

KHOREZM CULTURAL SCHOOLS AND TRADITIONAL CRITERIA

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Abstract: This article is devoted to the development of national crafts in the country, including ceramics, the history of the development of ceramics in the Khorezm oasis, hearths, traditional criteria and features, technologies, centers of ancient pottery "Old Urgench", "Kattabog", "Madir". The well-known potters Eshmurad Sapoev, Raiymberdi Matchonov, Sultan Otajonov and their students are considered and some of their works are analyzed. The similarities and differences of decorative patterns in the ceramics of these three schools are highlighted. There is a discussion about the technology of glazed and embroidered tiles, dishes with a blue pattern, the production of various ceramics, cast iron (sage) flowers used in Khorezm pottery. Information is provided on the activities of potters who continue ancient traditions today, their participation in competitions and exhibitions, the use of tiles in the decoration of modern buildings.

Key words: Khorezm pottery, centers, pattern compositions, Eshmurad Sapoev, Rayimberdi Matchonov, Sultan Otajonov, students, 'bodiya' (small jug), blue tiles, alkaline secret, traditions.

INTRODUCTION

After Uzbekistan gained independence, the centuries-old experience in the field of crafts (handicrafts) and folk art, the widespread use of traditions in the development of society today has risen to the level of state policy.

The matter of development of crafts (handicrafts) and folk art is one of the issues which is focused at the government level. The President of Uzbekistan Sh. Mirziyoyev has adopted important decrees and resolutions on state support for the further development of folk arts and crafts.

THE MAIN RESULTS AND FINDINGS

The adoption of these normative and legal documents has opened up great opportunities for craftsman and artisans.

During his visit to Fergana region on February 4, 2021, The President of Uzbekistan Shavkat Mirziyoyev visited the International Ceramics Center built in Rishtan region and visited the workshop of the national master of Uzbekistan Alisher Nazirov. He enjoyed the pottery on the display.

"These dishes have a history of hard work and heart. We are restoring our national traditions in all directions. Ceramics should also be popularized and

added to every home. They are highly valued by foreigners. Because it is gorgeous, high quality, eco-friendly. If every house in our country has such dishes, it will be both a national pride and a spirituality," mentioned the head of the state.

The efforts of the leadership of our country to develop national handicrafts, including ceramics, have further inspired Khorezmian master potters even more. They increased their desire to restore and continue our national traditions.

The traditions preserved in the ancient pottery schools of our country, surely play an important role in the development of applied arts today. Preserving traditions is crucial in any art form, as traditionalism itself is a solid foundation.

Khorezm is one of the oldest pottery centers in Central Asia. Ceramics and the pottery found as a result of archaeological excavations in Khorezm, indicates that the history of this art dates back to ancient times. The main raw material of pottery is the soil, from which various utensils and tools necessary for various life needs are made. Masters not only made these dishes and utensils, but also decorated them with high sensitivity.

The Khorezm oasis folk pottery can be divided into three groups according to their creative features combined with common traditions. Nevertheless, each of these groups develops independently, they have their own characteristics, formed over many centuries under the influence of local conditions, depending on the artistic style and culture of the population. Due to the historical destiny and geographical location of Khorezm, which had a high culture in the past (the oasis is surrounded by deserts, it is far from caravan and waterways and difficult to connect with it), the region was long separated from economic centers until the early 20th century. The craft has retained its originality. The first and most important group of ceramics manufacturers in the Khorezm oasis, Khiva ceramics centers are located in the cities of Urgench, Khiva, Kattabog village, Khanka and Koshkopir regions. The ancient traditions of these main centers have long influenced the art of pottery in Karakalpakstan and the Tashauz region of Turkmenistan. The spread of this influence in the past and in the future is due to the fact that many Khiva masters moved to the cities and villages on the outskirts of the Khorezm oasis, where they taught local craftsmen their skills and methods of decoration. The second group of pottery includes the Chimbay-Turtkul pottery centers located in the territory of Karakalpakstan. They are situated on the right bank

of the Amu Darya in the cities of Chimbay, Turtkul, Beruni and on the left bank of the Amu Darya in the town of Khojayli. The Khojaly potters, who lived near the city of Old Urgench on the border with Turkmenistan, were influenced by the ornaments of Turkmen masters and can be counted among the potters of Turkmenistan. The third group includes the cities of Old Urgench and Tashauz in northern Turkmenistan and the Kunya-Urgench centers in the village of Ilyali. [6]

Khorezm ceramics has been an essential part of architecture since the Middle Ages, as well as decoration. This can be found in the monuments of Old Urgench of the 14th century, the architectural monuments of Khiva of the 19th-20th centuries. Khorezm ceramics is unique and you will not find such ceramics in any other region of Uzbekistan. The bottom deep plate (tile jar) and the bowl (bowl jar) are significantly higher, and the side walls are raised vertically. Khorezm ceramics of the late 19th - early 20th centuries are distinguished not only by its forms, but also by other artistic features. Almost all artistic ceramics of Khorezm is made in dark green and turquoise colors, using white and blue colors.

