

**O‘ZBEKISTON TARIXI DAVLAT MUZEYI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI PhD.02/09.07.2020.Tar.70.03 RAQAMLI
ILMIY KENGASH ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

**KAMOLIDDIN BEHZOD NOMIDAGI MILLIY RASSOMLIK VA
DIZAYN INSTITUTI**

SA‘DULLAYEVA ZAMIRA RAVSHAN QIZI

**XX ASR O‘ZBEKISTON BADIY HUNARMANDCHILIGINI
MUZEYLASHTIRISH**

17.00.04 – Tasviriy va amaliy-bezak san‘ati

**17.00.06 – Muzeyshunoslik. Tarixiy va madaniy ob’ektlarni
konservatsiya qilish ta‘mirlash va saqlash**

**SAN‘ATSHUNOSLIK FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

TOSHKENT – 2024

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KIRISH (falsafa doktori (PhD) dissertasiyasi annotatsiyasi)

Dissertasiya mavzusining dolzarbligi va zarurati. Dunyo bo‘ylab shiddat bilan kechayotgan globallashuv jarayoni bugungi kunda barcha sohalar kabi badiiy hunarmandchilik, muzey ishini ham cheklab o‘tmayapti. Tuzumlar o‘zgarmasin badiiy hunarmandchilik o‘zining azaliy badiiy-obrazli tizimini davom ettirib, rivojlanaverdi. Jahonning yirik muzeylari va shaxsiy kolleksiyalarida saqlanayotgan amaliy-bezak va badiiy hunarmandchilik buyumlari oradan necha asrlar o‘tsada o‘z dolzabrligini yo‘qotmay kelmoqda. Ayniqsa, ko‘plab davlatlarda qo‘l mehnati samarasi bo‘lgan badiiy saviyasi yuqori buyumlarning ishlab chiqarilishida uzilishlar, ba‘zi badiiy hunarmandchilik sohalarini inqirozini oldini olishga harakat qilinayotgani ham mazkur mavzuning dolzabrligini belgilab beradi.

Jahon san’atshunosligida amaliy-bezak san’ati sohalarini, ularning an’analarini saqlash, namoyish etish va targ‘ib qilish hamda kelajak avlodga yetkazib berishda muzeylar faoliyatini takomillashtirish muhim ahamiyat kasb etmoqda. Xususan, muzey kolleksiyalarini sistemali asosda to‘ldirib borish, mavjud kolleksiyalardagi uzilishlarni bartaraf etish maqsadida rejali ekspeditsiyalarni amalga oshirish mazkur soha oldida turgan muhim vazifalardandir. Shuningdek, turli yot g‘oyalar avj olgan pallada muzeylarda badiiy hunarmandchilik buyumlari ko‘rgazmalarini tashkil etish orqali insonlarning ma’naviy immunitetini mustahkamlash ustuvor ahamiyat kasb etadi.

“Ma’lumki, umumbashariy madaniyatning ajralmas qismi bo‘lgan xalq amaliy san’ati dunyodagi har bir xalq hayotida, uning turmush tarzi va qadriyatlarini rivojida alohida o‘rin tutadi”¹. O‘zbekiston madaniyatini xorijiy mamlakatlarga eksport qilishda badiiy hunarmandchilik muhim vizitka sifatida namoyon bo‘lishi dolzarb maasalalardan biridir. Bu vazifalarni amalga oshirishda davlat tomonidan salmoqli ishlar amalga oshirilib kelinmoqda. Ularda aholini ish bilan ta’minlash, mavjud xalq hunarmandchiligi sohalarini yana-da rivojlantirish, sohani tubdan isloh qilish, unutilgan sohalarini qayta tiklash, asrlar mobaynida avlodan-avlodga meros bo‘lib kelayotgan sohalarini zamonaviy jarayondagi muhitini (ekologiyasini) loyqalantirmagan holda davomiyligini ta’minlash masalalariga urg‘u berilgan.

O‘zbekiston Respublikasi Prezidentining 2017-yil 17-noyabrdagi PF-5242-son “Hunarmandchilikni yanada rivojlantirish va hunarmandlarni har tomonlama qo‘llab-quvvatlash chora-tadbirlari to‘g‘risida”gi Farmoni, 2020-yil 26-maydagi PF-6000-son “Madaniyat va san’at sohasining jamiyat hayotidagi o‘rni va ta’sirini yana-da oshirish chora-tadbirlari to‘g‘risida”gi farmoni, 2021-yil 30-dekabrdagi PQ-77-son “Hunarmandchilik faoliyatini qo‘llab-quvvatlash tizimini yana-da takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2022-yil 25-maydagi PQ-261-son “Muzeylarda xizmatlar sohasini rivojlantirish chora-tadbirlari to‘g‘risida”gi hamda O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 11-dekabrdagi 975-

¹ O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning birinchi Xalqaro hunarmandchilik festivalining tantanali ochilish marosimidagi nutqi // “Xalq so‘zi”. – №192 (7422). – Toshkent, 2019-yil, 15-sentabr. – B. 1.

son “2017-2027-yillarda davlat muzeylari faoliyatini takomillashtirish va moddiy-texnik bazasini mustahkamlash bo‘yicha kompleks chora-tadbirlar dasturini tasdiqlash to‘g‘risida” gi qarorlari va mazkur faoliyatga tegishli boshqa qabul qilingan me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalari rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy – ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. XX asr O‘zbekiston badiiy hunarmandchiligini muzeylashtirilishini san‘atshunoslik va muzeyshunoslik kesimida tadqiq qilish bo‘yicha ilmiy adabiyotlarni shartli ravishda uch guruhga ajratish mumkin.

