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TOSHKENT NAQQOSHLIK KECHA VA BUGUN

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Annotatsiya. Mazkur maqolada Toshkent naqqoshligining tarixiy rivojlanish bosqichlari hamda uning bugungi kundagi holati tahlil etiladi. An’anaviy naqqoshlik san’atining shakllanishi, uning badiiy va ramziy xususiyatlari, ranglar uyg‘unligi va bezak tizimlari ilmiy asosda yoritib berilgan. Shuningdek, zamonaviy davrda ushbu san’at turining saqlanishi va rivojlanish jarayonlari ko‘rib chiqiladi. Maqolada taniqli naqqosh Hikmatulla Fayziyevning ijodiy faoliyati, uning Toshkent naqqoshlik maktabiga qo‘shgan hissasi va o‘ziga xos uslubi alohida tahlil qilinadi. Tadqiqot natijalari asosida milliy bezak san’atining bugungi kundagi ahamiyati va istiqbollari yuzasidan xulosalar beriladi.

Kalit so’zlar: Toshkent naqoshlik, an’anaviy san’at bezagi,naqqoshlik maktabi,interyer bezagi, ustoz-shogirg an’anasi, zamonaviy naqqoshlik, ranglar uyg’unligi, Hikmatulla Fayzullayev, Toyir To’xtaxo’jayev, M.Murodov,xalq ustasi, naqqosh.

Ko`p asrlar mobaynida naqqoshlik san`atining badiiy an`analari vujudga keldi. Xalq-amaliy bezak san`atining bir turi sifatida naqqoshlik qadimdan o`zbek madaniyatining muhim bo`lagi hisoblanadi. Bir so`z bilan aytganda, barcha amaliy san`at turlarida bezak sifatida naqsh yoki naqsh elementi ishlatiladi, shuning uchun naqqoshlik san`ati boshqa amaliy bezak san`ati turlariga poydevor vazifasini bajaradi. Naqshlarda san`atning boshqa hamma turlaridan farqli ravishda avlodlarning chambarchas bog’liqligini, ya`ni ustaz shogird an`analarining davomiyligini ko`rish mumkin. Naqqoshlik an`analari san`atning ana shu turini o`rganish metodlari sifatida ham bobodan otaga, otadan bolaga o`tib kelgan. Ana shu doimiylik tufayli naqqoshlik san`ati hozirgacha saqlanib kelmoqda. Naqshning eng yaxshi namunalari boy ijodiy kompozitsiya orqali birlashtirilgan shakllarning maqsadga muvofiqligi va go`zalligi bilan farqlanadi. Xalq ustalarining falsafiy dunyo qarashlari, atrof muhit go`zalligini anglash darajasidagi qarashlarining tafovuti aks etadi. Naqshdagi chizgilar o`yini, mazmunmohiyati musiqadagi ohang singari, qo`shiq va ertak kabi «halq hayotiy tajribasining katta umumlashmasidan» iborat bo`ladi. Badiiy naqqoshlik ranglarning

uyg'unligida va o`ziga xos fantaziyalarda go`zallik yaratish san`atidir. Naqqosh usta o`z ishida rangning tabiiy jilosidan, bejirim shakldan, tabiatda mavjud bizni o`rab turgan go`zallikdan, ya`ni gul va o`simliklardan mohirlik bilan foydalanib yorqin ifodalikka erishadi.[1]

Toshkent naqshlari o‘zining nafisligi, ranglarning birbiriga asta-sekin o‘tishi, aniq bir koloritga qat’iy rioya qilishi, geometrik va o‘simliksimon naqshlarning ko‘p ishlatilishi bilan ajralib turadi. Naqshlar ko‘pincha yashil gammada ishlanadi. O‘simliksimon naqshlardan oygul, paxta, bofta, uch barg, shukufta, bargli gul va boshqa elementlar aniq stillashtirilgan. Murakkab geometrik naqshlar ishlanadi. Naqqosh ustalardan Jalil Hakimov, Toyir To‘xtaxo‘jayev, Olimjon Qosimjonov, Yoqubjon Raupov, Anvar Ilhomov, Komil Karimov va boshqalar Toshkent naqqoshlik maktabining asoschilaridirlar.

