

# PLANT ORNAMENT IN POTTERY ART OF UZBEKISTAN

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## Abstract

This article examines the artistic features of the plant ornament of traditional ceramics of Uzbekistan. It also analyzes the historical development of traditional ceramics of Uzbekistan.

**Keywords:** Pattern, geometric, plant, zoomorphic, anthropomorphic. Tradition.

## Introduction

Ceramic art of Uzbekistan is a special and independent type of creativity, which has its own laws of development and stages of development. Modern traditional pottery art is developing on the basis of the traditions of historically established schools of the late 19th and early 20th centuries.

In terms of artistic design style and technological features, three main schools of pottery art are represented: Fergana School of Artistic Pottery (the main centers are Rishton, Gurumsaray); Bukhara-Samarkand school of artistic pottery (Samarkand, Urgut, Gijduvan); Khorezm art school of pottery (villages of Madir and Kattabog). Each school is defined by its development and creative principles, leading centers and masters, distinguishing features from other schools. They act within the framework of their laws and maintain the commonality of their basic artistic principles. The patterns used in pottery art were formed mainly in the 10th-11th centuries under the influence of Islam, which spread to Central Asia (8th century), showing the multifaceted artistic talent of folk craftsmen. Glaze and glazing technology, which arose and were formed in the process of interaction, gave a very rich result in the culture and art of Uzbekistan

This is evidenced by the presence in Central Asian glazed ceramics of the 9th-13th centuries. decorative motifs: geometric (geometric), epigraphic, plant (Islamic), zoomorphic, anthropomorphic and others.

The methodological processes that took place in the glazed ceramics of these periods determined the development of the system of ceramic patterns in subsequent centuries. It is known that the culture of Muslim countries is a language of artistic creativity,



based on strict adherence to traditions, observance of laws and rules, based on the goal of regular improvement of traditions. From this point of view, “the development of art pottery schools as a complex artistic system, and the process of assimilation of traditions is based on patterns associated with the change of various formations” Law as a system includes regional, local characteristics that enhance the experience of each pottery school, and is directly related to the ethnic composition of the population, location and principles of historicity. Rishton is the largest pottery center, embodying the traditions of the Fergana school. A set of motifs that define the local artistic features of the Rishtan Pottery Center - geometric (sculptural) and plant decorations, symbolic symbols, images of products, animal and anthropomorphic themes.

Geometric and plant forms are widely used in the design of borders of the Fergana school of pottery. Among them, one of the most common motifs is the “leaf” comb, an element of a plant pattern, a stylized image of a natural plant leaf. This pattern is a complementary and pleasant element of the composition and is repeated rhythmically or symmetrically (proportionally) in the design of the border. This floral pattern, inherited from the art of antiquity and the Middle Ages, has retained the meaning of wealth and prosperity, spring awakening and the symbol of Nowruz throughout all historical stages. One of the oldest patterns on the borders of Rishton objects is the chess pattern, the origin of which can be seen in art objects found in Chust and Shorabot. The “Chorbarg” motif, typical of all pottery schools in Uzbekistan, is considered an ancient decoration, and its analogues can be found in Khotan, Penjakent motifs, the fence of the Somonite mausoleum, Afrosiab and ancient objects of art of Khorezm. The “Garnet” image, widely used in the set of patterns of Rishton ceramics, is also a type of pattern used since ancient times, and is one of the main and widely used decorations of the Fergana pottery school of the second half 20th century.

The image of the pomegranate is a symbol of control and prosperity, and the image of its branches and flowers represents the idea of the eternal cycle of the seasons. This decoration is widely represented in the medieval objects of practical art of Movarunnakhri, and its genesis goes back to the images of ancient Sogdian vases and Afrosiabian terracotta figurines. One of the distinctive features of the artistic design principles of the Fergana school is the appearance in the late 19th and early 20th centuries of patterns akin to Russian industrial goods.



That is, the introduction of foreign elements into the patterned system of ceramic products - knives, weapons, samovar, etc. Through the complex interaction of local traditions and imported traditions, the principles of formation of the elements of the artistic design system of this school are revealed.

Unlike the Rishton center, the decoration system of the Gurumsaray center includes ancient features.

The internal factors of the style of the centers of the Bukhara-Samarkand pottery school are largely based on the traditions of “Afrosiab” ceramics.

Today, the Bukhara-Samarkand traditional pottery school is represented mainly by the centers of Gijduvon and Urgut. One of the patterns widely used in these centers is the circular “bafta” or “charbargi davra” pattern. According to some sources, these circles symbolize the stars, moon and sun.

Over the centuries, the aesthetic significance of these symbolic signs increased, and they took an independent place in the system of ornamental design. One of the defining features of the Bukhara-Samarkand school and its artistic design are symbolic patterns composed of elements of the bird and animal world. Especially in the Gijduvan pottery center, the following are widely used: “eagle tail”, “murgi safid” (white bird), “rich bird”, “peacock flower”, etc.

Among traditional Khorezm ceramic decorations, geometric figures and plant images occupy a large place. Khorezm patterns differ from the Fergana and Bukhara-Samarkand pottery schools by strict adherence to certain colors and a unique interpretation of geometric patterns. Traditional patterns characteristic of the pottery art of Uzbekistan - dividing the surface of surface objects into a border and a central part - were not widely used in Khorezm products.

The placement of the geometric arabesque “girikh” in the central part of the art objects is a characteristic feature of Khorezm ceramics. Girikh is a widespread motif in Central Asia and the Middle East; the period of its development corresponds to the 9th-12th centuries. Since ancient times, Khorezm ceramic art has been closely connected with the development of architecture. In the ceramics one can see patterns related to architectural decorations - girikh, as well as various “madohil” and “orange” of a complex type, which are based on images consisting of a set of medallion-quality patterns.

The artistic decorative system of ceramics of the 20th century develops on the basis of a set of patterns that developed in antiquity and the Middle Ages, and images of the product that were included in the decorative system of the late 19th and 20th centuries.

A set of patterns and artistic traditions that arose as a result of the long development of pottery art, firstly, aspects specific to this form of social consciousness and common in different historical periods, and secondly, the originality of local features of pottery art. people were passed down from generation to generation, and thirdly, aspects characteristic of a particular school and direction.

Among the numerous craft centers that emerged from distinct schools in the late 19th and early 20th centuries, pottery centers also underwent a number of changes during the 20th century.

During the twentieth century, changing political, social and economic conditions raised questions about the fate of traditional centers of applied art, problems of preserving the traditions of artistic production, as well as a number of changes in the environment of the complex. patterns.





At the end of the 20th - beginning of the 21st century, continuity in the complex of patterns was preserved in the decorative art of ceramics. The goal is to create favorable economic and social conditions for the development of folk art, including pottery, in the republic.

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