Dissertasiyaning mavzusi ilgari, asosan, rus va mahalliy olimlarning ilmiy ishlarida o‘rganilgan. Xorijiklar ham o‘rganishgan. Lekin ular sovet va mustaqillik davrlari yaxshi o‘rganishmagan. O‘zbekiston san‘atining sovet davridagi baynalminal sahifasini ular asriy an‘analarni buzilishi, deb tushunadilar.

Birinchi guruhga rus olimlari tomonidan mustaqillikkacha yaratilgan ilmiy ishlar kiritildi. Har davrning o‘zining siyosiy va mafkuraviy qarashlari bo‘lganidek, XX asr ham ilgari sovet mafkurasi nuqtai nazaridan, o‘z davrining ilg‘or siyosatchilarining ilmiy asarlaridagi metodologiyadan kelib chiqib o‘rganilgan va bundagi yondoshuvlarning ayrim jihatlari zamonaviy nuqtai nazardan qayta ko‘rib chiqishga, dolzarbligini yo‘qotgan qarashlar yangilanishga muhtoj.

“SSSR” degan nom – O‘zbekiston mustaqil bo‘lganidan keyin ilmiy adabiyotlardan norasmiy olib tashlandi. Mualliflar “Sovet ittifoqi” atamasini ishlatmaydigan bo‘ldilar. Vaholanki, ularni eslash – sovet tuzumini qumsash emas, balki 70 yil davomida sotsialistik lager mafkurasini O‘zbekiston san‘atiga ko‘rsatgan ta‘sirini tushunishdan iborat, xolos. Injilsiz nasroniylar madaniyatini, Qur‘onsiz (Hadissiz) islom madaniyatini tushunib bo‘lmagandek, sovet mafkurasiz (sotsialistik realizm), tuzum asoschilarining g‘oyalarisiz ko‘pmillatli baynalminal madaniyatning ma‘nosini tushunib bo‘lmaydi. O‘zbekiston madaniyati ham o‘sha kezlari ateizmga tayangan baynalminal madaniyatning tarkibiy qismi bo‘lgan.

XIX asrning oxiridan Kavkaz va O‘rta Osiyo chor Rossiya imperiyasi tomonidan bosib olingan. Turkiston xalqlarining badiiy hundarmadchiligini ilmiy asnoda o‘rganish aynan shu yillarga to‘g‘ri keladi. Bundagi adabiyotlar orasida diqqatimizni Rossiyaning Turkistondagi birinchi general-gubernatori Konstantin Petrovich fon Kaufman (1818-1882) tomonidan ruslarni va G‘arbni Turkistonning 1917-yilgacha etnografiyasi, geografiyasi, iqtisodi va madaniyati bilan tanishtirish maqsadida jami 1200 dan ziyod fotolar bilan nashr qilingan “Turkiston albom”i

tortdi². Unda badiiy hunarmandchilikka oid qimmatli fotolar chop qilingan.

Turkiston badiiy hunarmandchiligi va ularni muzeylashtirish masalalari ayrim rus olimlarining ham esdaliklarida uchraydi. Lekin ularda bizning tadqiqot ob'ektimiz va uning predmeti etnografik ashyo sifatida o'rganilgan bo'lib, masalan S.M.Dudin (1863-1929), N.A.Kirpichnikov, V.V.Bartold (1869-1930), A.A.Semyonov (1873-1958), A.M.Mironov (1866-1929), B.P.Denikelarning (1885-1941)³ tadqiqotlarida Turkistonning etnografiyasiga oid fotolavhalar, adabiyot va madaniyatiga oid qimmatli ma'lumotlar, me'morligi, tasviriy va amaliy-bezak san'atiga oid ma'lumotlar mavjud.

Rossiyalik olimlardan M.S.Kagan, P.G.Bogatiryov, V.M.Vasilenko, M.A.Nekrasovalar⁴ nazariya va metodologiya, badiiy tanqid masalalariga oid qimmatli tadqiqotlarni olib borishgan.

Ikkinchi guruhga oid adabiyotlarda O'zbekiston badiiy hunarmandchiligi va uni muzey kolleksiyalaridagi holati sohalar kesimida mahalliy olimlarning ko'plab adabiyot va ilmiy ishlarida ko'rib chiqilgan. Masalan, M.A.Bikjanova (1900-1974), I.I.Notkin (1928-y.t.), M.K.Raximov (1903-1985), G.L.Chepeleveskaya, A.S.Morozova, V.G.Moshkova, S.Maxkamova, D.A.Faxretdinova, T.A.Abdullayev, A.A.Hakimov⁵ kabi olimlar amaliy-bezak san'atini qator sohalarini alohida o'rganishgan. O'zbekiston san'atshunosligi ham aynan Rossiya san'atshunoslik maktabi an'analari asosida shakllangan.