O`zbekistonning an`nanaviy me`morchiligida naqqoshlik asosan intererni bezashda: devorlarni, shiftlarni, jimjimador ravoqlarni, saroy ustunlarini, masjidlar, ayvonlar, shaxsiy xonadonlarni, mehmonxonalarni, yog’ochdan yasalgan turli sovg’abob buyumlarni bezashda qo`llangan. Nozik o`simliksimon-geometrik naqshdagi o`zaro uyg’unlashib ketgan novdalar, shoxlar va hashamatli tasvirlangan gullarning ritmik harakati, o`zbek ustalarining ishlaridagi islimiy va girix naqshlarining klassik motivlari shiftlarga moslangan. Naqsh ko`proq Interyerlarni va yopiq ayvon, peshayvonlarni bezashga xizmat qiladi. Naqshlardan me`morchilikda, uy jihozlari, sovg’alar, mayda yog’och o`yinchoqlar, musiqa asboblari va turmushda kerakli buyumlarni badiiy bezashda foydalaniladi. [2]

Toshkent naqqoshligining kechagi holatini tahlil qilganda, unda nafaqat bezak san’ati, balki chuqur ma’naviy va falsafiy mazmun mujassam ekanligini ko‘rish mumkin. O‘tmish ustalari yaratgan naqshlar oddiy estetik ko‘rinishdan ancha yuqori bo‘lib, ular orqali inson va tabiat o‘rtasidagi uyg‘unlik, hayotning davomiyligi va ilohiy go‘zallik ifodalangan.

Ayniqsa, eski masjid va uy-joy interyerlaridagi naqqoshlik namunalariga e’tibor qaratilganda, har bir element puxta o‘ylangan kompozitsiya asosida yaratilganini sezish mumkin. Bu esa o‘sha davr ustalarining nafaqat hunarmand, balki chuqur tafakkurga ega ijodkor bo‘lganidan dalolat beradi.

Shuningdek, Toshkent naqqoshligining o‘ziga xosligi uning rang tanlash madaniyatida ham yaqqol namoyon bo‘ladi. Mening kuzatishlarimga ko‘ra, o‘tmish naqqoshlar ranglarni juda nozik did bilan uyg‘unlashtirgan, ortiqcha keskinlikdan qochgan va inson ruhiyatiga ijobiy ta’sir ko‘rsatadigan muhit yaratishga intilgan.

Yana bir muhim jihat shundaki, kechagi naqqoshlikda an’anaviylik qat’iy saqlangan.

Naqshlar avloddan-avlodga o‘tib, deyarli o‘zgarmagan holda davom ettirilgan. Bu esa milliy san’atning barqarorligi va mustahkamligini ta’minlagan.

Toshkent hududida naqqoshlik san’atining shakllanishi uzoq tarixiy davrlarga borib taqaladi. Shaharning Buyuk ipak yo‘li bo‘yida joylashgani bu yerda turli madaniyatlarning o‘zaro ta’sirini kuchaytirgan. Natijada Toshkent naqqoshligi Sharq an’analari bilan boyigan, o‘ziga xos uslub shakllangan.

Xususan, XIX asr oxiri va XX asr boshlarida Toshkentda qurilgan masjidlar, madrasalar va turar-joy binolarining ichki bezaklarida naqqoshlik keng qo‘llanilgan. Bu davr naqqoshligi quyidagi jihatlari bilan ajralib turadi:

•Rang uyg‘unligi – asosan sokin, ko‘zni charchatmaydigan ranglar ishlatilgan. Ko‘k, havorang, yashil, oq va oltin ranglar ustunlik qiladi.

•Naqsh turlari – islimiy (o‘simliksimon) va girih (geometrik) naqshlarning uyg‘un qo‘llanilishi kuzatiladi.

•Kompozitsiya – markaziy va simmetrik tuzilish asosida qurilgan, ritmik takrorlanish mavjud.

•Ramziy ma’no – naqshlar orqali tabiat, hayot davomiyligi, poklik va ilohiylik g‘oyalari ifodalangan.

Masjid interyerlarida ishlatilgan naqshlar ko‘pincha murakkab geometrik tuzilishga ega bo‘lib, ular cheksizlik va tartib ramzi sifatida talqin qilinadi.[3]

Bugungi kunda Toshkent naqqoshligi an’anaviy asoslarni saqlab qolgan holda yangi bosqichga ko‘tarilmoqda. Zamonaviy davrda ushbu san’at turi nafaqat tarixiy meros sifatida, balki amaliy va estetik jihatdan dolzarb yo‘nalish sifatida ham rivojlanib bormoqda.

