



The first stages of formation and historical development of the Uzbek pottery lexicon

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Abstract: the article examines the emergence, historical stages and development of pottery lexicon, which is considered the leading branch of applied art. the research done on it was analyzed. Also, the lexicon of people engaged in pottery and the things used in the process was considered.

Key words: pottery, clay, Dionysus, bowls, plates, jugs, plates, dates, khums, ovens.

Pottery is the most ancient and modern art of the East, which creates wonderful beauty from black clay. This black clay is a symbol of generosity, honesty, goodness. The soil is the highest form of beauty, the ground of art, which takes care of all the needs of people. All nations of the world are engaged in pottery. They differ from each other in their own ways. Uzbek pottery has a long history of great traditions, form, content, creative process and unique style. Although the ceramic products are simple, their appearance, accuracy of parts, preservation of proportions, artistic arrangement of patterns, unity and harmony of form and content have been making Uzbek potters known to the world. Pottery is a field of making clay bowls, bowls, plates, jugs, plates, dates, khums, ovens, objects, toys, etc., and it has a long history. People have known since very early times - at the beginning of the Neolithic period, that the special soil becomes stony when it is overheated, and various dishes can be made from it. First, they made clay dishes and cooked them on the bonfire.

Since the soil is everywhere in the world, pottery is widespread, and at first women were engaged in this craft. After the invention of the pottery wheel at the beginning of the



3rd millennium BC, men began to do pottery. Later, clay dishes were cooked in special ovens and steamers. In the Neolithic period, vessels were made with pointed bottoms and stuck in the ground. In the Eneolithic period, in the countries of the East and in ancient Greece, elegant pottery vessels developed, and ceramics began to be used in architecture.¹

As an example, we can take ceramics made in ancient Greece, to be more precise, in the period before our era. More than 200 images were found on the Francois vase, made in the Archaic period of Ancient Greece, or on the two parts of a small, wine-drinking vessel made by Exekius, with the image of a large eye. This is drawn so that the wine drinker does not touch his eyes. The legend “Dionysus in the boat” is depicted on the outer part of the image. In both of these ceramic products, it shows that the art of fine art and pottery are inextricably linked.

In the VIII-XXII centuries, pottery was well developed in Central Asia. This was proved by pottery found in Africa and other places of Central Asia. During those times, the culture of Central Asia developed rapidly. There was a new period of promotion. Many scholars, writers and thinkers, such as Abu Ali ibn Sina, Beruni, Firdawsi, and Rudakis, grew up. World famous architectural monuments were built. Ismail Somani mausoleum was built in Bukhara. Bukhara, Samarkand, Urganch, Maur, and Balkh fell under fire as a result of the Mongol invasion in the 8th century. As a result, the development of pottery art was damaged. Pottery has developed rapidly in Central Asia since the 14th century.

Amur Temur made a great contribution to the development of folk art. He brought craftsmen from occupied areas and opened stalls for them. He built famous beautiful and elegant buildings, palaces and palaces. After the death of Amur Temur, the khanate centered in the Timurid khanate weakened due to internal battles.² As a result, the khanates of Bukhara, Khiva, and Kokan appeared. As a result of such a separation of several feudal states in Central Asia, mutual communication weakened. That is why pottery has developed

¹ Ражабов Н. Ўзбек шевашунослиги. – Тошкент: Ўқитувчи, 1996.

² Решетов В., Шоабдурахмонов Ш. Ўзбек диалектологияси. – Тошкент: Ўрта ва олий мактаб, 1962.



differently in different places. By the 19th century, pottery countries began to be established. Due to the great need for water in Central Asia, there was a need for rapid production of ceramic vessels. Over the centuries, their shape and decoration became more refined. In addition to making a variety of pottery, masters began to decorate them with high taste.

In the 19th century, the production of low-priced porcelain and the large import of porcelain vessels from Russia somewhat reduced the production of ceramics in the territory of Central Asia. But the widespread use of cheap earthenware in architecture could not prevent the development of pottery.

In the 19th century, ceramics among the Tajik and Uzbek peoples developed widely in Central Asia, and pottery centers appeared in Gijdivon, Panjikent, Samarkand, Shahrisabz, Tashkent, and Rishton. They created unique styles of decorating their pottery by glazing. They are especially famous for the quality, beauty, elegant and impressive patterns of the produced ceramic products. In 1930, experimental ceramics workshops were opened in Tashkent and ceramics workshops in Samarkand. In 1932, an educational production workshop was established in Tashkent, where courses were organized for the preparation of masters of folk art, as well as potters (in 1943, an educational-production artistic combine was launched in Shahrisabz). Famous potters earnestly taught the secrets of pottery to young people. With these people from Rishtan were Ugog Shirmatov, Kholmat Yunusov, Muhammad Siddiq from Gijdivan, Usman Umarov, Turob Miralev from Tashkent, Rustam Egamberdiyev from Sharisab, Karim Hazratkulov and others.³

Many pottery workshops and artels were established. In the 1940s, the Artels “Namuna” in Gijdivan and “New Life” in Rishton were famous not only in our republic, but throughout the world. Pottery is one of the highly developed art crafts in Khiva in ancient

³ Сапаров М. Хоразм воҳаси туркий тилларнинг ўзаро муносабатлари. –Тошкент: Фан, 1998.



times. A turning point in the development of Khiva pottery corresponds to the Kushan period, when various, new forms of patterned pottery appeared.