Initially from the 1920s, Khorezm potters began to use lead cover for glaze products, which led to a change in color. Potters began to be painted with orange and red paints. In this regard, the color of ceramic products of the Khorezm region has completely changed. In addition to objects decorated with images in dark, even gloomy and dark colors, bright, slightly yellowish-gloss vessels appeared, painted in blue, light blue or yellow, orange, light brown on a turquoise background. [3]

Illustration a pattern on a bright background has become a favorite technique of Khorezm potters. The compositional systems for constructing a pattern on the surface of vessels and on individual decorative elements are also unique. The favorite traditional compositional technique of Khorezmian patterns is that it is mainly decorated with small geometric patterns. when depicting concentric decorative ribbons on a flat surface of a dish or bowl, the center of the bowl is usually decorated with a simple geometric ornament, i.e., a small rose patterns (flower) or an ornament. In the central part of some pots, you can see rosettes, circles, tightly twisted spirals or simple floral patterns.

Ancient Khorezm ceramics were painted with a brush, partly stamped. Engraved embroidery (techniques of harrowing and drawing) were used only for unglazed items. Since the beginning of the 20th century, Khorezm potters, in addition to painting kitchen utensils with brushes, began to use decorative techniques in decoration - graphic painting on a colorful background. If the central part is painted with a brush, then the edges of the plate, which always differ in color from the central area (on a light background of the central edge area on a dark background and vice versa), are drawn with a graphic pattern. sample. The patterns of Khorezm ceramics are simple and varied. Consequently, most of the patterns of Khorezmian

patterns belong to the group of linear, framed patterns. Most of them are geometric: a straight line, a zigzag, the simplest geometric shapes. This group also includes images of stylized household items, zoomorphic, and plant patterns.

In addition to simple and colorful ornaments of Khorezm ceramics, there are also relatively complex ones, which are patterns borrowed from the ornaments of funeral monuments.

Circles and floral rosette patterns play an important role in the decoration of Khorezm ceramics. The center of the circle is decorated with a variety of ornaments - simple geometric figures or intricate floristic decorations and medallions. In addition to circles, the central part is decorated with floral and zoomorphic patterns, images of various objects, among them are musical instruments such as a 'dutar' is a traditional two-stringed musical instrument found in Central Asia, Iran and South Asia, a knife, a gun, a comb, a bird's beak, a snake and others are designed.

At the beginning of the 20th century, there were three pottery schools in the oasis: Madir in Khanka district, Kattabog in Yangiarik district, and Old Urgench. Khorezmian potters mainly used three different colors: white, green and lavender. The white color is made in the ancient style from limestone and clay (white soil 'gilvata'). The white stone is first baked at a high temperature in a 'khumbuz' (special ceramic oven). It is then ground into flour in a mill, turning it with a special ash. Wheat flour is mixed with it and spread evenly on the surface of the product. Then the dried pattern is drawn. It is made of green copper tin (powder). The extraction of copper powder is also done in an ancient style. Before setting fire to the hump, pieces of copper hardeners (pieces) are placed where the fire will turn to ashes. It burns dry at high temperatures. The powder seems to be added to a special pounder (keli). Then it is poured into a large pot, the water is mixed and rubbed with a stone, and a small amount of mud is mixed. The copper and clay mixture is rubbed between the patterns with a special brush. It will be reddish in color first. After being baked in the oven, it turns green and dazzles the eye. 'Lojuvard' color mainly dark blue, purple and bluish-green, dense is made from oxide cobalt metal powder.

In the following article, we will dwell on the well-known representatives and traditions of the three main pottery schools listed above in Khorezm region.

Eshmurad Sapoev, a well-known representative of the ancient Urgench school of pottery, is considered to be the most skilled and experienced potter in making vertical vessels. The products made of pottery had the majesty of ancient Khorezm classical pottery. The master decorated his products mainly with geometric patterns and various ornaments. In particular, he enriched the "ram's horn" patterns and painted them in a unique way. The pottery he created, the patterns painted on them are very similar to the pottery patterns found in ancient castles. The master was one of the few masters who knew the secrets of making alkali, cooking it.

We will try to analyze one of the 'bodiya'-ceramic jars which was made by E. Sapoev: in the center of the jar there is a four-leafed flower pattern, surrounded by ornaments called "ram's horn". The decoration in the center of the ceramic jar is an X-shaped drawing, which at first glance resembles a plant-like pattern. E. Sapoev does not repeat the same pattern a second time: each time this ornament is interpreted in a different way. This shows the talent of the master. This shows the talent of the master. 'Hum'-a clay pot, jug, 'ibrik'- a special pod, 'bodiya' a ceramic jar and other art objects created by the master can be seen in prestigious museums in Japan, Malaysia, USA, England, India, Russia. It is kept in the State Art Museum of Uzbekistan, the Samarkand History Museum, the I. Savitsky Museum in Nukus, the Ichan Qala Museum in Khiva and the photo gallery in Urgench, as well as in the personal collection of art critic O. Sultanov in Urgench. E. Sapoev made a worthy contribution to the restoration and development of other pottery schools in the region.