Hozirgi naqqoshlik jarayonlarini kuzatar ekanman, unda ikki muhim yo‘nalish yaqqol ko‘zga tashlanadi: bir tomondan, ustalar tomonidan tarixiy naqshlarning aniq qayta tiklanishi, ikkinchi tomondan esa, an’anaviy elementlar asosida yangi badiiy yechimlarning yaratilishi. Aynan shu uyg‘unlik Toshkent naqqoshligining bugungi o‘ziga xos qiyofasini belgilab bermoqda.

Zamonaviy interyerlarda milliy naqshlardan foydalanish kengayib borayotgani ham e’tiborga loyiq. Bu holat, mening nazarimda, milliy san’atning kundalik hayot bilan integratsiyalashayotganini ko‘rsatadi. Shu bilan birga, ayrim hollarda naqshlarning soddalashtirilishi yoki faqat dekorativ element sifatida qo‘llanishi ularning asl mazmuniy qatlamini biroz susaytirishi mumkin.

Yana bir muhim jihat shundaki, bugungi naqqoshlikda texnologik imkoniyatlar kengaygan. Yangi materiallar va uslublarning qo‘llanilishi ustalarga yanada erkin ijod qilish imkonini bermoqda. Biroq, mening fikrimcha, bu jarayonda an’anaviy maktab

qoidalarini saqlash muhim ahamiyatga ega. Aks holda, milliylik unsurlari asta-sekin yo‘qolib borishi mumkin.

Mustaqillik yillarida milliy qadriyatlarga e’tiborning ortishi natijasida naqqoshlik san’ati yana rivojlanish bosqichiga chiqdi. Bugungi kunda Toshkentda naqqoshlik quyidagi yo‘nalishlarda rivojlanmoqda:

1. Ta’mirlash ishlari

Tarixiy masjid va madrasalardagi naqshlar ilmiy asosda qayta tiklanmoqda. Bu jarayonda an’anaviy texnika va materiallardan foydalanishga alohida e’tibor qaratilmoqda.

2. Zamonaviy interyer dizayni

Bugungi kunda milliy naqshlar zamonaviy uylar, mehmonxonalar, restoranlar va jamoat binolarida keng qo‘llanilmoqda. Bu esa milliylikni kundalik hayotga olib kiradi.

3. Ta’lim va ilmiy tadqiqotlar

Oliy o‘quv yurtlarida naqqoshlik san’ati o‘qitilib, ilmiy izlanishlar olib borilmoqda. Bu esa san’atning nazariy asoslarini mustahkamlashga xizmat qiladi.

4. Yangi ijodiy izlanishlar

Zamonaviy ustalar an’anaviy naqshlarni saqlagan holda yangi kompozitsiyalar yaratmoqda. Ranglar yanada boyib, naqshlar murakkablashmoqda.

Toshkent naqqoshligining bugungi rivojida eng muhim jihatlardan biri – an’ana va zamonaviylikning uyg‘unlashuvidir. Qadimiy naqsh elementlari zamonaviy texnologiyalar bilan boyitilib, yangi badiiy yechimlar yaratilmoqda. Masalan: Kompyuter grafikasi yordamida naqshlar loyihalanmoqda, yangi materiallar (akril bo‘yoqlar, laklar) qo‘llanilmoqda, naqshlar dizaynning turli yo‘nalishlariga moslashtirilmoqda. Bu esa naqqoshlik san’atining zamon bilan hamnafas rivojlanayotganini ko‘rsatadi.

Toshkent naqqoshligining badiiy xususiyatlari quyidagi badiiy belgilar bilan ajralib turadi:

•Ranglarning mayin va uyg‘unligi
•Naqshlarning muvozanatli kompozitsiyasi
•Islimiy elementlarning ustunligi
•Geometrik aniqlik va tartib
•Nafislik va ixchamlik

Bu xususiyatlar Toshkent naqqoshligini boshqa hududlardan ajratib turadi va uning o‘ziga xos maktab sifatida shakllanganini ko‘rsatadi. Toshkent naqqoshligi o‘zining boy tarixiy ildizlari va zamonaviy rivoji bilan o‘zbek milliy amaliy san’atida muhim o‘rin tutadi. Uning kechagi an’analari bugungi kunda yangi talqinlar bilan boyitilib,

san’atning yangi bosqichga ko‘tarilishiga xizmat qilmoqda.

