



THE STATE OF APPLIED AND FINE ARTS IN THE NAMANGAN REGION: CURRENT PROBLEMS AND THEIR SOLUTIONS

Norinov Muzaffar Ramonjonovich

Independent researcher, Namangan State University, Uzbekistan

Abstract

This article analyzes the current state of applied and fine arts in the Namangan region, particularly the traditional schools of Chust knife-making, skullcap embroidery (do'ppi), and Gurumsaray pottery. Key problems in the field are highlighted, including the negative impact of cheap foreign and counterfeit products on the national market, shortages of raw materials, disruptions in the master-apprentice tradition, and an insufficient material and technical base. The article concludes with practical solutions and proposals aimed at overcoming these problems.

Keywords: - Applied arts, fine arts, Namangan, Chust knife-making, Gurumsaray pottery, craftsmanship, national brand, counterfeit, master-apprentice tradition, cultural heritage.

Introduction

The applied and fine arts of the Uzbek people, with their centuries-old history, diversity, and unique styles, are an integral part of the national culture. They reflect the people's way of life, aesthetic views, and spiritual values. During the years of independence, the support and development of this field have become a priority of state policy in Uzbekistan. Specifically, Goal 75 of the Development Strategy of New Uzbekistan for 2022–2026 sets the task of "developing the fields of fine and applied arts and design, and enhancing the artistic and aesthetic tastes of the population" [1]. The Namangan region has long been famous as a center for many types of crafts, including the unique traditions of Chust knife-making and skullcap embroidery, and Gurumsaray pottery. These art forms have not only met the needs of the local population but have also gained international recognition as part of the country's cultural heritage. However, in today's era of globalization, traditional craftsmanship faces a number of challenges. Cheap, low-quality, and sometimes counterfeit products entering from abroad, particularly from China, are undermining the competitiveness of national brands. Furthermore, factors such as difficulties in sourcing raw materials, the weakening of the master-apprentice traditions, and an inadequate material and technical base are hindering the development of the sector.

LITERATURE REVIEW

In the course of the research, Decrees of the President of the Republic of Uzbekistan and resolutions of the Cabinet of Ministers regarding the support of the sector were studied. These legal and regulatory documents demonstrate the state's political will to develop national craftsmanship and serve as a theoretical basis for the research. The study of the traditions of craft schools in the Namangan region was based on historical sources and exhibits from the regional museum of history and culture. Statistical data on the number of craftsmen in the

Fergana Valley shows that while the Namangan region (934 people) lags behind the Fergana (2700 people) and Andijan (1904 people) regions, it holds a leading position in terms of the uniqueness of its product types. The article specifically analyzes unique aspects such as the 8 distinct jewelry-like stitching styles of the Chust skullcap (zanjira, chita, kungura, etc.) and the technology of inlaying brass patterns onto Chust knives. This information proves how delicate and laborious national craftsmanship is. The activities of renowned masters like Rahimjon Ubaydullayev (Chust knife-making) and Maqsudali Turopov (Gurumsaray pottery), and their role in continuing the master-apprentice traditions, were studied separately.

DISCUSSION AND RESULTS

The problems in this area of applied arts are primarily explained by the existence of advanced production technologies in foreign countries, first and foremost in China. Today, Chinese entrepreneurs, bypassing all legal requirements, are mass-producing our national skullcaps on modern machines. However, these skullcaps cannot match the harmony of the stitches or the elegance of the patterns and motifs. Nevertheless, by entering our markets with their low prices, they are causing a crisis in the national art of skullcap making. The art of Chust knife-making is another area of applied arts deserving special attention. The patterns engraved on the blade of a knife require considerable manual labor. The pattern on the knife's surface is first drawn with a pencil, then carved with an awl, and after being prepared, a tin-based substance and brass are melted and infused into the pattern. Only after the finished blade is sharpened does the image on it become clear. This is also considered one of the refined techniques in national applied arts. The demand for knives made in Chust knife-making centers is growing among local and foreign tourists. Reforms aimed at developing craftsmanship are being implemented in the republic. However, there are also some reasons hindering the development of the sector and the progress of national art schools. First, the issue of finding horns from rare animals such as deer, elk, antelope, and rhinoceros is crucial. Another problem in the development of the national knife-making industry is the influx of counterfeit products into the republic. Due to these products imported from China, the market for handmade knives is suffering. Local traders and entrepreneurs are placing the "Chust" mark on knives brought from China and selling them at much-reduced prices within Uzbekistan. This is causing the Decree of the President of Uzbekistan No. 3588 of March 28, 2005, "On measures to further develop folk artistic crafts and applied arts," [2] to partially lose its force. Since ordinary people cannot distinguish these foreign-made knives, they continue to buy them. This, in turn, undermines the traditions of national knife-making applied art that have been passed down from generation to generation. As can be seen, this situation leads to the violation of the Cabinet of Ministers' Resolution "On the Support of Applied Arts" and the "Law on Copyright."

