



REGIONAL CHARACTERISTICS OF NATIONAL ORNAMENTS IN THE TERRITORIES OF UZBEKISTAN (TASHKENT, VALLEY AND IN THE CASE OF OASIS)

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Abstract: This in the article Uzbekistan regions in the section national ornaments territorial features analysis In particular, the cities of Okha, Tashkent and Valley to the regions typical ornaments form, composition and color solutions studied, their similar and different aspects was found. Research in the process territorial culture, climate and marriage of style ornaments to the formation impact open Also, the national patterns modern in design application opportunities illuminated.

Keywords: National ornament, Pattern, Valley, Tashkent, Oasis, Color, Design, Culture.

Introduction

Today on the day national cultural inheritance study and them preservation current tattoo from issues one National ornaments of the truth historical experience, aesthetic views and cultural values in the room reflection provider important art type They are not only decoration task just do it without remaining also, deep symbolic to the point has is considered. The people's lifestyle and worldview represents. Uzbekistan in the regions his/her own natural-climate conditions and cultural features with from each other This is different differences national ornaments form, composition and also in color solutions on the contrary finds. In particular, Tashkent, the oasis and valley to the regions typical patterns to oneself originality with separated National ornaments color, shape of the regions weather also depends on the weather is considered.

This in the article national ornaments territorial Features Tashkent, oasis and valley in the example of analysis Also, the national from ornaments modern design, especially clothes in design use opportunities seeing It was released.

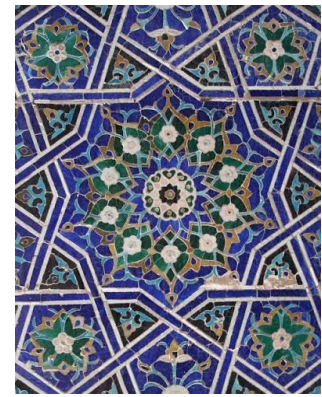
Home Part : 1. National ornaments about general concept

What is an ornament ? The national ornament is of the people many century-old history, culture, aesthetics views and worldview in itself reflection rhythmic, rhythmic recurring patterns It is a system. It is simply decoration not, maybe symbolic to the point has was artistic language practical art (embroidery, pottery, woodworking) carving), architecture and in clothes manifestation will be. Conclusion as from the beginning if we were national ornament is of the people artistic thought history is, it is visual language as cultural inheritance from generation to generation delivery person main is a tool

National ornament function National ornaments tasks their only external appearance with limited society of life various aspects — from culture pull to psychology cover takes. Scientific in terms of them following main to groups to be possible:

1. Aesthetic and Decorative Function (Decoration)

This ornament the most primary and wide widespread It is a garment. or of the structure visual appearance enriches him / her festive soul and beauty dedicates. Ornaments through simple use item art to the work turns.



2. Communicative-informative task (Information transmission)

Ornament is a " visual text ". He is the people's worldview, philosophy and history future to the generation delivery person main is a tool. Each form (e.g., life) tree or universe order) known one meaning and idea meaningful symbolic is a language.

This pictures through how information transmitted ?

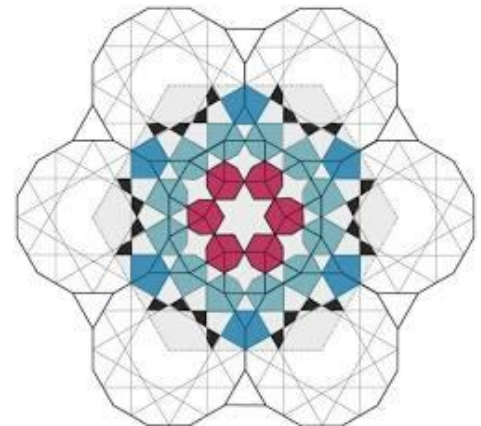
• **Suzani (Embroidery) patterns :** In the picture circle shaped sun image of the universe infinity and the heat means. Flowers and fruits (pomegranates) in the family abundance and many with children to be wish transmitter " visual "letter" is.