Mustaqillik yillarida mahalliy olimlar A.A.Hakimov, K.B.Akilova, S.S.Bulatov, S.Sh.Aliyeva, E.F.Gyul, R.S.Fatxullayev Q.Jumayev, Sh.Q.Abdullayeva, I.A.Umarova, Z.H.Nasirova, B.Nodirlar⁶ tomonidan badiiy

²Туркестанский альбом. 1872. – Ташкент.Тип. Туркестанского губернатора. - <https://www.loc.gov/search/?q=turkestan+album+1872+&sp=2>

³ Отчет С.М.Дудина о поездках в Среднюю Азию в 1900–1902 гг. С фотографиями С.М.Дудина. Подготовка текста, вступительная статья и примечания Т.Г.Емельяненко. – М.: Фонд Марджани, 2021. (Научный архив Российского этнографического музея, ф. 1, оп. 2, № 247); Ковровые изделия в Средней Азии. // Сборник музея антропологии и этнографии Академии Наук». Вып. VII. – Л., 1928.; Кирпичников Н.А. Краткий очерк некоторых туземных промыслов в Самаркандской области. Справочная книжка Самаркандской области, V (1897).; Бартольд В.В. История культурной жизни Туркестана. Сочинение, Т.II. ч. 1. 1963. 167–433 с.; Семёнов А.А. Некоторые особенности материальной культуры прошлых эпох Средней Азии // Известия Средазкомстарис. 1928. Вып. 1. 11–13 с.; Миронов А.М. Художественный музей в Ташкенте // Известия Средазкомстарис. Вып.1. – Ташкент, 1926. 295–331 с.; Денике Б.П. Искусство Востока: Очерк истории мусульманского искусства. – Казан: Изд.комбината издательства и печати ТАССР, 1923.

⁴ Кagan M.C. О прикладном искусстве. Некоторые вопросы теории. – Л.: Художник РСФСР, 1961.; Богатырев П.Г. Вопросы теории народного искусства. – М.: Искусство, 1971.; Василенко В.И. Народное искусство. Избранные турды о народном творчестве X–XX вв. – М.: Совесткий художник, 1974.; Некрасова М.А. Народное искусство как часть культуры: теория и практика. – М.: Изобразительное искусство, 1983.

⁵ Бикжанова М.А. Ташкентская вышивка. – Ташкент: Фан, 1948.; Ноткин И.И. Бухарская резьба по ганчу в работах Усто Мумина Мурадова. Научная редакция Л.И.Ремпеля. – Ташкент: Гослитиздат УзССР, 1960.; Рахимов М.К. Художественная керамика Узбекистана. – Ташкент: АН УзССР, 1961.; Чепелевская Г.Л. Сузани Узбекистана. – Ташкент.: Гослитиздат УзССР, 1961.; Морозова А.С. Ковры народов Средней Азии конца XIX–начала XX вв. Материалы экспедиции 1929–45 гг. – Ташкент: Фан, 1970.; Мошкова А.Г. Ковры Средней Азии. – Ташкент.: Фан, 1970.; Махкамова С. Узбекские абровые ткани. – Ташкент: Госиздат, 1963.; Фахретдинова Д.А. Декоративно–прикладное искусство Узбекистана. – Ташкент: Г.Гулям, 1972.; Абдуллаев Т.А. Ремесла Узбекистана XIX–XX вв. – Ташкент: Фан, 1976.; Хахимов А.А. Современное декоративное искусство республик Средней Азии (к проблеме традиции и новаторства). – Ташкент: Фан, 1988.

⁶ Хахимов А.А., Гюль Э.Ф. Байсун. Атлас художественных ремёсел. – Ташкент, 2006., Прикладное искусство Узбекистана: традиции и инновации. – Ташкента, 2013. – С. 207; Ўзбекистон хунармандчилиги дурдоналари. – Тошкент, 2019.; Акилова К.Б. Народное декоративно–прикладное искусство Узбекистана: XX век. – Ташкент, 2005., Лакли миниатюра: шаклланиш муаммолари. // SAN'AT –Тошкент, 1998. – №1-3.

hunarmandchilik sohalar kesimida o'rganilishi davom ettirildi.

N.S.Sodiqova, R.V.Almeyer, G.Y.Dresvyanskaya, J.X.Ismailova, R.S.Fatxullayev, D.T.Kuryazova, D.A.Qurbonova, K.S.Nishanova, V.S.Fayziyeva⁷ va boshqa olimlarning ilmiy izlanishlarida muzeyshunoslikning tarixi, istiqboli, muammolari, muzeylashtirilishi kabi masalalar o'rganilgan.

