

COPPER-EMBOSSING IN THE INTERSECTION OF HISTORICAL-SOCIAL CHANGES AT THE BEGINNINGS OF THE XIX-XX CENTURIES

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Abstract: *In the following article, the art of artistic processing of metal, which is one of the ancient types of applied folk art – copper-embossing, and its development process caused by historical, social and political changes in the territory of the country in the 19th - early 20th centuries, is studied in the section of classification and analysis of patterns.*

Key words: *carving, Islamic, pattern, brassware, local traditions.*

INTRODUCTION

Throughout the 19th and early 20th centuries, the patterns of Kandakor artifacts underwent various changes. Articles made of copper-kandakori of the early 19th century retained plant patterns. Later, the traditional floral ornamentation of copper products began to be gradually replaced by patterns used in architecture, which in itself led to the loss of originality of kandakori patterns. Artistic processing of objects from brass entered its new stage after the Russian occupation of Central Asia. At the end of the 19th century, the large khanates of the Turkestan region Bukhara and Khiva were formed, rich, commercial, military and administrative circles of large centers began to make new demands on artistic and household items.

THE MAIN RESULTS AND FINDINGS

According to the writings of Narshakhi, the great historian of Bukhara (10th century), many metal products were produced in Bukhara as part of the local arts and crafts. Bukhara has developed trade relations with neighboring countries. He was highly respected especially by European and Russian countries. During this period, Bukhara was famous both in the city and in the West for its hand-crafted gazlams and amazingly beautiful items made of copper. M. who came to Bukhara



in 1841. M. Solovev wrote: "Artistic processing of metal, polishing it is very developed in Bukhara.

Bukhara copper products are exported to all cities of Central Asia. The masters who worked on them are finally mature artists. Coppersmiths and engravers are located in separate metals and produce original artistic copper items for them. The demand of the people of the city for their products was high." Academician D. S. Likhachev writes: "Historical cities are not only inhabited by today's population. Great people of Mozi, whose names are forever etched in the memory of the people, live in them."

In the middle of the 19th century, about a hundred carvers and about 400 coppersmiths worked in Bukhara. The number of craftsmen in metalworking was more than a thousand. Especially during the period of Abdulakhad Khan, the development of handicrafts reached its peak. The tools with which the craftsman continues his quiet, meticulous work are a world in themselves.

In the middle of the 20th century, large copper



mining centers were formed on the territory of Uzbekistan. Among them, the schools of Bukhara, Samarkand, Kokand surpassed the schools of Tashkent and Khiva with their activity and productivity. The oldest center is the Bukhara school, and the production of carvings is concentrated in the city's trade center. Bukhara has long been known as a large, diversified center of handicrafts in Central Asia. Handicraft products produced in Bukhara were traded not only in Central Asia, but also throughout the world. The development of Bukhara handicrafts from the conditions of the feudal period of commodity circulation, the transition of the handicraft center to the commodity production industry, brought the city to a new stage of trade relations with the

centers of the caravan route, that is, with Iran, Afghanistan and India on the one hand, and with Russia on the other. In addition to foreign trade relations, the demand of the domestic market was also great. In addition, permanent cooperation with Turkmen, Kazakh, Kyrgyz, local customers Samarkand, Karshi, Shahrisabz, Guzor has been established.

Centered throughout the city, artisan neighborhoods are arranged according to their position and type of craft. Artisan neighborhoods are made up of families with their own houses and stalls. Craftsmen mainly served representatives of two classes: merchants and the wealthy and hardworking peasants.

Keeping in view the demands, the master gravers started changing the items according to the demand of the times. Copper products created for a narrow circle, avoiding the system of patterns typical for their category, were worked through patterns, details and techniques that gave the product extra volume and luxury. In Kokan, Karshi, Shakhrisabz schools, the techniques of coating details, semi-precious stones (turquoise), transparent glass mounted on a colored plate, blacking or colored varnish on the background, and working with wax were a tradition. Even today, precisely, the trends of non-use of decoration and non-observance of local school traditions, decrease in the artistic value of gravings, and violation of the principles of balance, lightness, harmony of parts and decoration in objects have increased.

The tendency to color the background and sometimes the surface of the patterns was used in all schools. This tradition, which started with the Shahrisabz school, is clearly visible with its polychrome gamma in the objects created by the school's representatives.

Copper-embossing lost many of its valuable



traditions at the beginning of the 20th century, which in turn signaled an increased tendency of the art to face a crisis. Even in the second half of the 19th century, masters created mature works, but these items did not reflect mutual proportions, complex shapes and silhouettes. The over-decorated styles popularized by the period meant that the original aspects of the centers were practically not fulfilled. In particular, the appearance of eclectic items (trays with legs), the decoration of tula samovars except for the tray dastshuys produced by Moscow factories with kandakori motifs, the use of silver for its rapid spread led to the devaluation of art.

At the end of the 19th and 20th centuries, the masters were highly interested in visual expression. The expansion of the range of subjects: the development of images of birds, snakes, animals, strange creatures and

architectural monuments on trays and sands led to a rapid spread.