Mazkur san’at turini asrab-avaylash, ilmiy o‘rganish va yosh avlodga yetkazish dolzarb vazifalardan biridir. Chunki naqqoshlik nafaqat bezak san’ati, balki milliy madaniyat va ma’naviyatning muhim tarkibiy qismi hisoblanadi. Toshkent zodagonlarining uylarida gips va yog'ochga dekorativ rasmlar mexmonxona devorlari, shiftlarini bezash uchun keng qo'llanilgan.[4]

Toshkent naqqoshligi interyer bezak san’atining muhim tarkibiy qismi bo‘lib, u asosan XIX–XX asr me’moriy obidalarida keng qo‘llanilgan. San’atshunos olimlarning ta’kidlashicha, Toshkent naqqoshlik maktabi Farg‘ona va Buxoro maktablariga nisbatan ranglarning mayinligi, kompozitsiyaning soddaligi hamda naqsh elementlarining erkin joylashuvi bilan ajralib turadi. Bu haqda Pulat Zohidov hamda G‘ani Muradov asarlarida ma’lumotlar uchraydi.

Toshkent interyerlarida naqqoshlik ko‘proq shift va devor bezaklarida ishlatilgan. An’anaviy turar joylarda ayvon shifti, vassa va to‘sin yuzalari o‘simliksimon islimiy naqshlar bilan bezatilgan. Masjid interyerlarida esa mehrob atrofi, ustun bosh qismlari, tokcha va muqarnas elementlariga naqsh ishlangan. Naqshlarda ko‘pincha “bodom”, “oygul”, “shukufta”, “islimiy novda” kabi elementlar uchraydi.

Toshkent naqqoshligida ranglar tizimi ham alohida ahamiyatga ega. Olimlarning yozishicha, Toshkent uslubida ko‘k, havorang, yashil va oq ranglar asosiy o‘rin egallaydi. Ayrim hollarda qizil va zarhal ranglar bezakni boyitish uchun ishlatilgan. Ranglarning bunday uyg‘unligi interyerda yorug‘ va sokin muhit hosil qilgan. Ayniqsa, mahalla masjidlarida ranglar diniy-falsafiy ma’nolar bilan bog‘langan.

Naqqoshlik interyerning me’moriy tuzilishi bilan chambarchas bog‘liq holda yaratilgan. Naqshlar shunchaki bezak emas, balki bino hajmini vizual boyituvchi vosita sifatida xizmat qilgan. Shift markazidagi kompozitsiyalar xonaga kenglik hissini bersa, devor naqshlari interyer ritmini shakllantirgan. Shu sababli Toshkent naqqoshligi me’morchilik va amaliy san’atning uyg‘unlashgan namunasi sifatida baholanadi.

XX asr boshlarida Toshkentdagi masjid va hovli uylarida faoliyat yuritgan xalq ustalari milliy naqqoshlik an’analarini davom ettirganlar. Zamonaviy davrda esa Hikmatulla Fayziyev kabi ustozlar Toshkent naqqoshligi usullarini saqlash va interyer dizayniga moslashtirishga hissa qo‘shgan. Ularning ishlarida an’anaviy naqsh kompozitsiyalari zamonaviy interyer bilan uyg‘unlashtiriladi.[5]

Zamonaviy Toshkent naqoshlik rivojida alohida o’rin tutgan ustalardan biri Hikmatulla Fayzullayev hisoblanadi. Uning ijodiy faoliyati an’anaviy naqqoshlik maktabi asoslarini saqlagan holda, zamonaviy badiiy yechimlar bilan boyitilgani bilan ahamiyatlidir. Hikmatulla Fayzullayev 1957 – yilda Toshkent shahrida dunyoga kelgan. Hikmatulla Fayzullayev yoshligidan iste’todli bo’lgan. Hikmatulla Fayzullayev Jalil Hakimovdan naqsh sirlarini o’rgana boshladi. Hikmatulla Fayzullayev o’z ustoziga o’xshash uchun Toshkentdagi P.P.Benkov nomli rassomlik bilim yurtiga o’qishga kirdi.Ustozlari maslahati bilan 1976-yilda bilim yurtida o’qishni tamomlab, A.N.Ostrovskiy nomidagi rassomlik Toshkent teatr va rassomlik institutiga o’qishga kirdi.Shu bilan birga naqqoshlik alohida an’ana sifatida shakllanib kelayotgan ustoz-shogirdlik an’anasini davom ettirib, yosh ijodkorlar orasida bir qancha shogirdlar yetishtirdi. Hozirgi kunda usta Hikmatulla Fayzullayev ajdodlardan meros bo’lib kelayotgan qadimiy naqshlarini qayta tishlashda, ularga qayta jon bahshida etishda ham bor qobilyatlarini ishga solib, hozirgi kunga qadar faol ishtirok etib kelmoqda. Bu esa ustaning qadimiy yodgorliklarni yanada chuqur o’rganishga yordam beradi.