Uchinchi guruhga xorijlik olimlar tomonidan nashr etilgan adabiyotlar kiritildi. Shuni ta'kidlash kerakki, xorijliklar XX asr O'zbekiston badiiy hunarmandchiligi bilan jiddiy shug'ullanishmagan. Sababi – ularning muzeylarida

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⁷ Содиқова Н.С. Маданий ёдгорликлар хазинаси. – Тошкент: Фан, 1981; Ўрта Осиёда музейларнинг шаклланиши // Мозийдан садо. Тошкент, 1999. – № 1–2. – Б. 16–23.; Альмеев Р.В. Бухара – город музей. – Ташкент: Фан, 1999.; Дресвянская Г.Я. Музей и общество // Мозийдан садо. – Ташкент, 2000. – № 1–2. – С. 30–33.; Исмаилова Ж.Х. Музейлар тарихимиз кўзгуси. // Мозийдан садо. – №2. – Тошкент, 2003. – Б.4–5; Исмаилова Ж.Х. Ислом ва хунармандчилик. // Ўзбекистоннинг ислом цивилизациясига қўшган ҳиссаси. Тошкент–Самарқанд Имом Бухорий республика илмий–маърифий маркази нашриёти. – 2007. – Б.278–280; Исмаилова Ж.Х. Музейлар мозий мактабидир. // Мозийдан садо. – №4. – Тошкент, 2014. – Б.6–7; Исмаилова Ж.Х. Туркий халқларнинг хунармандчилик уюшмалари тарихидан. // О'zbekiston–Turkiya munosabatlari tarix ko'zgisida qadimgi davr, o'rta asrlar va hozirgiz zamon)” mavzusidagi xalqaro konferensiyasi materiallari to'plami. – Тошкент, 2021. – Б.57–60., 16.; Фатхуллаев Р.С. Охранный ключ: документ о защите музейных предметов // Материалы международной научной конференции «Ислам в России и за её пределами: история, общество, культура», посвященной 100-летию со дня кончины шейха Батал-хаджи Белхароева. 22-23 октября. – СПб.: Магас, 2011. – 348-356 с., Ўзбекистон амалий–безак санъатини музейлаштириш масалалари. // “Хунармандчилик ва халқ амалий санъатини ривожлантириш истиқболлари”. Халқаро илмий–амалий конференция. – Тошкент: Ўзбекистон, 2019. – Б.155-159., Дом-музей Мухита Рахимова. // Мозийдан садо. – №2. – Ташкент, 2005. – С.6-7., XIX-XX аср Ўзбекистон амалий–безак санъатини музейлаштириш тарихидан. // SAN'AT – Тошкент, 2018. – №4. – Б.33-37.,Художественная экспертиза в музеях: возможна или нет? // Общественное мнение. Права человека. - №4. – Ташкент, 2010. – С.38-41.; Курязова Д. Т. Ўзбекистон моддий-маданий меросини ўрганиш, сақлаш ва музейлаштиришнинг назарий-методологик асослари. Тарих фанлари доктори (DSc) диссертация автореферати. – Тошкент, 2021. – 89 б.; Курязова Д.Т. Ўзбекистонда музей иши тарихи. – Тошкент: SAN'AT, 2010. – 154 б.; Курбонова Д.А. Дунё музейларидаги меросимиз. – Тошкент, 2017. – 166 б.; Нишанова К.С. XIX–XX асрларда Ўзбекистон бадий музейларининг ривожланиш тенденциялари. Санъатшунослик фанлари бўйича фалсафа доктори (PhD) диссертация автореферати. – Тошкент, 2021. – 49 б.; Файзиёва В. С. Ўзбекистон давлат санъат музейи: тарихи, ривож ва истиқболи (XX–XXI асрлар). Тарих фанлари бўйича фалсафа доктори (PhD) диссертация автореферати. – Тошкент, 2021. – 23 б.

bizning moddiy madaniyatimizga oid kolleksiyalar XX asr boshigacha bo'lgan davr bilan tugaydi. Mustaqillikning ilk yillarida Linden muzeyida (Shtutgard, Germaniya) o'tkazilgan "O'zbekiston – buyuk ipak yo'li vorisi" nomli qo'shma ko'rgazma tashkil qilindi va professor Y.Kalter boshchiligida yuqoridagi nomda katalog nashr qilindi⁸.

Lekin katalogga an'anaviy xalq amaliy-bezak san'ati namunalari va ozroq badiiy hunarmandchilik buyumlari kiritildi. O'zbekiston badiiy hunarmandchiligining sovet davridagi taqdiri ko'rgazma va katalogda yoritilmadi. Mualliflar hoynaxoy bu davrga tushkunlik davri deb qarashgan.

K. Gibbon va A. Xeyl⁹ning ilmiy izlanishlarida O'zbekiston hududidagi ko'chmanchilar amaliy-bezak san'atining kashtachilik sohasi ilmiy tadqiq etilgan.