• **Geometric patterns:** Complex lines through of the world perfection, order and of the universe mathematician laws about philosophical information is given. Each knot — one reality to another connection symbol

• **Islimi (Curved) patterns:** Life duration, constant movement and nature with harmony about ideas in itself keeps.

Conclusion as in other words, this ornaments writing discovery from being people before and after in the middle to oneself typical information bridge become service did.



3. Cultural-identity task (Ozlikin) understanding)

This task branding and national inheritance for the most important. Ornament of the item which to the nation, to the region or to the period relevant that by designating It gives. It is in humans national pride the feeling wakes up and cultural "genetic" of inheritance code as " service does.

4. Educational and Educational Task

National ornaments young in the generation aesthetic taste shapes and them own of the people history, traditions with introduces. Through them national pride and cultural to inheritance respect feeling will be awakened



Uzbek national ornaments historical come output. Uzbek national ornaments come output far historical into layers has is, is a how many main to the times divided into:

1. Ancient period (Primitive and antique period)

The earliest ornaments universe bodies (sun, moon, stars) and nature to the events worship as a result appearance was. Archaeological in the findings **circular (sun)**, **wavy line (water)** and **triangle (mountain)** forms just decoration not, maybe totemistic and magical (amulet) concepts expressed.

2. Pre-Islamic was era (Zoroastrianism)

Zoroastrianism culture rich symbolism with ornaments take entered. For example, " **Life tree** ", sacred **grass (fire)** and various animals (ram) horn — symbol of blessing) stylized without to patterns During this period zoomorphic (animal) patterns advantage did.

3. Islamic awakening period (9th–15th centuries)

The religion of Islam spread ornamentation in art revolution made. Living beings to describe restrictions to be put as a result two large direction developed :

- **Enter:** Complex geometric and mathematician to the calculations based patterns.
- **Islamic:** Unlimited without rotting departing herbaceous patterns (paradise) gardens symbol).
- **Calligraphy:** Quran verses and poetic to the level of ornamentation of the lines ascension.

4. Timurids Renaissance (14th–15th centuries)

this period ornaments his/ her own to the top It came out. Blue tiles, gilded patterns and complicated compositions formed. Samarkand, Bukhara and Shahrissabz architecture Uzbek " gold" of ornamentation to the "fund" became.

5. Khanates period (18th–19th centuries)

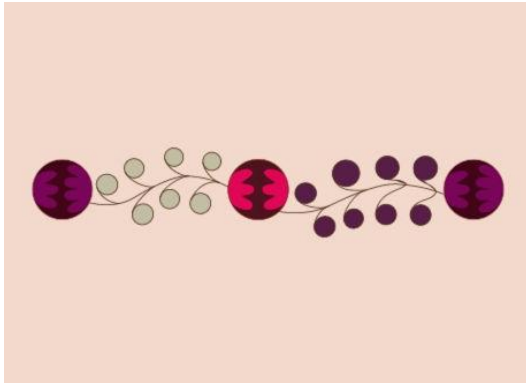
Regional schools (Fergana, Bukhara, Khiva) were formed. Ornaments more practical to art — **glorious fabrics, embroidery and coppersmith** to their belongings moved and today's we knew that day classic to look came.

Conclusion instead to say maybe Uzbek ornamentation — ancient mythological views, Islamic philosophy and East Renaissance of art from synthesis harvest was unique cultural is an event.

Valley in the territory ornaments (Farghana) valley)

Fergana valley its rich cultural heritage, especially Kokand khanate during formed painting school with separated The valley ornaments other from the main regions (Bukhara, Khiva) the difference is their **realistic** to images wealth, lyrics and softness with maybe he/she is full





Ornament name lost

Area: Fergana valley

Types : Embroidery

Fergana valley embroidery products The types are colorful. Flowerbed (literally, flowery) blanket) like this to oneself typical from products one is considered new bride and groom bedding for bed sheet as, later of the room internal in the part wall decorations as It is known that the Uzbeks wedding in ceremonies embroidery big place Fergana valley and In Tashkent flower bed marriage of the bed important and inseparable part calculated.

