

Vocabulary of Ceramics in the System of Khorezm Dialects

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Abstract. *in this article, the lexicon of pottery was considered on the example of Khorezm dialect. Words related to the field of pottery in the folk language, which have been engaged in this field since ancient times, were analyzed. The work done so far in this regard is studied.*

Key words: *Khorezm pottery, Russian medallion, ceramics, original color, magical hands.*

The lexicon of pottery occupies a special place in the system of Khorezm dialects. First of all, we found it necessary to dwell on the famous people who contributed to Khorezm pottery, and at the same time to the enrichment of the pottery lexicon.

Rayimberdi Matchonov is one of the masters who made a great contribution to Khorezm pottery art. R. Matchonov Khorezm School of Artistic Pottery took a special place in the applied decorative arts of Uzbekistan. The pottery school occupies a special place in the pottery schools of Tashkent, Andijan, Fergana, Samarkand, Bukhara and other cities due to its aesthetic appeal to people due to its unique style, technology, pattern compositions, color, and dynamism.

In Khorezm, this ancient art has been passed down from generation to generation as a tradition, and is still developing and improving today. One of the major representatives of the Khorezm School of Pottery, which continues the tradition of artistic pottery, is R. Matchonov, a member of the Union Artists' Union, who has served in Uzbekistan.¹

R. Matchonov was born in 1909 in the family of a potter in the village of Madir, one of the ancient pottery schools of Khorezm. At that time, there were fifteen pottery workshops in the village of Madir, where more than eighty potters worked. There were master craftsmen Bolta Matrizaev, Bolta Vaisov, Matchon Kulmatov, who became famous at that time, and Rayimberdi, the son of the Matchon potter, began to learn the secrets of pottery from his father. At first, he made various toys and figures from clay, and later he learned compact bodia and tiles. Having studied the secrets of pottery for six years, Eshim received the white blessing of a potter. He started creating dishes and tiles by himself. In 1930, R. Matchonov entered the cooperative artel and continued pottery work. At that time, potters were greatly reduced. Her husband helped her with these difficult tasks. The master perfectly learned the secrets of painting. Striving to apply these learned patterns to pottery, he created items that enriched the traditions of Khiva pottery in the 19th and 20th centuries. The potter used three types of colors - white, green, and lavender - in his products and tiles. He also knew the technology of making colors very well. After preparing the dish, a pattern is drawn by hand and with the help of a stamp, it is glazed, dried in the sun and heated in the oven. The master prepared the secret himself. He goes to Karakum, collects chagon or kirchop, immediately burns it there and brings the ash to the workshop and adds crushed glass flour to it. That is, one part of glass powder is added to three parts of sand. It

¹ Ибрагимова З. Ю. Қорақалпоғистон ўзбек шевалари қишлоқ хўжалиги лексикасининг лингвогеографик тадқиқи: Филол. фан. номз.... дисс. автореф. –Тошкент, 2009.

is mixed with water in a container and applied to the prepared body. Then, when cooking the body on the grass, that round liquid is thrown on the grass. It changes color when it hits the body in the grass. That sand powder is mixed with water, cooled and cleaned. He prepares it by adding flour and a little copper oxide, and then rubs it on the surface of the bodia. The potter R. Matchonov uses this technology to make khum, jug, bowl, bowl, teapot, bowl, lamp and other various art objects from clay. It is not for nothing that our people say, "A master without a disciple is a fruitless tree." A master is likened to a fruit tree in Khorezm, because he produced so many disciples. The Association of Masters of the Former Union of Uzbekistan opened a craft school in the workshop of R. Matchonov, where he taught the secrets of craft. His Davron Sa'dullaev, Amin Mirzaev, Maryamjon Matchonova, Mukaramma Sa'dullaeva are now making a great contribution to the development of artistic ceramics. The services of a master potter are great in the repair of historical monuments. In 1956, he participated in the renovation of the Pahlovan Mahmud mausoleum in Khiva. For the lower part of the dome, he prepared blue tiles in the old style, which have not lost their original color today. Kulol again took part in the repair of the two towers of the Old Arch Gate and other architectural monuments.² In 1975, he was awarded the Silver Medal of the People's Master of the Exhibition of Achievements of the National Economy of the Former Soviet Union. Since 1970, a member of the Association of Artists of the Former Soviet Union, master R. Matchonov's artistic ceramics polished by the magical hands have been exhibited in various cities of our republic and country, as well as abroad, for example, in foreign countries such as Hungary, France, Czechoslovakia, India, Italy, Mongolia. took pride of place. His bodia, kozacha, chanok, koshin, etc. have become a permanent exhibition in the museums of Moscow, Leningrad, Tashkent, Khiva of the former Soviet Union.

Below are some of the pottery terms used by master potters.

Rut is a double-sided pattern distribution, that is, a border pattern. Its size is usually around 14-20 cm. The border pattern is different, depending on its application to the mihrab and room, there are lula border, ishkom and other types.

Munabbat means to grow in Arabic. The base is a square or a rectangle, and the pattern is repeated on all four sides. Munabbat is used to decorate large surfaces. Munabbat has plant-like, geometric and other compositional types. It has the following terms: munabbati mihrab, munabbati bafta, munabbati islim, munabbati girih and other terms.

Turunj means "lemon" in Arabic. Russian medallion. In patterns, the type of pattern that is drawn in the center of the composition. Turunj is a composition that does not work into any pattern, and its form has been developed and enriched over the centuries.

