessly on himself. The Bukhara State Museum Library, which has more than a thousand treasures of jewelry, carefully studied each exhibit, was inspired by it and created new works.



To demonstrate his creative composition, the master combines natural beauty and skill. The jewelry he made is divided into several groups. These are jewelry worn on the head, forehead, forehead, neck, neck, throat, hair, ears, neck, chest, waist, arms, fingers and legs. Master Alisher Khaidarov "takes care of the methods and mothers of his predecessors, and with vigilance and intelligence supports the modern spirit." Alisher Khaidarov has been working in this direction for many years and has achieved some success.

Only when a talented jeweler can create, create new, he will reach new frontiers. In the jewelry industry, every customer wants their order to be in a single copy. This places a lot of responsibility on the master. At the temperature of the stone, paint and enamel that are at the disposal of the master, they are created in harmony with each other and give them subtlety, beauty and greatness.

The spouses of Alisher Khaidarov Gulshod Gulomov Shahzod, Mirshad and Abdunasir continue to engage in their father's profession and work in a workshop. A separate room and jewelry tables are equipped for students. Alisher Khaidarov has been a member of the Hunarmand Association for almost a year, over the years he took part in more than 10 solo exhibitions and more than 20 international exhibitions, demonstrated his skills and was awarded with awards and diplomas.

In 2009, an unforgettable event happened in his life. Alisher Khaidarov, winner of the Republican stage of the Tashabbus 2009 competition in the nomination "Best Craftsman." The first President of the Republic was lucky to get a passenger car, a key to Matiz and a competition certificate from his hands.

The exhibition "Master, Jewelry" has been held over the past 10 years in Santa Fe (USA), France, Russia, India, Pakistan, Iran, In Kyrgyzstan, Namoish is regularly held at international exhibitions organized by UNISCO and KAKSA In the XVIII-XIX centuries, the jeweler revived the anyans and styles characteristic of Samarkand and Bukhara, the further development of Uzbek jewelry art.

The master's favorite manners: casting, wood carving, wire weaving, printing, stride, kandakori gilding, ink gum, carving, foil and others. He enriches silver and gold jewelry with colorful patterns of precious stones - pearls, dur, turquoise, emerald and various colors. More than 500 jewelry masters will wear more than 100 items.

The works of Zargar Alisher Khaidarov were purchased for museums in Japan, the USA, France, Berlin, the Museum of Applied Arts of Uzbekistan and many private collections. This testifies to the high skill of the master.

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