Fergana valley in embroidery colored in the background free placed bush patterned compositions is used. From this except for embroidery background often decorated embroidery with without filling open is left, this as a result composition graphic to the image has will be and in it patterns very elegant It seems. Presentation done in composition your flower bed standard decoration see possible – in the center big floral ball-petaled flower and field to the corners stretched floral four bush. Craftsman women this decorations new marriage built the youth bad from the eyes to protect believed.

Tashkent region ornaments

Tashkent ornamentation school its monumental appearance, large forms and to oneself typical colors harmony with other from the regions separated Tashkent patterns are mainly based on the universe. philosophy and geometric to accuracy based to be, them following in directions see possible:

1. Embroidery: Palak and Gulkurpa

Tashkent embroidery of the school the most famous An example is **Palak** (falyak - sky, sky).

19th century Palak suzane



Flowerbed



2. Architectural Decoration : Embroidery and Painting

Tashkent architecture (for example, Ko' Kaldosh Madrasah, Suzuk-ota complex) ganch carving and colored patterns to oneself typical to style has.



3. Jewelry and Practical art

Tashkent jewelry patterns of objects (for example, gold- kash, kashkar-boldaq) with famous

Summary: Tashkent ornaments his monumental " sunny " embroideries and in the field of ganchkori complicated geometric solutions with Uzbek national of art the most powerful from directions one is considered.



Oasis ornaments

Uzbekistan southern regions — **Kashkadarya and Surkhandarya** (Oahu) ornamentation schools his/her own archaic (ancient) roots, bright colors and to symbolism wealth with separated In these areas mainly livestock and farming with practitioner population life style in ornaments obvious reflection reached.

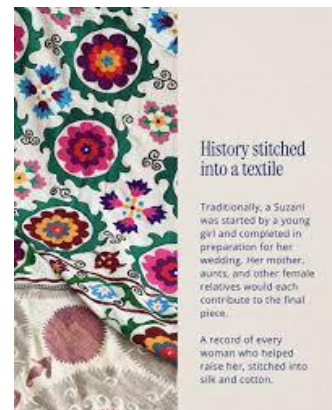
Oasis ornamentation main features and types :

1. Embroidery : "Moon " and " Topbarggul " patterns

Oasis embroidery (sou' zana, zardevor) large forms and colors contrast with other from schools separated stands

2. Totemistic and Natural symbols

In oasis ornaments ancient beliefs and nature with related forms preserved remaining



3. Skullcap and National clothes decorations

Oasis skullcaps (Baysun, Shahrizabz) are known for their colorful and relief patterns with famous



Uzbekistan Ornamentation Schools : Comparative Analysis

This three- zone ornaments between difference their **geographical location, historical marriage style and aesthetic philosophy** with depends.

Comparison schedule :

Criterion	Tashkent	Valley	Oasis
Style	Monumental and dense	Elegant and lyrical	Archaic and symbolic
Central element	Sun, Sky (sky)	Flowers, Islamic branches	Aries horns, amulets
Technique advantage	Dense embroidery (Palak)	Delicate painting, embroidery	Embossing embroidery, carpet weaving
Colors advantage	Colorful, red, brown	Turquoise, blue, white	Red, yellow, white green

Conclusion Uzbek national ornamentation art is of the people many century-old cultural-historical experience, aesthetic ideals and philosophical worldview visual is a reflection. Research done three large regional school — **Tashkent, Valley and Oasis** ornaments analysis following scientific to conclusions arrival opportunity gives.

Uzbekistan ornamentation schools each other denial maybe not mutual filled without, whole and unique **national artistic inheritance** organization This will inheritance study and preservation - of the people historical memory and national identity future for generations carefree to deliver that means.

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