

Principles of Development of Fine Arts in Central Asia

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ABSTRACT

This article briefly discusses the issue of images found in the ancient art centers of Uzbekistan, artistic patterns of craftsmanship, wall paintings and sculptural images, testifying to the general development of architecture, fine and applied arts.

Today, when the world is changing rapidly and various new threats and dangers are emerging that threaten the stability and lasting development of peoples, it is more important than ever to pay attention to spiritual, educational, moral education, the desire of young people to acquire knowledge and develop. In this regard, a deep study of the rich spirituality, lifestyle, customs of our people serves as the main source of spiritual formation of the future youth of our country.

The territory of modern Uzbekistan is one of the ancient centers of the development of human thought, including art, which has been proven during archaeological research. A striking example of this is the monuments of art and artifacts found on the territory of our country. If the decorations have increased and become richer in examples of practical crafts, then we can find the following examples of fine art in paintings on pottery. The shapes of ceramic vessels are gradually becoming more complex, and the use of images and decorations on ceramic vessels leads to the comprehensive development of artistic ceramics.

No matter how far the history of our ancestors and their religious beliefs are from us, there are subtle aspects that connect the distant past with us. They are also wonderful examples of art created by our ancestors. In this place, the place and status of works of fine art deserve special attention. For example, Afrosiab is one of the cultural centers of the Eastern past and serves as a place for art samples reflecting the traditions of many peoples. Sculptures and frescoes found in Afrosiab tell about this. "The development of urban life in Afrosiab coincided with the rise and crisis of political and economic life in Sogd, Movarunnahr and Central Asia, because Samarkand was an important center of relations between the countries of that time.

The main diplomatic, trade and cultural routes of the countries of the Mediterranean and the Middle East through Iran to the Far East, to the countries of Central Asia, India, cities in the lower reaches of the Syr Darya, and from there to the countries of Siberia and Eastern Europe

passed through Samarkand. Samarkand has fully preserved its position as one of the world's trade and cultural centers, but with interruptions, even in the Middle Ages," B. Akhmedov says in the book "The History of Samarkand". Therefore, the ancient Sogdian art also helps us to imagine the past more meaningfully and accurately.

Even at the turn of our era, during the period of slave-owning society, monumental and applied art developed in the settlements of Bactria, Khorezm, Shosh and Parkana, located on the territory of modern Uzbekistan. This is evidenced by the remains of wall paintings identified by archaeologists in the premises of the Buddhist monastery Fayaz –tepe (I-II centuries) and Dalverzin - tepe (I century) in Surkhandarya region, in the palace of Tuprak - kala in Khorezm (III century), etc. At that time, the decorative and applied art of Uzbekistan reached the highest level with the combination of harmonious combination of wall paintings with ornamental motifs and sculptural forms.

In the early feudal period (VI-VII centuries), the walls of palaces, temples and houses of the rich were decorated with decorative decorations in the form of panels, borders and friezes. Masters, using mineral paints diluted in water with the addition of adhesives, and applied to the surface of dry cloth, depicted fabulous and epic motifs combining the real world with the fantastic.

A common feature of all Central Asian fine art of the early Middle Ages is decorative. There is no spatial perspective and chiaroscuro in the paintings, but the volume is revealed by a masterfully executed drawing, extremely accurate in construction and details.

The decoration of the palaces in Afrosiab and Varakhsha, the decoration of the Buddhist temple in Kuva and the rural estate of Balalyk - tepe are authentic examples of patterns, sculptures, and carvings and are among the most remarkable achievements of the cultural life of that time. The subjects of such paintings are reflected in the poems of the famous poet Firdousi in the East, who wrote several centuries later:

The palace was decorated by calling the masters,

The image of battles, kings, feasts.