Kashtachilikda tikiladigan predmetlardan biri – jiyaklar tadqiqiga bag'ishlangan salmoqli izlanishlardan biri – Berlindagi Etnografiya muzeyining sobiq ilmiy xodimi Gizela Dobrovskiy¹⁰ning ilmiy ishi hisoblanadi.

Dissertasiya tadqiqotining dissertasiya bajarilayotgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Tadqiqotning ayrim masalalari "Yoshlarning ma'naviy immunitetini mustahkamlashda islom tasviriy san'atining o'rni" mavzusidagi Kamoliddin Behzod nomidagi Milliy rassomlik va dizayn institutda 2018-2020-yillarda amalga oshirilgan PZ-2017-0930403 raqamli amaliy tadqiqotlar doirasidagi Grant loyihasida bajarilgan.

Tadqiqotning maqsadi – badiiy hunarmandchilikning nazariy masalalari, O'zbekiston badiiy hunarmandchiligi sohasining XX asr mobaynidagi rivojlanish yo'llari, milliy hunarmandchilikning obrazli tizimini, XX asr O'zbekiston badiiy hunarmandchiligi yirik badiiy muzeylari kolleksiyalarida shakllanish tarixini va muzeylashtirish aspektlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

- mavzu bo'yicha nashr qilingan adabiyotlarni tahlil qilib, ayrim atamalarni qayta ko'rib chiqish;
- XX asrdagi O'zbekiston badiiy hunarmandchiligini ilmiy o'rganishdagi metodologiyani qayta ko'rib chiqish;
- XX asrda O'zbekiston amaliy-bezak san'atining poydevori – badiiy hunarmandchilikni – uning sohalari asosida taraqqiyot yo'lini, jarayonni tahlil etish;
- naqsh bilan realistik tasvir masalasini ko'rib chiqish;
- muzey kolleksiyalarini shakllantirishda ilmiy ekspeditsiyalar faoliyatini tadqiq qilish;
- muzeylardagi kolleksiyalarni badiiy hunarmandchilik sohalari kesimida tahlil qilish;
- badiiy hunarmandchilikni muzeylarda ilmiy o'rganish muzei xodimlari faoliyatini o'rganish;

⁸ Кальтер Й. "Ўзбекистон – буюк ипак йўли вориси". Каталог. – Штутгард, Лондон, 1997. – 368 б.

⁹ Gibbon K.F., Hale A. Uzbek embroidery in the nomadic tradition. The Jack A. and Aviva Robinson Collection at the Minneapolis Institute of Arts. 2007. – P. 16-17.

¹⁰ Dombrovski G. Textiler Randverzierung in Turkestan // Baessler-Archiv. Beitrage zur Voelkerkunde. Band XXIV. – Berlin, 1976. – S.365-387.

- yirik ustalarning “ustoz-shogird” an’anaviy badiiy ta’limdagi faoliyatlarini ilmiy tadqiq qilish;
- ustalarning albom va chizmalarini o‘rganish.

Tadqiqotning ob’ekti – XX asrga oid O‘zbekiston badiiy hunarmandchiligini o‘rganilish tarixi, nazariy-metodologik masalalarni ko‘rib chiqish, O‘zbekiston muzeylarida amaliy-bezak san’ati bo‘yicha mavjud kolleksiyalarining shakllanish jarayonini o‘rganish belgilangan.

Tadqiqotning predmeti – Toshkentdagi O‘zbekiston davlat san’at muzeyi va O‘zbekiston amaliy san’ati va hunarmandchilik tarixi davlat muzeylarining zaxiralari, ekspozitsiya zallari, arxivlar, kutubxonalar, ustaxonalardagi badiiy hunarmandchilik ashyolari tashkil qiladi.

Tadqiqotning usullari – O‘zbekiston Respublikasi Prezidentining va Vazirlar Mahkamasining hunarmandchilik, amaliy-bezak san’ati, muzeylar faoliyatini qo‘llab-quvvatlashga qaragatilgan Farmon va Qarorlari, san’atshunoslik va muzeyshunoslik fanlarida keng qo‘llanilib kelinayotgan metodlar – qiyosiy solishtiruv va taqqoslash metodidan badiiy hunarmandchilik buyumlarining badiiy-estetik jihatlarini o‘rganishda, tizimlash metodidan badiiy hunarmandchilik namunalarini yilma-yil ko‘rib chiqishda va muzeylardagi kolleksiyalarni shakllantirishda, tarixiy rekonstruksiya metodidan – O‘zbekiston badiiy hunarmandchiligini tadrijiy rivojlanishidagi ayrim bo‘shliqlarini to‘ldirishda foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

- san’atshunoslik fanida qo‘llanilib kelinayotgan “maktab-markaz”; “hunar-badiiy hunar-amaliy-bezak san’ati”; “badiiy hunarmandchilik ekologiyasi”; “ustoz-shogird” atamaları qayta ko‘rib chiqilib, muzeylarda saqlanayotgan ashyolarning hammasi ham “amaliy-bezak san’ati asari” atamasi talablariga to‘g‘ri kelmasligi, aksariyati badiiy hunar ashyosi ekanligi, XX asr materialini baholashda ayrim tadqiqotchilar tomonidan noto‘g‘ri metodologiya tanlangani, “an’ana” va “innovatsiya” atamaları aslida bir atama ekanligi, badiiy hunarmandchilikning sohalari muzeylarda va ayrim ilmiy nashrlarda noto‘g‘ri guruhlashtirilgani dalillangan;