Carving is delicate manual work, done with uncomplicated tools. In almost all of the reviewed literature, the set of working tools available in the workshop of a master engraver is described simply, and it is noted that it consists of a hammer and a steel pencil.



Pencils are considered the main work tools in carving, and are shaped according to the deep, one-sided engraving of the pattern. For example, if the pattern has the same deep two-sided wall, the pencil is viewed from both sides, and a line is formed in the center of the pencil tip, which provides a deep engraving. One side of the pencil is sharpened to engrave in the single-sided method. The function of the pencils is to provide the width and depth of the engraving and to fill the background of the composition. This technique, known as Zaminbardori, uses a pointed pencil and fills the background with dots. Make-up - that is, a pencil with a flat tip is used to decorate patterns in the form of a line. Cylindrical pencils made of steel do not last as long as regular pencils. In the use of the pen, one can see the signs of the originality of the masters. Holding the pencil at a slight angle and hitting the hammer with a certain speed and force is different for each master.

The masters completely switched to the flat-relief carving technique. In this case, the patterns are slightly raised or remain at the background level, distinguished by a smooth or lively carved texture. The shading of the background was widely used, the interpretation of the pattern was reduced, and the use of ornaments was abundant. The use of different patterns with a mesh interpretation in one item created situations that break the composition and the aesthetics of the form. The coloring of the vessels, the bright coloring of the background became popular, and the patterns included additional decorative means such as turquoise, colored glass, glass, ruby, and mastic. The rapid development of these trends was observed in the work of the Kokan school.

For the first time, these additions were used by the Kokan masters, and the trays depicted architectural monuments, the palace of the Kokan Khan Khudoyor Khan, the images of the Somonites' mausoleum from the

end of the 19th century, the beginning of the 20th century in Bukhara, and the images of architectural monuments from the 30s of the 20th centuries in Samarkand. In addition, at the end of the 19th century, new tendencies to simplify the technique, to generalize patterns for all schools, and to add plot additions to the composition system gained momentum. The largest urban artels, in accordance with the established ideologies, encouraged the young painters to reflect the conventional realist style of the times, i.e., images that tended to be figurative and expressive. As a result, copperware became a boring naturalistic work.

Patterns can be divided into two groups depending on the location principle:

- 1) Edging patterns; (filler) simple pattern
- 2) Basic patterns; complex patterns are used mainly in the central part.

Edging patterns are ornaments that belong to the group of motifs used to decorate the surroundings of copper barkash. These are kosh line zeb, zebish gandumi, zanjira, chashmi bulbuli, zebish mugja, zanjira khurshid, islimi, islimi bodom, islimi majnuni bodom.

The group of patterns used in barkash or decorating the interior of items is called basic patterns or complex patterns. Examples of these patterns are Ramzi minor, Sayli nightingale, Chamani nightingale, Madokhili Ramzi minor, Madokhili guli Jannat (flower of heaven, etc.)

Each student who began to draw patterns had a clear idea about the pattern he was drawing, because each pattern had certain artistic functions related to its category. For example, the first surrounding pattern is called a border line or a border pattern. A border is a double line. It is one of the most basic patterns. It serves to distinguish one pattern from another. Such an artistic solution ensures the lightness and integrity of the overall composition.

Zeb is a pattern, a complementary pattern that adds husn to barkash husn. The root meaning of the name Naqsh in Persian (mezebat) means fit, beautiful, beautiful.

Zebish – is like a zeb pattern.

Zanjira – is drawn mainly on the basis of the zanjira pattern, it differs only in its size, circumference and length. Zanjira pattern - in turn, there are several types: Zanjira marvarid, zinjirai bofta, zinjirai chashmi bulbul.

Gandumi – is reminiscent of wheat.

Khurshid – is a pattern reminiscent of the groom's light. It means beautiful, blessed, beautiful.

Gisht – pattern is one of the surrounding patterns and belongs to the category of complementary patterns. The shape resembles a brick-shaped strip.

Islimi pattern is a pattern that belongs mainly to the family of floral patterns. This pattern is widely used in embroidery.

Islimi pattern in several views has:

Islimi bodom - in turn, consists of several forms, all types are widely used in embroidery. For example: The name is almond leaf, du leaf, se leaf.

Islimi bodom majnuni - it also has one leaf, two leaves, and two leaves like almonds. Then a piece of shash barg (circular pattern) pattern is given. This pattern is a pattern formed from the general appearance of surrounding patterns.

Shashbarg pattern - six leaves are also known as "circle pattern". This pattern begins the series of basic patterns.

CONCLUSION

From the second half of the 19th century, the characteristics of all regions in the decoration of carvings appeared as a result of the strengthening of social relations. While the traditional plant-like patterns kept the originality of the regions, the compositional pattern systems began to include plot additions.

By the 21st century, due to the development of the "globalization" trend, the promotion of the principles of the market economy, the loss of local identity is being observed. Today, applied art has turned to a new stage of development based on the market economy. Craftsmen are not following millennial traditions, abandoning traditional techniques and patterns for the sake of customers and their own interests, and are producing consumer goods with no artistic value. The artistic uniqueness of practical art is a symbol of national characteristics passed from generation to generation. It is the duty of every craftsman to enrich and preserve it in the right way.

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