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## Applying the Heritage of the Folk Masters in Art Courses

*Norqulova Dildor Uchqunovna*

*Assistant of the Faculty of Sports Activities, Samarkand State University  
norqulovadilya7@gmail.com*

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### ANNOTATION

The potential and didactic foundations of growing students' knowledge and abilities, which are regarded a key aspect of contemporary education, are presented in this essay through the utilization of folk masters' legacy in practical art lessons.

**KEYWORDS:** painting, engraving, wood carving, kumgon, selabcha, Islamic elements on a blue background, architectural art, sozanas.

Uzbekistan's independence paved the way for the growth of our national culture, particularly folk arts and crafts. Painting, engraving, woodcarving, artistic pottery, coppersmithing, and needlework, which had flourished since antiquity, have begun to thrive again, and its national cultural traditions are expanding. Some of the forgotten arts, such as flower printing on cloth, bone and stone carving, jewelry making, knife making, and carpet weaving, have been restored. New forms of applied art and folk crafts, such as porcelain sculpting, leather miniature work, inlaying, and pumpkin-shaped patterns, have emerged, and masters labor in these directions with great pleasure and expertise. The Uzbek people's practical architecture has its own rich traditions. The works of applied architectural art that have survived to the present day are vibrant and diversified. These include pottery, silk and woolen rugs, various carpets and rugs, wood and metal household objects, marble stoneware carved with flowers, ornamental embroidery, and floral rugs, as well as gold embroideries, various caps, and so on. This element laid the foundation for the establishment of his schools. In this fashion, painting schools in Fergana, Tashkent, Khiva, and Samarkand were formed in Uzbekistan's applied ornamental arts. The colors, design features, and compositional structures employed in artistic painting, ganch, and wood carving differ from one another. As a result, offering educational material relating to another school to individuals studying at one or more schools can be considered pedagogical information, and in this situation, the educational content is enriched with fresh educational information. Because integrated approaches to educational content provide optimal conditions for enhancing educational resources and utilizing various techniques of instruction. Because of the use of a wide variety of vibrant hues, the Fergana pattern school creates functional works of art that express the character of the valley. While Tashkent school representatives emphasize color elegance and the use of different shades of the same color, the Khiva school of painting emphasizes Islamic elements on a blue background, and Samarkand patterns emphasize extreme floweriness, artistic mobility, and the liveliness of leaves and flowers, distinguishes itself from other

schools, At the current stage of development of Uzbekistan's applied decorative arts, synthetic processes, i.e. tradition integration, are observed, and artistic traditions from one school are used in another, but special attention should be paid to the explanation in a scientifically based manner in the provided educational materials - pedagogical information. Fergana and Tashkent, for example, have more in common than the Khiva pattern school. Thus, providing information about the Khiva school to the Fergana school has a significant educational and educational impact. Because it enriches the substance of teaching at a particular level of complexity. According to the history of practical art, integration procedures in ganch carving, as opposed to aesthetic painting, began to be utilized in Uzbekistan in the 1920s and 1940s. There are several examples of this throughout Uzbekistan's history of art and culture. The distinctive elements of painting, wood carving, and wood carving, for example, are presented to their full capacity in the Alisher Navoi Opera and Ballet Theater established in 1943, but creative collaboration of masters is also a broad approach to commonality. It was disclosed. Abdulla Boltayev, a prominent representative of the Khiva school of painting, is regarded as a people's master who has earned his position among others who have worked artistically in this setting. A. Boltayev worked artistically with folk masters such as O. Polvanov and Usta Shirin Murodov, as well as world-renowned architects and painters such as Shchusev, on the creation of this massive art palace in 1943. When you enter the theater's "Khiva" hall, you will see the master's crafts and art, such as the strange patterns made by Abdulla Boltayev and the flowers carved on the doors. These flowers are constructed in such a gorgeous, colorful style that no two of them are the same. Abdulla Boltayev beautifully painted circular Islamic themes resembling Khiva painting's branches, leaves, flowers, and buds. The compositional solution of patterns for the "Khiva" hall of the theater is flawless. With their elegance, the exquisite, delicate designs produced by the master's hand will stimulate playful and pleasant sensations in your heart. The master painter did not just decorate the "Khiva" hall, but also drew designs for the decorators from Bukhara, Fergana, Tashkent, and Samarkand who worked in this theater. His participation was immediately reflected in the ornamental doors and carved elements of the theater structure.

The masters of Khiva contributed significantly to the decorating of the Muqimi theater building in Tashkent under the guidance of Abdulla Boltayev. In 1948-1954, Abdulla Boltayev got various state prizes for his original work and outstanding services in the field of painting. The incorporation of A. Boltayev's artistic and creative legacy into practical art circles in higher and secondary-special, general secondary education, and extracurricular educational institutions serves to methodically expand students' artistic-aesthetic education. does. Abdulla Boltayev was able to incorporate skilled poets' poetry into ganches and teach these skills to many of his students. They were trained to carve and work with eleven distinct flower designs on wood, marble, and ganch, including "Panj flower", "Gul istimi", "Sham gray", "Olma flower", "Turuj Islam", and "Nor flower". It is worth mentioning that the master was not only a painter who drew conventional patterns made before him, but he also developed new designs based on his fantasy, and he was the first to include the cotton emblem into the pattern. It is logical that the material is of interest to both students and pupils. Many masters of applied arts in our nation adopted patterns created by Abdulla Boltayev and managed to creatively develop only some of them. Engravings made with A. Boltayev's drawings were utilized on copper sand, selabcha, and nos bottles, as well as Khiva knives manufactured by the famed Madrakhim Otajonov, in addition to sculptures made of ganch, wood, and marble. Carved decorations based on A. Boltayev's sketches, artistic pottery, and copper vessels are maintained at the Museum of Oriental Art in Moscow, the State Museum of Uzbekistan in Tashkent, the Ministry of Culture's Directorate of Art Exhibitions, and the Khiva Local History Museums. A. Boltayev, a brilliant artist and artist, died in Khiva in 1966. Today, his pupils, including Bekjon Davlatov, Bekjon Avazniyozov, Karimbergan Davlatov, Adamboy Bobojonov, Abjon

Ahmedov, and Khiiytmamat Bog'bekov, are carrying on our national crafts and traditions by teaching his work to young people. A lot of books about folk art have been produced in recent years. Among these are works devoted to the work of Khorezm's master Abdulla Boltayev. Such publications aid in the education of young artists, the improvement of their talents, and the creation of contemporary creative works. The exchange of artistic styles in relation to different forms of art continues during the genesis and development of applied art.

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