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2000-yillarga kelib ustaning hamkasblari Hasan va Baxtiyor Isoqjonov va shogirdlariga Toshkentdagi A.Navoiy nomidagi adabiyot muzeyini badiiy bezash yuklatiladi. 2008-2009 yillarda Buxorodagi Imom al-Buxoriy majmuasi ayvonilarini shogrdlari bilan an’anaviy ushlubda pardozlab berdilar. 2017-yilda Xalq ustasi, akademik M.Murodov, naqqosh H.Isoqjonovlar bilan hamkorlikda O’zbekiston Respublikasi birinchi Prezidenti I.A.Karimovning Samarqandagi maqbarasi barcha bezaklari, M.Murodov bilan hamkorlikda Jizzax shahridagi Prezident rezidensiyasi interyer bezaklarini turli uslublarda bezadilar. 2018-2019 yillarda Xalq ustasi M.Murodov bilan hamkorlikda Toshkentdagi Ko’ksaroy president rezedensiyasi ham ustaning nafis san’ati bilan ziynatlandi..2019-2020 yillarda Respublika ixtisoslashtirilgan san’at maktabi-internati asosiy binosining kirish qismi foyesi, Toshkent Prezident mejmonxonasi 12 ta xonasida turli naqsh uslublarida ijod qildilar.





Usta faoliyati davomida naqqoshlik san’atining turli viloyat maktablari uslublarini o’zlashtirish barobarisa sohada yetuklikka erishdi. Ustaning naqshlariga e’tibor berib kuzatsak, undagi naqshlar elementlarga boyligi, aniq, ravonligi, yorqin rangli koloritda bo’lishi bilan boshqa ustalarnig ishlaridan farq qiladi. Hozirgi kunda Hikmatullar Fayzullayev nafaqada bo’lsalar ham shogirdlari kamoli yo’lida tengma teng faoliyat olib bormoqdalar.[6]

Xulosa qilib aytganda, Toshkent naqqoshligi o‘zining boy tarixiy ildizlari va chuqur badiiy an’analari bilan o‘zbek amaliy san’atida muhim o‘rin egallaydi. Uning “kecha” bosqichida shakllangan estetik qarashlar, rang uyg‘unligi va kompozitsion yechimlari bugungi kunda ham o‘z ahamiyatini yo‘qotmagan. Aksincha, mazkur an’analar zamonaviy davrda yangi talqinlar bilan boyitilib, naqqoshlik san’atining uzluksiz rivojlanishini ta’minlab kelmoqda. Bugungi Toshkent naqqoshligi an’ana va innovatsiyaning uyg‘unlashuvi asosida shakllanib, nafaqat tarixiy merosni saqlash, balki uni zamonaviy hayot bilan integratsiyalashuvini ham ta’minlamoqda. Shu jihatdan qaraganda, naqqoshlik san’ati milliy madaniyatning muhim tarkibiy qismi sifatida o‘zining dolzarbligini saqlab qolmoqda. Zamonaviy naqqoshlik taraqqiyotida ustoz san’atkorlarning o‘rni alohida e’tiborga loyiq. Xususan, Hikmatulla Fayziyev o‘z ijodiy faoliyati orqali Toshkent naqqoshligi an’analarini davom ettirib, ularni yangi badiiy yondashuvlar bilan boyitgan ijodkor sifatida ajralib turadi. Uning ishlari milliy

naqshlarning nafisligini saqlagan holda zamonaviy estetik talablar bilan uyg‘unlashgani bilan ahamiyatlidir.