Namoyan means "view", "scenery" in Persian. A pattern is an independent composition that does not work for anything, and it belongs to the type of complex pattern. There are plant-like, geometric, floral, symbolic and other types. Patterns have a symmetric and asymmetric structure. The folk art of Central Asia has been famous since ancient times. The rare works of art created by our ancestors, the magnificent buildings and architectural monuments built by them have not lost their charm to this day. Even foreign tourists are amazed by ancient monuments. These include the Ismail Somoni mausoleum in Bukhara, Kalon tower, Shahizinda mausoleum in Samarkand, Gori Amir mausoleum, Sherdar, Tillaqori madrasahs. Vivid patterns created by hundreds of folk architects give people an uplifting spirit. For example, when we look at these madrasahs, we can feel that they were built for the purpose of education through the decoration of the paintings. The madrasah decoration is made up of innumerable intersecting lines, reminiscent of twinkling stars. These geometric patterns made of polygonal and pointy stars are called girih.

In the decorative arts of Central Asia and the Middle East, girih flourished in the 9th-20th centuries. According to the data of archeology, the appearance of the gyrih pattern in Central Asian decorations dates back to the beginning of the 8th century (carving examples of Varakhsha ganch, finds on Mount Mugh - Sogd fortress). Archeological findings in the Zarafshan Valley, Khiva (IX-XII centuries),

² Ишаев А. Ўзбек диалектал лексикографияси. – Тошкент: "Фан" нашриёти, 1990.

Bukhara, Samarkand, Khiva cities of the XIV-XVII centuries. Successes in concrete sciences and construction work paved the way for abstract geometric forms in this decorative art. Girih means "tangled" in Persian. Girih is a type of complex pattern.³ A geometric pattern has certain distributions. Each distribution will have its own structure. Girih is repeated based on complex forms with strict regularity. Therefore, each knot is formed on the basis of geometrical laws. Girih is distinguished from other types of patterns by its complexity, clear regularity and beauty.

Girih is a complex pattern with a strict pattern. The master can direct the branches in the desired direction when drawing an Islamic copy. If you don't like it, you can fly away and fill the empty spaces with flowers, buds or leaves. But when drawing a grihi pattern, the master is subject to the grihi he is drawing. Because every knot is formed on the basis of geometrical laws. Geometric patterns are very common in the countries of Central Asia and the Middle East. With its complexity and lack of clear legality, it exudes elegance and restraint. If girih and Islamic are used together in the decoration of a building, girih is the first thing that catches our eye. In the composition, girih takes the leading place, and islami takes a complementary place. Therefore, in the composition used together with girih and Islamic, the Islamic girih does not cross the line. Girih is the first, Islamic in the second plan. If we look at the Islamic or simple plant patterns of each nation, they are different from each other. Because every place has its own landscape and flora. It is clear from this that Islamic patterns have a geographical character. Another advantage of Girih is that it does not have an international, geographic character: therefore, it can find its place on all continents of the earth without choosing a homeland. Girih is a type of complex pattern common in Central Asia and the Near East, and it was very widespread and developed in the 12th-11th centuries, especially in Central Asia. Girih is also well developed in Pakistan, Turkey, Spain, and Japan. Central Asia is the most common place in the world.

We can witness the decoration of architectural monuments and book covers with girih compositions. For that time, the development of gyrih on the basis of drawing tools and mathematical forms was a great scientific discovery.

One of the famous scientists of the East, Abdulwafa al Juzhoni (940-998) wrote about the solution of about 20 geometric patterns in his books. These books explain some easy ways to solve problems.⁴ This book is now kept in a museum in Paris. Although the works of Abdulwafa al-Juzhoni have given information about girihs, the solution of most of them still remains a puzzle. By the 22nd century, the art of girih was rarely used. Due to the difficulty of drawing it, not all masters were able to draw it. In those days, masters who knew the girih pattern well were considered to be accomplished masters. One such master is Master Shirin Murodov. In his time, he was considered the pir of girih, who could easily draw new girihs and skillfully use them in their place. Z. Bositkhanov is one of the gifted masters of our time. Master pedagogue, honorary doctor of the Research Institute of Art Studies of the Academy of Arts of Uzbekistan, Zakirkhan Bositkhanov, deeply mastered the secrets of girih patterns, mainly in the construction of architectural buildings. His high skill and artistic talent are shown in his gyrih samples made in 1974 for the Museum of the History of Uzbekistan named after Oybek, in 1975 for VDNX in Moscow, and in 1976 for the Museum of Applied Decorative Art.

Since 1945, Zakir Bositkhanov has been conducting research on gyrihs and discovering their various laws. He is the author of a number of articles devoted to the secrets of Girih art and a participant in scientific conferences. Zakir Bositkhanov is currently the only expert on girih. The master organized a personal exhibition in January 2001. More than 85 different girih compositions from his exhibition made a great impression on art lovers. The master has created close to 400 examples. Especially, the master's research on drawing a circle is worthy of praise.⁵

³ Ишаев А. Қорақалпоғистондаги ўзбек шевалари. –Тошкент: Фан, 1977.

⁴ Коготкова Т.С. К вопросу о производственно – профессиональной лексике говора и соотношении ее с терминологической лексикой литературного языка// Диалектная лексика. 1969. – Л. : Наука, 1971.

⁵ Муродова Н. Ўзбек тили Навоий вилояти ўзбек шеваларининг лингвоареал талқини: Филол. фан. докт. ... дисс. автореф. – Тошкент, 2006.

Now in our republic, talented masters of applied art Mahmud Usmanov, Mahmud Torayev, Anvar Ilhomov, Kamil Karimov, Umar Tahirov, Ziyoviddin Yuspov, Hayotilla Abdullayev and others used in the decoration of modern magnificent buildings. is distinguished by its originality and perfection.

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