National applied art is naturally and directly linked to the development of national craftsmanship. From the 1930s onwards, national knives traditionally made by hand began to be produced using new technologies and machines. This led to a decrease in demand for knives made by local masters who practiced national knife-making and had a negative impact on the master-apprentice tradition. However, the development of national knife-making did not come to a complete halt. Since 1991, national craftsmanship, the people's cultural heritage, and care for artisans have been elevated to the level of state policy. Thanks to the implemented reforms, the activities of the Fergana Valley, especially the Chust school of knife-making, have entered a

new stage [6]. In Chust, there are several family dynasties of knife makers. One of the prominent representatives of the Chust school of knife-making is Rahimjon Ubaydullayev, who is the 6th generation of a family of knife craftsmen. Today, R. Ubaydullayev has organized a national craftsmen's association in his neighborhood, training more than 30 apprentices each year. In 2010, R. Ubaydullayev participated in the "Arsenal" international exhibition-competition in Moscow and won. Additionally, Rahimjon Ubaydullayev signed a cooperation agreement with the Russian LLC "Idealny Biznes Partner" and exported products worth 100,000 USD between 2019 and 2021. Furthermore, masters like Muhammadjon, Nosirjon, and Akbarjon are playing an important role in the development of the Chust school of knife-making, training dozens of apprentices today [6].

Another form of applied art in Namangan, pottery, has developed in direct connection with the advancement of craftsmanship. In the region, traditional pottery schools in Gurumsaray of the Pap district and the Shahand village of the Turakurgan district are still active today. Historical and rare items reflecting the achievements of this craft from the most ancient times to the present day adorn the exhibition halls of the regional museum of history and culture. Gurumsaray village is an ancient place in our country that has continued the traditions of pottery and produced many master potters. According to sources, the Gurumsaray pottery school, the second in the valley, was founded by a master named Koki who came and settled there in the 1700s. The once-famous pottery center began to decline in the 1960s; potters closed their businesses, and most of them lost faith in the necessity and social utility of this craft. Finding successors to this art became extremely difficult.

At the end of the 20th century, three potters were creating in Gurumsaray: Mahmud Rahimov, Maqsudali Turopov, and Hayitboy Hakimov. M. Rahimov became a member of the Union of Artists of the former USSR in 1975. The greatest service of folk master Maqsudali Turopov, who became a member of the creative union of the Academy of Arts of Uzbekistan in 1997, was teaching the secrets of the Gurumsaray pottery art, which was on the verge of being forgotten, to his apprentices. While the apprentices of other masters stopped participating in exhibitions after them, M. Turopov's apprentices have continued to create. Thanks to the master's guidance, the art of pottery was preserved in the hands of his apprentices. In Namangan, unique schools have also been created in the field of Fine Arts, one of whose founders is Alijon Turdialiyev. In the national art olympiad held in 2020, his students V. Hakimov and J. Rahimov won. Also, Azamat Demyanov, a student of school No. 1 in the Turakurgan district, at the "Kamalak Yulduzlari" republican competition, and Oyatilla Abdujabborov, a student of school No. 35, at the republican art festival, were awarded the "Gold Medal" of the Academy of Arts of Uzbekistan [4].