Shunday qilib, Toshkent naqqoshligining kechagi merosi va bugungi rivoji o‘zaro uzviy bog‘liq bo‘lib, bu jarayonda ustozlar ijodi, xususan Hikmatulla Fayziyevning hissasi muhim o‘rin tutadi. Kelajakda ushbu san’at turini yanada rivojlantirish uchun an’analarni chuqur o‘rganish va zamonaviy ijodiy izlanishlar bilan uyg‘unlashtirish zarur.

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TASHKENT ORNAMENTAL ART: PAST AND PRESENT

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Annotation

This article analyzes the historical stages of development of Tashkent ornamental painting (naqqoshlik) and its current state. The formation of traditional ornamental art, its artistic and symbolic features, color harmony, and decorative systems are scientifically examined. In addition, the processes of preservation and development of this art form in the modern era are discussed. The article particularly analyzes the creative activity of the famous ornamental artist Hikmatulla Fayziyev, his contribution to the Tashkent school of ornamental art, and his unique artistic style. Based on the research results, conclusions are drawn regarding the present significance and future prospects of national decorative art.

Keywords: Tashkent ornamental art, traditional decorative art, ornamental art school, interior decoration, master-apprentice tradition, modern ornamental art, color harmony, Hikmatulla Fayzullayev, Toyir To‘xtaxo‘jayev, M. Murodov, folk master, ornamental artist.

For many centuries, the artistic traditions of ornamental art have been formed and developed. As one of the branches of folk decorative-applied art, ornamental painting has long been considered an important part of Uzbek culture. In other words, ornamental patterns or their elements are used as decoration in all forms of applied art; therefore, ornamental art serves as the foundation for other decorative-applied arts. Unlike other forms of art, ornamentation clearly demonstrates the continuity between generations, especially the persistence of the master-apprentice tradition. The traditions of ornamental art have been passed down from grandfather to father and from father to son as methods of learning this artistic craft. Thanks to this continuity, ornamental art has survived to the present day. The finest examples of ornamentation are distinguished by the beauty and appropriateness of forms united through rich creative compositions. They reflect the philosophical worldview of folk masters and their perception of the beauty of the surrounding environment. The play of lines and the essence of ornamentation resemble musical melodies, songs, and fairy tales, representing “a great generalization of the people’s life experience.” Artistic ornamentation is the art of

creating beauty through the harmony of colors and unique imagination. The ornamental master skillfully uses the natural brilliance of colors, elegant forms, and the beauty found in nature, such as flowers and plants, to achieve vivid expressiveness.[1] Tashkent ornaments are distinguished by their elegance, gradual transitions of colors, strict adherence to a specific color palette, and the extensive use of geometric and floral motifs. Most patterns are created in green tones. Among floral ornaments, elements such as oygul, cotton motifs, bofta, triple leaves, shukufta, and leafy flowers are highly stylized. Complex geometric patterns are also widely used. Masters such as Jalil Hakimov, Toyir To‘xtaxo‘jayev, Olimjon Qosimjonov, Yoqubjon Raupov, Anvar Ilhomov, and Komil Karimov are considered founders of the Tashkent school of ornamental art.

In traditional Uzbek architecture, ornamental painting was mainly used for interior decoration: decorating walls, ceilings, arches, palace columns, mosques, verandas, private houses, guest rooms, and various wooden souvenir items. The rhythmic movement of intertwined branches and luxurious floral motifs in delicate floral-geometric patterns, as well as classical islimiy and girih motifs, were adapted to ceilings by Uzbek masters. Ornamentation mainly served to decorate interiors, enclosed verandas, and entrance halls. Patterns were also used in architecture, household items, souvenirs, small wooden toys, musical instruments, and everyday objects.[2]

When analyzing the historical condition of Tashkent ornamental art, it becomes evident that it embodied not only decorative beauty but also deep spiritual and philosophical meaning. The ornaments created by past masters were far beyond simple aesthetics; they expressed harmony between humans and nature, continuity of life, and divine beauty.

Particularly in the ornamental examples found in old mosques and house interiors, every element appears to have been created based on a carefully considered composition. This demonstrates that the masters of that period were not only craftsmen but also creators possessing profound intellectual and artistic thinking.

Another distinctive feature of Tashkent ornamental art is its culture of color selection. According to my observations, past ornamental masters harmonized colors with refined taste, avoided excessive sharpness, and aimed to create environments that positively influenced human psychology.