- XX asrdagi O‘zbekiston badiiy hunarmandchiligining asosiy bezagi – naqsh va tasvir masalasiga yangicha yondoshilib, “an’ana” iborasi ko‘p holatda “meros” atamasiga singdirib yuborilgani, oqibatda ma’lum davrlardagi yangi badiiy topilmalarga nisbatan “bachkana” (кнч) tamg‘asi bosilgani aniqlangan;

- XX asr O‘zbekiston badiiy hunarmandchiligini muzeylashtirishda M.A.Andreyevning XX asrning boshidagi ekspeditsiya materiallari; S.M.Krukovskayaning O‘zbekiston Milliy arxividagi shaxsiy hujjatlari asosida O‘zbekiston davlat san’at muzeyida saqlanayotgan amaliy-bezak san’ati kolleksiyalarini yaratish va ko‘rgazmalardagi namoyishiga oid bilimlari ilk bor ilmiy muomilaga kiritilgan;

- muzeylarda omma e’tiboridan chetda qolib kelayotgan kolleksiyalarda saqlanayotgan Qo‘qon kandakorligi ustasi Lutfulla Fozilovning muzeyga kirim paytidan boshlab zaxirada saqlanib kelinayotgan albomi, O‘zbekiston davlat san’at

muzeyining “Qoliplar”, “Xalq naqshlari” kolleksiyasidagi boshqa ustalarning naqshlarning chizmalari, eskizlari ilk bor ilmiy muomalaga kiritilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

XX asr O‘zbekiston badiiy hunarmandchiligining ilmiy adabiyotlardagi metodologiyasi, ornamentlarning repertuari, ekologiyasi, ayrim sohalarning¹¹ 1930-yillargacha milliy madaniyatda turmush tarzining bo‘lagi sifatidagi roli va o‘rni, sovet davridagi internatsional madaniyat tizimidagi mavqeyi, Mustaqillik yillaridagi ahvoli bo‘yicha tizimlashgan kartinalardan biri yaratildi.

XX asrning an‘anaviy badiiy hunarmandchiligida, avvallari bo‘lgani kabi, 1) shahar madaniyati ta’sirini inkor qilmagan holda, “noan‘anaviy yo‘nalishni” (zamonaviy – Z.S.) bo‘y ko‘rsatishini, endilikda xalq ustalari bilan professional – oliy maktab ko‘rgan ustalarning yangi to‘lqini ijodi bo‘yicha yangilangan kartina yaratildi. Chunki, avvalgi tadqiqotlarda ularning ijodi, an‘anaviy ijod fonida, ikkinchi darajalidek ko‘rinar edi; 2) muallifning izlanishlari noan‘anaviy yo‘nalishlar, biron o‘n yilliklar davomida vaqt sinovidan o‘tgandan so‘ng, an‘anaviy ijodga aylanishi aniqlandi va ular endilikda ikki alohida yo‘nalish bo‘lmay, ikkovini bitta – an‘anaviy yo‘nalish deb qabul qilish bo‘yicha nazariya taklif qilindi.

XX asr O‘zbekiston badiiy hunarmandchiligi ko‘p muzeylarda “amaliy-bezak san’ati” namunasi sifatida e’tirof qilingani, aslida bundagi ko‘p ashyolarning badiiy saviyasi badiiy hunarmandchilik darajasida ekani, ularga nisbatan “amaliy-bezak san’ati” atamasi sovet davrida o‘ylab topilgan sun’iy atama ekanligi aniqlandi. Bundan tashqari, “amaliy-bezak san’ati” iborasi ayrim adabiyotlarda gohida “amaliy san’at”, gohida “bezak san’ati” deb ham noto‘g‘ri yozilgan ekan. Bu, bizningcha, metodologik xatolik. Shuning uchun galdagi tadqiqotlarda badiiy hunarmandchilikning eng yuqorigi saviyadagilarinigina “amaliy-bezak san’ati” ashyosi deyish mumkin. Qolgani – badiiy hunarmandchilikka kiradi.

Tadqiqot natijalarining ishonchliligi – masala va muammoning aniq o‘rganilgani, dissertatsiya materiallari – muzeylarning kolleksiya ashyolari ekani; o‘rganilgan material – Arxiv hujjatlari ekani, muallifning shaxsiy ilmiy ekspeditsiyalarida qo‘lga kiritgan noyob ilmiy faktlar ekani, olingan natijalar ko‘plab Xalqaro va respublika ilmiy-nazariy-amaliy konferensiyalarida soha mutaxassislari orasida keng muhokama qilingani, O‘zR OAK tan olgan ilmiy jurnallarda nashr qilingani bilan izohlanadi.

