



THE UNIQUE STYLE OF THE MADIR POTTERY SCHOOL

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ABSTRACT

Applied decorative art - as a branch of decorative art, the preparation of artistic objects of practical importance in social and personal life and daily life items (tools, furniture, fabric, work tools, clothes, jewelry, etc.) (toys, etc.) includes creative fields of work related to artistic work.

KEY WORDS

aesthetic imagination,
anthropomorphic themes, Madir
pottery school, majolica
decoration, collective creativity,
artistic traditions, set of patterns.

INTRODUCTION

After the independence of our republic, there was a need to study the history of Uzbekistan again and thoroughly, which is closely related to the study of the history of the regions. History is the political-economic life and social lifestyle of the district, city, village, neighborhood, and people living in these places. Therefore, studying not only the history of Khanka district, but the history of all districts is an urgent issue for experts in the field. In fact, human creative activity is an important factor in its all-round development, and it cannot be imagined without aesthetic perfection. Human life is surrounded by objects and objects. Colorful objects and objects give beauty and sophistication to existence, encourage people to look through these laws.

Pottery art is one of the most important and also ancient branches of national craft. Ceramic products created by potters delight people with their beauty and elegance, and they can also be widely used in household work. Today, large-scale work is being done in our country to develop this art form, to widely promote pottery traditions as a symbol of national pride in every household, neighborhood, office and organization. In this regard, export of Uzbek pottery products to the world market and cooperation with potters of other countries have been launched.

LITERATURE REVIEW AND METHODOLOGY

Madir is one of the ancient and modern settlements and was one of the pottery centers of Khiva Khanate. The village has a unique position in our republic as it has preserved its ancient traditions. Madir village is located on the southern borders of Khanka city. The Polvon canal flows from the south side of the village. On the west side is the village of Navhos, and on the east side it borders

with the villages of Tomadurvadik and Namuna. The population is 5119 people (data of 2013). It mainly drinks water from the Madir canal. The village consists of three villages: Madir, Shat and Qiyat (Shat and Qiyat combined are called "New Life"). There are only guesses about the meaning of the word Madir. Local historians say that this word is derived from Iranian-Persian and means "mother" and they accept it as an Iranian-Persian term along with the names of places in Khorezm region such as Zenakhos, Navkhos, Pishkanik.

Local residents say that brave men lived here, Khiva khans said "valiant boys live in this country" because Khiva khans showed bravery in their campaigns against neighboring nations and in the fight against invaders. They say that over the years, the word mard became "madir" in the dialect pronunciation. However, there are also speculations that Madir is derived from the word "matir". After all, special attention is paid to "matir", a silk scarf and belt, which has been tied around men's waists for a long time and is considered the prestige of weddings and maracas.

RESULTS AND DISCUSSION

Pottery art is one of the most important and also ancient branches of national craft. Ceramic products created by potters delight people with their beauty and elegance, and they can also be widely used in household work. Today, large-scale work is being done in our country to develop this art form, to promote pottery traditions as a symbol of national pride in every household, neighborhood, office and organization. In this regard, the export of Uzbek pottery products to the world market and cooperation with potters of other countries have been launched.

Among the traditional Khorezm pottery decorations, geometric shapes and plant-like images occupy a large place. Khorezm patterns are distinguished from the Ferghana and Bukhara-Samarkand pottery schools by strict adherence to specific colors and unique interpretation of geometric patterns. Traditional schemes typical of Uzbek pottery art - division of the surface of surface products into a border and a central part. Not widely used in Khorezm wares. Placing a geometric arabesque "gyrix" in the central part of art objects is a characteristic feature of Khorezm pottery. Girikh is a widespread motif in Central Asia and the Near East, and its development period corresponds to the IX-XII centuries. The art of Khorezm artistic pottery has been closely related to the development of pottery since ancient times. In the ceramics, you can see the patterns related to memorial decorations - girix, and various "madhil" and "orange" with a complex appearance, the basis of which is a set of medallion quality patterns.

The set of patterns and artistic traditions that have arisen as a result of long-term development in the art of pottery, firstly, the aspects specific to this form of social consciousness and common in different historical periods, secondly, the specific local aspects of the people passed from generation to generation, thirdly, includes aspects specific to a particular school and direction. The basis of the set of motifs used in the pottery art of Uzbekistan consists of geometric and plant-like decorations, symbolic symbols, animal world and anthropomorphic themes and images of objects. These patterns were established in the 9th century and were formed by the 19th century. The evolution of the decorative set from the image to the pattern shows the features of the genesis of its complex artistic system. Also, the influence of the development of tourism and art commerce on the nature of applied decorative art and its set of patterns remains one of the topical issues today.

At the end of the 20th century - the beginning of the 21st century, continuity in the complex of patterns was preserved in the decorative art of ceramics. A number of documents aimed at creating favorable

economic and social conditions for the development of folk art, including pottery, have been adopted in the republic. The positive significance of these situations can be seen in the example of the restoration of a number of traditional pottery schools in Uzbekistan. It should also be recognized that Alisher Narzullaev, a representative of G'iduvan Pottery School, took the most prestigious place at the 1st International Crafts Festival held in Ko'kan in 2019.

CONCLUSION

Therefore, the issues of preservation and development of pottery schools and centers, the characteristics of local schools, personal and collective creativity, artistic traditions, a set of patterns, as a result of long-term development in the pottery art, and the people's self, which is passed from generation to generation includes specific local aspects. One of the oldest cities in the world, the Khorezm school of ceramics developed, which is distinguished by the graphic accuracy and majesty of geometric patterns. The patterns on the ceramics reflect the brightness of the walls of the famous architectural monuments of ancient Ichan-Kala with the majolica decoration. This indicates that today's artisans are the direct descendants of the folk craftsmen who decorated the Khan's palace and mosques. Modern potters use the same natural substance mixtures to make ishi or glaze, which were used by their ancestors to make unbreakable koshk, nilobi, and turquoise plates.

In any corner of Uzbekistan, lovers of pottery art can experience a unique artistic style of decoration, purity of decorative forms, and a vivid sense of craftsmanship. But they strive to become true connoisseurs of the art of pottery.

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