An important aspect is that traditionalism was strictly preserved in historical ornamentation. Patterns were passed from generation to generation almost unchanged. This ensured the stability and continuity of national art.

The formation of ornamental art in the Tashkent region dates back to ancient historical periods. Since the city was located along the Great Silk Road, interactions among different cultures intensified here. As a result, Tashkent ornamental art was enriched by Eastern traditions and developed its own unique style.
In particular, ornamental decoration was widely applied in the interiors of mosques, madrasas, and residential buildings constructed in Tashkent during the late nineteenth and early twentieth centuries. The ornamentation of this period was characterized by the following features:
Color harmony – mainly calm and visually soothing colors were used. Blue, sky blue, green, white, and gold dominated.
Types of ornament – harmonious use of islimiy (floral) and girih (geometric) patterns.
Composition – based on central and symmetrical structures with rhythmic repetition.
Symbolic meaning – patterns expressed ideas of nature, continuity of life, purity, and divinity.
The ornaments used in mosque interiors often had complex geometric structures interpreted as symbols of infinity and order.[3]
Today, Tashkent ornamental art is entering a new stage while preserving its traditional foundations. In the modern era, this art form continues to develop not only as a historical heritage but also as a relevant practical and aesthetic direction.
Observing modern ornamental processes, two important tendencies become apparent: on the one hand, masters accurately restore historical patterns, and on the other hand, they create new artistic solutions based on traditional elements. This harmony defines the contemporary identity of Tashkent ornamental art.
It is also noteworthy that the use of national ornaments in modern interiors is expanding. In my opinion, this demonstrates the integration of national art into everyday life. At the same time, in some cases, the simplification of patterns or their use merely as decorative elements may weaken their original semantic depth.
Another important aspect is the expansion of technological opportunities in contemporary ornamental art. The application of new materials and methods provides masters with greater creative freedom. However, in my view, preserving the principles of traditional schools remains highly important. Otherwise, national characteristics may gradually disappear.
During the years of independence, increased attention to national values contributed to a new stage in the development of ornamental art. Today, Tashkent ornamental art is developing in the following directions:
1. Restoration Works

Patterns in historical mosques and madrasas are being scientifically restored. Special attention is given to the use of traditional techniques and materials.

2. Modern Interior Design

National ornaments are widely used in modern houses, hotels, restaurants, and public buildings, bringing national identity into daily life.

3. Education and Scientific Research

Ornamental art is taught in higher educational institutions, and scientific research is being conducted, strengthening the theoretical foundations of the art.

4. New Creative Explorations

Modern masters create new compositions while preserving traditional patterns. Colors become richer, and ornaments more complex.

One of the most important aspects of contemporary Tashkent ornamental art is the harmony between tradition and modernity. Ancient ornament elements are enriched through modern technologies, resulting in new artistic solutions. For example, ornaments are designed with computer graphics, new materials such as acrylic paints and varnishes are applied, and patterns are adapted to various design directions. This demonstrates that ornamental art develops in harmony with modern times. The artistic characteristics of Tashkent ornamental art are distinguished by the following features:

Soft and harmonious colors

Balanced ornament compositions

Dominance of islimiy elements

Geometric precision and order

Elegance and compactness

These characteristics distinguish Tashkent ornamental art from other regional schools and demonstrate its formation as a unique artistic school. Tashkent ornamental art occupies an important place in Uzbek national applied art due to its rich historical roots and modern development. Its historical traditions are enriched today with new interpretations, contributing to the advancement of the art to a new stage. Preserving, scientifically studying, and transmitting this art form to younger generations is one of the urgent tasks of today. Ornamentation is not only decorative art but also an important component of national culture and spirituality. Decorative paintings on plaster and wood were widely used in the houses of Tashkent aristocrats to decorate guestroom walls and ceilings.[4]

Tashkent ornamental art is an important component of interior decorative art and was widely used in architectural monuments of the nineteenth and twentieth centuries.

According to art historians, the Tashkent school differs from the Fergana and Bukhara schools by the softness of its colors, simplicity of composition, and free arrangement of ornamental elements. Information about this can be found in the works of Pulat Zohidov and G‘ani Muradov.