Tadqiqot natijalarining ilmiy ahamiyati mavzu yuzasidan olib boriladigan galdagi ilmiy-tadqiqotlarga tayanch bo‘ladi; turdosh Oliy, o‘rta-maxsus bilim yurtida o‘qitiladigan “O‘zbekiston amaliy-bezak san’ati” fanidan talabalarga bilim berishda foydali bo‘ladi; kolleksiyalarida XX asr O‘zbekiston badiiy hunarmandchilik ashyolari bor muzeylar fondini tizimlashda, ekspozitsiyalarini ilmiy reja asosida shakllantirishda foydali bo‘ladi; o‘zbek xalqining milliy boyligini respublika va Xalqaro maydonda targ‘ib qilishda ilmiy ahamiyat kasb etadi.

¹¹ Dissertatsiyada O‘zbekiston badiiy hunarmandchiligining hamma sohasini matnni belgilangan hajmdan ko‘payib ketishi munosabati bilan qamrab bo‘lmadi.

Tadqiqot natijalarining amaliy ahamiyati – zamonaviy jarayonda ijod qilayotgan ustalarga, badiiy hunarmandchilikning sohalari bo'yicha ta'lim olayotgan bo'lajak yoshlarga, muzeylarning ilmiy xodimlariga, ilmiy mezonlar asosida kolleksiyalar yaratishda metodik qo'llanma bo'lishi mumkin.

Tadqiqot natijalarining joriy qilinishi: XX asr O'zbekiston badiiy hunarmandchiligini muzeylashtirish mavzusida olib borilgan ilmiy tadqiqot natijalari asosida:

san'atshunoslik fanida qo'llanilib kelinayotgan “maktab-markaz”; “hunar-badiiy hunar-amaliy-bezak san'ati”; “badiiy hunarmandchilik ekologiyasi”; “ustoz-shogird” atamaları qayta ko'rib chiqilib, muzeylarda saqlanayotgan ashyolarning hammasi ham “amaliy-bezak san'ati asari” atamasi talablariga to'g'ri kelmasligi, aksariyati badiiy hunar ashyosi ekanligi, XX asr materialini baholashda ayrim tadqiqotchilar tomonidan noto'g'ri metodologiya tanlangani, “an'ana” va “innovatsiya” atamaları aslida bir atama ekanligi, badiiy hunarmandchilikning sohalari muzeylarda va ayrim ilmiy nashrlarda noto'g'ri guruhlashtirilgani dalillanganligi hamda XX asrdagi O'zbekiston badiiy hunarmandchiligining asosiy bezagi – naqsh va tasvir masalasiga yangicha yondoshilib, “an'ana” iborasi ko'p holatda “meros” atamasiga singdirib yuborilgani, oqibatda ma'lum davrlardagi yangi badiiy topilmalarga nisbatan “bachkana” (кич) tamg'asi bosilgani aniqlanganligi yuzasidan takliflardan O'zbekiston Milliy teleradiokompaniyasining “O'zbekiston tarixi” telekanali “Taqqimot” ko'rsatuvida foydalanilgan (O'zbekiston Milliy teleradiokompaniyasining 2022-yil 19-sentabrdagi 02-31-1531-son dalolatnomasi). Ilmiy natija badiiy hunarmandchilik san'atini asrab avaylash, shunidek muzeyga tashrif buyuruvchilarning boy tariximizga bo'lgan qiziqishning ortishiga xizmat qilmoqda.

XX asr O'zbekiston badiiy hunarmandchiligini muzeylashtirishda M.A.Andreyevning XX asrning boshidagi ekspeditsiya materiallari; S.M.Krukovskayaning O'zbekiston Milliy arxividagi shaxsiy hujjatlari asosida O'zbekiston davlat san'at muzeyida saqlanayotgan amaliy-bezak san'ati kolleksiyalarini yaratish va ko'rgazmalardagi namoyishiga oid bilimlari ilk bor ilmiy muomilaga kiritilganligi hamda muzeylarda omma e'tiboridan chetda qolib kelayotgan kolleksiyalarda saqlanayotgan Qo'qon kandakorligi ustasi Lutfulla Fozilovning muzeyga kirim paytidan boshlab zaxirada saqlanib kelinayotgan albomi, O'zbekiston davlat san'at muzeyining “Qoliplar”, “Xalq naqshlari” kolleksiyasidagi boshqa ustalarning naqshlarning chizmalari, eskizlari ilk bor ilmiy muomalaga kiritilganligi yuzasidan takliflar O'zbekiston Badiiy akademiyasining III Toshkent Xalqaro amaliy san'at biennalesi doirasida o'tkazilgan “Zamonaviy amaliy-bezak san'ati: dekor va uslub” deb nomlangan ko'rgazma ekspozitsiyasining ilmiy konsepsiyasini ishlab chiqishda foydalanilgan (O'zbekiston Badiiy akademiyasining 2022-yil 16-sentabrdagi QB04567484-son dalolatnomasi). Ilmiy natija faktik materiallar va ko'rgazma ekspozitsiyasini takomillashtirish uning mazmun mohiyatini ilmiy boyitishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi Kamoliddin Behzod nomidagi Milliy rassomlik va dizayn institutining “San'at tarixi va nazariyasi”,

“Muzeyshunoslik” kafedralarining qo‘shma ilmiy seminarlarida, majlislarida, 5 ta xalqaro, 2 ta respublika ilmiy-amaliy anjumanlarda muhokama qilingan.