One of the outstanding and rare surviving examples of Sogdian art is Afrasiab painting, which is also sometimes called "Painting of Ambassadors". It dates back to the VII century AD and was discovered on the walls of a private house on the site in the ancient city of Afrasiab, located near modern Samarkand. Despite the fact that the exact interpretation of the painted scenes on the walls of one room is still being discussed by scientists, certain features have been identified. If we consider the painting in its entirety, it reveals a lot about the multicultural and interconnected world in which the Sogdians lived, as well as about their important role of culture along the Silk Road. The paintings demonstrate an incredibly high level of skill in the complex depiction of various scenes from life on the Silk Road. Each of the interior walls of this living room reflects a different society with which the Sogdians interacted. These include China (depicted on the northern wall), Samarkand and the Iranian world (the southern wall), as well as the Indian subcontinent (depicted on the eastern wall). The eastern wall, the most worn, includes figures in clothes and hairstyles from the Indian subcontinent. It has been hypothesized that this scene was supposed to represent, through the use of Hellenistic iconography, the transfer of the science of astronomy from Ancient Greece to the Indian subcontinent (although the poorly preserved painting on the wall leaves this interpretation controversial). In addition, the exact interpretation of the scene on the western wall continues to be actively discussed by scientists. However, it seems that it depicts a long queue of people of different backgrounds, including Turks, accompanying delegations from China and the Korean Peninsula. This group of people, some of whom carries exotic gifts from the regions on trade routes, and dressed in embroidered silk and necklaces, are depicted in the upper part of the painting, which, unfortunately, is too damaged. One theory is that this part of the fresco depicts several ambassadors giving gifts to the King of

Samarkand.

On the south wall there are scenes from Samarkand itself with the king's courtiers dressed in original clothes, with animals sacrificed, including a horse and geese. It is assumed that this scene depicts the Navruz holiday, a popular New Year's rite celebrated in many regions covered by the Silk Roads, which dates back to at least the VI century BC. On the opposite side of the north wall, people dressed in Chinese clothes are depicted, including a group of horsemen hunting wild cats and a group of ladies boating.

Despite the various possible interpretations of the picturesque scene, it is obvious that it reflects the boundless scale and cross-cultural influences of the Sogdian cities. The paintings give an idea of an incredibly well-connected world of mutual influences. The paintings use calendar references to designate various local and regional holidays, some of which, such as Navruz, are celebrated today. They also give an insight into the common language and culture of the gift, celebrations and rituals, and are an important reminder of the long-term and far-reaching shared heritage of the people who occupy these regions of the Silk Road today.

In the paintings of the eastern hall of Varakhshi, an incense burner (altar) is depicted on the southern wall, to the left of which a woman and a man are sitting with halos over their heads. According to the assumption of V. A. Shishkin, these are priests. In this scene, it is necessary to pay attention to the incense burner (Table III), which depicts the figure of a man. He is sitting on a throne, which is depicted as a reclining camel, and, what is especially interesting, the camel and the figure are inscribed in an arch resting on columns.

The pose and clothing of a man on a camel are similar to the figure of a man in the Afrasiab painting in question. He is sitting cross-legged in the front, with his head turned three-quarters to the left. She's wearing a complicated crown, and there's a halo around her. He is dressed in a tight-fitting caftan with a semicircular neckline and short sleeves. With his right hand he rests on his hip, and in his left hand he holds an incense burner in front of his face. The ends of the tied cape thrown over the back are visible on the chest. The paintings of the same hall of Varakhshi depict a part of the throne decorated with figures of winged camels. The figure of the king on the throne occupies the entire central part of the wall. To the right of the throne is a dais, on which traces of figures close to the king have been preserved. A canopy or kiosk is depicted above the platform, the roof of which is supported by two yellowish pillars, in the upper part' winged youths or women perform the role of caryatids. "The right hand is raised up, as if supporting the roof, perhaps an "arch".

Summing up, we can say without fear that the peoples who lived in one of the centers of civilization — Central Asia - made an invaluable contribution to the treasury of world science and culture. They also have a rich and ancient heritage in the field of fine arts. Ancient wall paintings of the peoples of Central Asia, as well as archaeological sites can serve as evidence of this.

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