

**CLASSIFICATION OF FOLKLORE MOTIFS IN THE ARTISTIC  
CRAFT OF UZBEKISTAN**

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**Annotation:** In the article, an attempt was made to identify the specific features of the folklore ornaments used in the traditional arts and crafts of Uzbekistan and divide them into types and categories in order to systematically study them. Basic concepts: crafts, folklore, symbol, ornament, image, celestial, pattern, animal world, insects, aquatic creatures, amulets.

**КЛАССИФИКАЦИЯ ФОЛЬКЛОРНЫХ МОТИВОВ В  
ХУДОЖЕСТВЕННОМ РЕМЕСЛЕ УЗБЕКИСТАНА**

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**Аннотация:** В статье предпринята попытка выявить специфические особенности фольклорных орнаментов, используемых в традиционном искусстве Узбекистана, и разделить их на виды и категории с целью их систематического изучения. Основные понятия: ремесла, фольклор, символ, орнамент, образ, небесное, узор, животный мир, насекомые, водные существа, обереги.

Globalization and cultural integration processes taking place all over the world create the need to carefully preserve the national identity of peoples. Collecting, studying and effective use of the valuable pictorial decorations of folklore in traditional craft samples, representing the world artistic heritage, are considered as one of the priorities of modern art studies. The fact that the international legal norms in this regard are based on the normative documents adopted by the UNESCO organization, which operates on the basis of the UN Council for the Protection of World Cultural Heritage, opened a wide way for comprehensive study of our heritage. Among the many scientific centers of the world, in the scientific research carried out in the art history of Uzbekistan, the issues of comprehensive systematic research of figurative and expressive interpretations of mythological thinking related to folklore are becoming more and more urgent. In particular, the issues of analyzing the dynamics of their development in the history of national art in the context of the interpretation of artistic traditions are one of the most important tasks facing the science of art history. However, the scientific research mainly covers the issues of describing the leading principles of the development of a certain period or type of art history, their ideological-artistic and methodological peculiarities. Problems related to the interpretation of folklore topics as an artistic phenomenon of art studies, determining the stages of development from ancient times to the present, issues of scientific generalization of styles and artistic traditions formed in each historical period are gaining urgent importance [5]. After all, issues of preserving and developing the uniqueness of folk art are becoming a component of state policy. The head of our state rightly emphasized that "our world-famous national embroidery art, the mysterious, miraculous, divine patterns in our ancient words, the apocalyptic science and cosmogonic imaginations are embodied in the luster of colors" [1]. Decrees aimed at preserving the uniqueness of national artistic traditions, further development of artistic crafts and all-round support of folklore art are becoming important in the development of the field [2]. In particular, the Government Decision on the further improvement of the activities of the

"Hunarmand" association defined a strategy for the comprehensive development of work in this regard [3]. Ensuring the implementation of the important tasks specified in the official documents of our government creates the need for a thorough and serious study of our unique artistic heritage created by our ancestors over the centuries. In order to systematically research the artistic decorations related to folklore themes in the artistic crafts of Uzbekistan, it is logical to divide them into the following categories based on their uniqueness [6].

1. Ornaments with symbolic images related to celestial (cosmogonic) bodies stand out. The main symbols of the sun, moon, stars and birds are used in the shape, appearance and artistic decoration of household items and dishes belonging to this type. In the composition of a circular copper tray made in Khiva, the image of the sun is depicted in a large five-pointed star, and around it there are medallions with images of plants representing the fertile soil, and schematic shapes with images of leeches, snakes and other creatures representing the element of water are distinguished among them. In Rishton, at the end of the 19th century, an egg-shaped ceramic sundial resembling a duck's head was made in an unusual shape and color, and the spout resembled a bird's head. Horse heads are depicted in relief on the rim of the yellow bowl [6]. In fact, it is more likely that such vessels were made as a continuation of the fantastic images of the figurative ceramic bowls - toys made by master Fatilo Sa'dullaev in the village of Oba near Bukhara. The image of a bird is used in an incense burner belonging to the second half of the 19th century, which is kept in the Museum of Russian Ethnography in St. Petersburg [7]. In Bukhara, the image of a bird on the cover of a rectangular incense burner, made by casting or casting from copper and bronze, is extremely delicate. The decorative style of such household items, elegantly made of non-ferrous metals, has changed in different periods and adapted to the times according to the content and form[9].