Another pottery center of the region is located in the village of Madir, Khanka district. At the beginning of the 20th century, there were 15 pottery workshops in the village of Madir, which employed more than eighty craftsmen. Dozens of skilled potters, such as master Bolta Matrizayev, Bolta Vaisov, Matchon Kulimov, have extensive experience in cooking tiles. In the past, they participated in the decoration of luxurious palaces and madrasas in Khiva with tiles. Today, there are several pottery workshops in the village, but only one of them continues the ancient pottery traditions, producing ceramics and tiles in blue. Rayimberdi Matchonov is one of the founders of the Madir Blue Pottery School. The master gave life to ceramics with patterns consisting mainly of "apple", "bowl flower", "snake trace" plant twigs.

Ceramics carved in the magical hands of Master R. Matchonov have been exhibited in many countries, including France, Czechoslovakia, India, Mongolia and Italy. Many clay jars, bowls and jugs are located in museums in Moscow, St. Petersburg, Tashkent and Khiva. Matchonov Odilbek, the son of R. Matchonov, has been contributing not only to ceramics, but also to the artistic decoration of our national architecture with blue tiles. Pottery created by Matchonov Odilbek has been presented at a number of foreign exhibitions. In 2004, he received a grant from UNESCO, which directed him to the further development of the school of pottery "Madir" to establish a master-student school. Matchonov Odilbek is the winner of the district and regional stages of the contest "Tashabbus 2007" for the prize of the President of the Republic of Uzbekistan in 2007, took the second place in the nomination "Best Craftsman" in the country.

Another Khorezm pottery school is located in Kattabog village of Yangiarik district. Archaeological excavations were carried out in 1939-1941 on the "Apple Shot" hill in the area of the ancient fortress of the village and traces of pottery were found. This village

has long been known as a place of pottery. In the early twentieth century, the village had many pottery workshops, where more than a hundred potters worked. The palaces, madrasas, and minarets of the Khiva khans produced embossed tiles and blue-patterned dishes, various ceramics, made of cast iron. Dozens of experienced potters such as Yusuf potter, Alloq Qora potter, Polvon potter, Avazmat potter, Matyokub potter, Quronboy Dustchonov, Raimboy Dustchonov, Otajon Matyokubov were created in Kattabog. Their traditional blue ceramic style in pot, jug, 'digir', 'bodiya'-small jars, 'chanak', 'kuvi'- special kitchen staff, embossed tiles were popular. The images of objects such as knives, rifles, and 'dutar', which are masterfully crafted in the jars, are stylized and patterned. A unique large 'bodiya' a jar with a turquoise color, glazed with an alkaline secret made from a black sickle plant, a high base and a vertical top part, was produced only in Kattabog by potter Quronboy Dustchonov. Such a large body was very popular in the 50s of last century.

In the early twentieth century, the production of factory-made porcelain and metal products in Russia in Central Asia, including the Khorezm region, significantly decreased the production of local ceramics. As a result, under difficult conditions, the production of artistic, traditional ceramics ceased altogether, and the ancient methods of making natural alkali secretions from pig, black sickle plants were completely forgotten.

In the early 1980s, the efforts of the famous potter Sultan Otajonov, with the help of the creative team of the Usto Association, revived the blue pottery traditions of Kattabog. S. Otajonov's work was highly appreciated and he was awarded the title of People's Master of the Republic of Uzbekistan.

It is rewarding that the art of tiling has been re-established and is being used in new buildings, using modern architecture as a national artistic decoration. The roof of the Al-Beruni monument in Urgench, the Hazrati Naqshbandi shrine in Bukhara, the Uzbekistan restaurant in Moscow, Russia, the Hazrati Ali mosque in Tashkent region, the railway station in Urgench, the roofs of new buildings on Uzbekistan Street in Urgench are designed in a special and specific traditional style. Today, under the leadership of Odilbek Rakhimov and Bahodir Otajonov, a group of large potters work to decorate many buildings with the art of tile. In addition, they are actively involved in the repair of historical monuments in Ichan Qala.

CONCLUSION

Today, Madir and Kattabog potters use glass flour instead of alkali because of the lack of black, black sickle plants. Master potter Rayimberdi Matchonov and his students have been working tirelessly for many years to revive tile and use it as an ornament in modern architecture. Today, these unique works of art are widely used in the decoration of the facades of many buildings.

From the ancient Khorezm pottery schools, the potters of the Madir and Kattabog centers continue the

ancient traditions and work effectively. Pottery workshops are equipped with modern pottery wheels, turntables and pottery kilns. Tourists from abroad also visit pottery workshops and get acquainted with the activities and work processes of masters.

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