During the Kanguy period, the development of Khorezm pottery reached a high level. The potter's wheel was completely mastered, and the main types of preparation and decoration were developed. Compared to Tupoqkala ceramic vessels, not vessels with patterns, but vessels decorated with red angob were considered luxurious and appreciated. During the period of Africans (IV-VII centuries), Khorezm pottery faced a crisis.⁴

There are many large vessels made of coarse clay mixed with baked white clay, sand, and gypsum. Gone is the make-up: blue-grey and bluish-yellow hues have replaced the pure red angob.

With the establishment of Islam in Central Asia, the rapid development of international trade, and the growth of cities, the importance of artistic crafts increased, and the glazed ceramics that appeared during this period became widespread. With the increase in demand for glazed pottery, craftsman-potters associations were formed.

In the 8th-10th centuries, the artistry of pottery art and the method of preparation improved, new types of ceramic vessels appeared, the methods of decorating them and the appearance of decoration changed. Decorative patterns that attract attention with their expressiveness came to the fore.⁵

The items made by the masters – bowls, plates, jugs, were distinguished by their diversity, very compact and elegant forms. Improvements in the manufacture of glazes were the main achievements of potters. The use of alkaline and lead types of enamels determined the set of green, brown, white, yellow and red paints. The masters achieve amazingly impressive interest through two- and one-color sipo patterns. Together with the patterns, elegant carved ornaments drawn on the angob were also used. Various central, border, four-

⁴ Ўрозов Э. Жанубий Қорақалпоғистондаги ўзбек шевалари. – Тошкент: Фан. 1978.

⁵ Шералиев Э. Шевалардаги умумтуркий сўзлар // Ўзбек тили ва адабиёти, 1990. №2.



part, two-part circular shapes and their combinations were used to decorate bowls and plates.

The masters who used colorful motifs – plants, animals, heavenly bodies, geometrical, inscriptional motifs created their own language of artistic expression subordinated to the purposes of ornamentation. This artistic method with its main features is common to the types of applied arts of the Middle and Near East. However, Khorezm pottery can be easily distinguished by its local identity.

At the beginning of the 13th century, the destructive attacks of the Mongols caused great damage to the development of the economy and art of the countries of the Central Asian region. Crafts, including pottery, also suffered a crisis in Khorezm.

However, due to the demand for pottery, pottery recovered earlier than other crafts. By the 14th century, local artistic pottery entered the period of growth. The shape, size, and size of the ceramic vessels are varied, and the decoration is rich.

Due to the introduction of firing in pottery, blue and gray ceramics began to be made, casting them in molds made it possible to quickly create embossed products. The harmony of mysterious ceramics has also changed – warm colors have been replaced by cold blue-black and bluish-turquoise colors. The patterns featured stylized plant fragments, incised spots, oranges in the form of stylized fish, and hakozy.

Khorezm ceramics found in Khona Urganch, Mizdakhkon, and Khiva are especially impressive with large bowls and jugs with open mouths. Their inner surface is filled with bird figures on a large orange or small striped pattern. The combination of colors is created thanks to black, green, dark blue, blue and diffused turquoise – blue colors. In the 14th century, Khorezm pottery had an effective influence on the development of Volgaboyi and North Caucasian pottery within the Golden Horde.

In the 15th and 16th centuries, ceramics with blue decoration were spread in Khorezm in imitation of many Chinese porcelain items brought from China to Central Asia.



In the 16th and 17th centuries, Khorezm pottery, like other types of applied art, experienced a certain crisis: skill in form and decoration declined. However, many traditional features have been preserved in the work of the masters: they made patterned items painted on white and single-colored dishes covered with turquoise glaze.

The rise of architectural tiling in the second half of the 19th century was also reflected in Khiva pottery. In the 30s and 40s of the 19th century, one of the Russian tourists wrote: "In Khiva, they make large and very good vessels, they are more mature than ours and can glaze it in different colors."

The potters did not limit themselves to the production of items, but prepared entire wedding sets consisting of hundreds of plates, bowls and bowls.

Deep and wide bowls, with steep sides and a high base, are the most popular dishes. The body is made in different sizes and proportions due to its attractive shape and ease of use. These are: Koshin Bodia, Ullu Bodia, Mashadi Bodia, Chanak Bodia. A special wedding plate or royal plate is also prepared for special occasions. Central, four-part, two-part, and complex sculpture decorations cover the entire surface of the bodhi. In these items, elegant plant flowers are combined with healthy muted colors.

In the late 19th and early 20th centuries, despite the difficult living conditions and cultural crisis, folk masters were able to preserve the traditions of their art. Master Ollaqora, master Yusuf potter, master Vois, Iskandar Qalandarov and other famous masters worked in the field of pottery. In this period, the colors of the decorative pottery are somewhat darker, green colors occupy the main place, and white and blue colors are used only in some pieces. In addition to conditional plant themes, there is also a desire for precision in the imagery characteristic of the art of this period. Images of dutor, tuncha, gizjak, rubob, rifle with a free wave can be found in the embodiment of ceramic products.



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