2. Figurative decorations related to creatures representing the aquatic environment - fish, snake, frog - form a separate category. It was found that the images of aquatic

creatures were widely used in Bukhara embroidery of the beginning of the 19th century. One of the rarest copies is the image of fish swimming in clear water in the Shofirkon sozana kept in the collection of Ignacio Wack in the Museum of Folklore in Berlin. Sozana is decorated with blue silk threads. In its central square, eight delicate snake-like fishes are depicted in a strange movement emerging from an octagonal star [8]. The fins and tails, spines of the fish are sewn in red. Small fishes and flowers standing among underwater plants are sewn into the remaining empty spaces. Because the fish is called "luqmai halal" among the people, it is glorified as a symbol of purity and fertility. There are also copies of the fish depicted in a single position, but the pictures of the fish in a gala appearance are very rare [7]. A 19th-century Khorezm tung-suv bowl made of copper has a handle in the form of a mythological dragon, but the lid is not preserved. Similarly, the handle of another water jar is shaped like a snake. The fact that such patterns have been used in some sands also confirms the above.

3. Entomomorphic decoration associated with the image of small insects is also partially found. These creatures are perfectly designed not only for their unique secrets, but also for their appearance [8]. Such motifs are often found in the outer decoration of textile fabrics intended for children. Butterfly, dragonfly, dragonfly, beetle, scorpion and others have this feature. "Gajdumak"-scorpion pattern comb bag made in Nurota district of Samarkand region in 1902 and "Scorpion" decorated carpet sewn in Shakhrisabz in 1905 confirm our above comments. The image of these fairy-tale creatures has been used as an artistic decoration on household items of local residents of different ages and textiles intended for children. In Shafirkon, a "scorpion" decorative pattern is placed on the mihrab of the yellow adrasga yormadoz style. This means that there should be no one who poisons people's lives. Also, "leech", "chumolibel", "kapalaknuskha", "butterfly", "bees" and other symbolic ornaments were used by local masters.

4. The deification of horned animals gradually prepared the ground for the appearance and improvement of horn-shaped symbolic ornaments [9]. It was found that

various variants of such ornaments were used. A whole composition was created by artistic stylization of the full or part of the body part of domestic animals such as ox, cow, ram and goat. This is due to the ancient sanctification of these animals. The wide distribution of these decorative images is directly related to their veneration among totem symbols. Such decorations were used in the carvings of the end of the 19th century and the beginning of the 20th century. Local craftsmen worked in different ways according to their form and function. This process also influenced the decoration of the dishes. In 1903-1904, the edges were separated by a "ram" line in the engraving patterns of the yellow copper inkwells made by Kokan kandakors. The "double horn" ornament is formed by repeating two rows of a symbolic image similar to a ram's horn at a certain distance. These decorations are widespread in different regions of our country.

5. Image of hornless animals. The images of hornless animals in folklore are conditionally expressed in the samples of household utensils and items. From time immemorial, elegant paintings were created from images of domestic animals - horses, camels, sheep, dogs, rabbits, cats, which were deified as household guardians. In 1927-1932, in the center of the composition of the piece of sozana sewn in Nurota, there is a veil with different colored geometric shapes on a horse, which is not found in other regions [4]. In general, asp decoration is styled by drawing, sewing, weaving, carving, hammering, scratching and painting. Horse ornaments used in coppersmithing, engraving, pottery and embroidery were symbolic and represented intelligence, thought and sensitivity. Folklore decorations were also used in embroidery. Images of a mountain goat, a deer, are widespread among the creatures consecrated in folklore. These are directly related to the local population's trust and faith in animals.

6. Amulets. Folklore images are also reflected in the appearance and decoration of national hats. Motifs from legends and folklore have been recreated in caps sewn in different styles and designs. Every color, sign, shape in them goes back to the legends about light and darkness, earth and sky, good and evil forces. It was believed that the

plants on the outer decoration of hats represent strength, health, wealth, and the four flowers on the top protect men's health from four sides. Wavy stems of ivy represent vitality, and patterns of pepper and almonds act as protective amulets. Olachipor birds embody the views of people's happiness. Images of sheep's horns, which are a symbol of strength, power, courage, and protection, are sewn among them. While the snake print decoration protects against the evil eye, the fish image has been used as a symbolic expression of female fertility. The names of hats are often derived from their decoration. Almonds, butterflies, peacocks, whites, willows, centipedes, toadstools and others have become popular in this way.

Themes of local folklore are also deeply embedded in the traditions of jewelry art. Paired bracelets intended for women supposedly protected the human soul from evil spirits and misfortunes. According to local legends and beliefs, the soul of a person in the form of a bird leaves the body from the same place. Armpit amulets go back to the belief that people protect these places and prevent the premature departure of the soul from the body.

The consecration of the teeth of various predators and domestic animals - dog or wolf as amulets - also implies their power to ward off evil forces. The conclusion is that I made it easier to divide the folklore decorations into types and categories in the artistic crafts of Uzbekistan, to make their research more clearly systematized.

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