In Tashkent interiors, ornamentation was mainly applied to ceilings and wall decorations. In traditional houses, veranda ceilings, beams, and wooden surfaces were decorated with floral islimiy ornaments. In mosque interiors, patterns were created around the mihrab, on column capitals, niches, and muqarnas elements. Common motifs included “bodom,” “oygul,” “shukufta,” and “islimiy branches.”

The color system also plays a special role in Tashkent ornamental art. Scholars note that blue, sky blue, green, and white occupy central positions in the Tashkent style. In some cases, red and gilded colors were used to enrich decorations. Such harmony of colors created a bright and calm atmosphere in interiors. Particularly in neighborhood mosques, colors were associated with religious and philosophical meanings. Ornamentation was created in close relation to the architectural structure of the interior. Patterns served not only as decoration but also as a means of visually enriching the volume of the building. Central ceiling compositions created a sense of spaciousness, while wall ornaments formed the rhythm of the interior. Therefore, Tashkent ornamental art is regarded as a harmonious synthesis of architecture and applied art.

In the early twentieth century, folk masters working in mosques and courtyard houses in Tashkent continued the traditions of national ornamentation. In the modern era, masters such as Hikmatulla Fayziyev contributed to preserving and adapting Tashkent ornamental methods to interior design. Their works combine traditional ornamental compositions with modern interiors.[5]

One of the masters who played a special role in the development of modern Tashkent ornamental art is Hikmatulla Fayzullayev. His creative activity is significant because it preserved the foundations of the traditional ornamental school while enriching it with modern artistic solutions. Hikmatulla Fayzullayev was born in Tashkent in 1957 and displayed talent from a young age. He began learning the secrets of ornamentation from Jalil Hakimov. Aspiring to resemble his teacher, he enrolled at the P.P. Benkov Art College in Tashkent. Following his teachers’ advice, after graduating in 1976, he entered the A.N. Ostrovsky Tashkent Institute of Theater and Fine Arts. At the same time, he continued the master-apprentice tradition, training many young artists. Today, despite being retired, Master Hikmatulla Fayzullayev continues to actively participate in restoring ancient patterns inherited from ancestors and reviving them with new life. This has helped him study historical monuments more deeply.

By the 2000s, together with his colleagues Hasan and Baxtiyor Isoqjonov and his apprentices, he was entrusted with the artistic decoration of the Alisher Navoi Literature Museum in Tashkent. In 2008–2009, together with his apprentices, he decorated the verandas of the Imam al-Bukhari complex in Bukhara in a traditional style. In 2017, in collaboration with People's Artist and academician M. Murodov and ornamental artist H. Isoqjonov, he decorated the mausoleum of the First President of Uzbekistan I.A. Karimov in Samarkand, as well as the interior decorations of the Presidential Residence in Jizzakh. In 2018–2019, together with M. Murodov, he also decorated the Ko'ksaroy Presidential Residence in Tashkent. During 2019–2020, he created ornamental works in various styles in the entrance foyer of the Republican Specialized Art Boarding School and in twelve rooms of the Tashkent Presidential Hotel.

Throughout his career, the master mastered the styles of various regional ornamental schools and achieved great professionalism. His ornaments are distinguished from those of other masters by the richness of elements, clarity, smoothness, and bright color palette. Even today, although retired, Hikmatulla Fayzullayev continues to work actively alongside his students for their artistic development.[6]

Conclusion

In conclusion, Tashkent ornamental art occupies an important place in Uzbek applied art due to its rich historical roots and profound artistic traditions. The aesthetic views, color harmony, and compositional solutions formed in its historical stage have not lost their significance today. On the contrary, these traditions are enriched with new interpretations in the modern era, ensuring the continuous development of ornamental art.

Contemporary Tashkent ornamental art is formed through the harmony of tradition and innovation, preserving historical heritage while integrating it into modern life. Therefore, ornamental art maintains its relevance as an important component of national culture. The role of master artists in the development of modern ornamentation deserves special attention. In particular, Hikmatulla Fayziyev stands out as an artist who continued the traditions of Tashkent ornamental art and enriched them with new artistic approaches. His works are significant because they preserve the elegance of national patterns while harmonizing them with modern aesthetic demands. Thus, the historical heritage and present development of Tashkent ornamental art are closely interconnected, and the contribution of masters, especially Hikmatulla Fayziyev, plays an important role in this process.

In the future, it is necessary to study traditions deeply and combine them with modern

creative explorations in order to further develop this art form.

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