Artist A. Turdialiyev created many works in painting and graphics. In the "Akhsikent Scenes" painting gallery, his 65x110 cm canvas "Akhsikent Fortress. XII Century" depicts the most prosperous period of Akhsikent during the Qarakhanid era. It should be specially noted that depictions of Akhsikent are found only in the work of this author. The museum also has paintings such as "Near the Gates of Akhsikent. X-XII Centuries" and "Akhsikent. VIII-X Centuries." He also conducted special research on painted and graphic depictions of historical figures [5]. On April 25, 2015, the Namangan regional branch of the Academy of Arts of Uzbekistan and the Union of Creative Artists, in collaboration with the regional museum of local lore, opened an exhibition as part of the "Fine and Applied Arts Festival" week dedicated to the

"International Artists' Day." More than 100 works in various genres were displayed at the exhibition: woodcarving, painting, sculpture, and other examples of fine and applied arts. This event focused on the works of young artists [8]. In the "Young Artists" republican competition held in 2008, Zukhra Sharifboyeva, a 6th-grade student from school No. 7 in Namangan city, won 1st place, while Maftuna Rahmatjonova, a 6th-grade student from school No. 23, won the "Young Dancers-2008" republican competition [4].

Any cultural and educational event held at the national level is naturally celebrated in the Namangan region with broad public participation. One such event is the annual "Fine Arts Festival" organized by the Academy of Arts of Uzbekistan and the Union of Creative Artists. The 2013 Fine Arts Festival in the region was held in collaboration not only with representatives of the field but also with poets, writers, historians, and artists. Within this festival, an opening ceremony of the "Exhibition of Fine Artworks" dedicated to the "Year of a Prosperous Life" was held at the regional museum of local lore [7]. Namangan artists also created unique works on historical themes. M. Ashurmatov, an artist from Kasansay, created unparalleled works of fine art such as "The Legendary Beauty That Burned and Faded" (1996), "Namangan" (2004), "The Historical City of Kasansay" (2006), "View of Kasansay, Uzunkishlok" (2006), and "Safed Bulon" (2008) [3]. In general, the fields of national fine and applied arts developed in Namangan during the years of independence. Along with the development of these areas, there were also specific problems awaiting solutions. This was primarily noticeable in the material and technical supply of art workshops in the field of art studies.

CONCLUSION

In conclusion, preserving and developing applied and fine arts in the Namangan region is not just about safeguarding cultural heritage; it is a task of strategic importance for enhancing the economic potential of the region, creating new jobs, and shaping a positive image of the country on the international stage. This requires the joint efforts not only of artisans but also of the state, scientific circles, business, and civil society.

REFERENCES

1. O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi PF-60-son Farmoni. // Qonunchilik ma'lumotlari milliy bazasi, 29.01.2022-y., 06/22/60/0082-son.
2. O'zbekiston Respublikasi Prezidentining 2005-yil 28-martdagi "Xalq badiiy hunarmandchiligi va amaliy san'atini yanada rivojlantirish chora-tadbirlari to'g'risida"gi PF-3588-son Farmoni. // O'zbekiston Respublikasi qonun hujjatlari to'plami, 2005-y., 12-13-son, 90-modda.
3. Ашурматова С. Косонсой санъати, маданияти ва меъморчилиги тарихи. – Наманган, 2008. – 42 б.
4. Ражапов Б. Наманган шаҳар халқ таълими тизимининг ривожланиш тарихи. – Наманган: Ноширлик ёғдуси, 2011. – 68 б.
5. Abdurahmonov Sh. Chehranavislik san'ati va uning bir ustasi vasfi (Rassom Alijon Turdaliyev ijodiga chizgilar) // Tamaddun. – 2023. – № 4. – B. 5-6.
6. Azizov A. Qalbi yorug' insonning yuzi yorug' // Namangan haqiqati. – 2020-yil 29-yanvar.

7. Мамадалиева А. Тасвирий санъат фестивали // Наманган ҳақиқати. – 2013-yil 24-aprel.
8. Сатторов А. Санъатда авлодлар силсиласи // Наманган ҳақиқати. – 2015-yil 25-aprel.