Tadqiqot natijalarining e‘lon qilinganligi. Mavzu bo‘yicha umumiy 14 ta ilmiy ish nashr qilingan: O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining tegishli fan tarmog‘i bo‘yicha PhD doktorlik dissertatsiyasi talabgorlari uchun belgilab qo‘ygan jurnallarda 6 ta, xorijiy jurnalda 1 ta ilmiy maqola chop qilingan.

Dissertasiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob sakkizta bo‘lim, xulosa, foydalanilgan adabiyotlar ro‘yxati, qisqartmalar ro‘yxati va ilovalardan tashkil topgan. Ilovasiz umumiy hajmi 152 betni tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirishda mavzusining dolzarbligi va zarurati, Respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi, o‘rganilganlik darajasi, Dissertatsiya bajarilayotgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi, maqsad va vazifalari, ob‘ekti, predmeti, metodologiyasi, ilmiy yangiligi, amaliy natijalari, natijalarining ishonchliligi, natijalarining ilmiy va amaliy ahamiyati, natijalarining joriy qilinishi, aprobeziyasi, natijalarining e‘lon qilinganligi, tuzilishi va hajmiga oid ma‘lumotlar keltirilgan.

“O‘zbekiston badiiy hunarmandchiligini o‘rganishning nazariy-metodologik asoslari” nomli birinchi bob 2 bo‘limdan iborat: 1. Badiiy hunarmandchilikni o‘rganishdagi metodologik yondoshuvlar; 2. Badiiy hunarmandchilikning nazariy masalalari.

Bizdan avvalgi avtorlar tadqiqotlarini 1) xorijlik olimlarning, 2) sovet (rossiyalik) olimlarining, 3) o‘zbekistonlik olimlarning ishlari asosida tahlil qilishgan. Bizningcha bu metodologiya eskirgan. Shuning uchun biz bu nashrlarni XX asr mobaynida o‘n yilliklar kesimida, tarixiy rivojlanish prinsipi asosida ko‘rib chiqdik. Nazarimizda aynan shu uslubda mavzu qaysi yillarda qaysi olim tomonidan qay rakursda o‘rganilgani ayon bo‘ladi.

1920-30-yillarda B.P.Denike tomonidan sovet san‘atshunosligida ilk bor Sharq musulmon san‘atiga bag‘ishlangan monografiya chop qilindi¹². Mazkur kitobda musulmon miniatyurasining fors, hind, turk, arab-mesopotamiya maktablari; amaliy-bezak san‘ati (metalsozlik, gazlama, gilam); shuningdek, me‘morchilik haqida fikr bildirilgan.

V.N.Chepelev kitobining¹³ “Milliy badiiy meros haqida” nomli 1-bobida XV asrdagi Samarqandning me‘moriy koshinlari, ganchga chizilgan naqshlar, ro‘zg‘orbop sopol idishlar ko‘rilgan; bizga ma‘quli, – avtor ularni “amaliy-bezak san‘ati asari” deb ta‘riflamaydi. Aksincha, badiiy hunar buyumi ekanini e‘tirof qiladi.

Bu kezlari O‘zbekistonda kashtachilikni etnografik nuqtai nazardan o‘rganish

¹² Денике Б.П. Искусство Востока. Очерк истории мусульманского искусства. – Казан, 1923.

¹³ Чепелев В.Н. Искусство Советского Узбекистана. Под ред. Ос.М. Бескина. – Л., 1935.

O.A.Suxareva tadqiqotlaridan boshlandi¹⁴. 1940-50-yillarda M.A.Bikjanova Toshkent kashtalari tiplarini ko‘rib chiqqan¹⁵. 50-yillarda B.V.Veymarnning¹⁶, B.X.Karmishevaning¹⁷, Ye.M.Pesherovaning¹⁸ qimmatli ilmiy tadqiqotlari ham dunyo yuzini ko‘rdi. A.S.Morozovaning Xiva naqqoshligining tuzilishiga bag‘ishlangan kitobi¹⁹ – O‘zbekiston naqqoshlik san‘atini o‘rganishda muhim qadam bo‘ldi. Avvalgi tadqiqotlarda naqqoshlik san‘ati – maktablar va markazlar kesimida umumiy ko‘rib chiqilgan edi.

1960-yillarda I.Pritsa va I.I.Notkinning ilmiy tadqiqotlari nashr qilindi²⁰. Aynan shu nashrlar olimlarga O‘zbekiston xalq amaliy-bezak san‘atini yaxlit tadqiqot sifatida ko‘rib chiqishga zamin hozirlagan. I.I.Notkin ilk bor buxorolik Usta Sh.Murodov ijodini o‘rgandi²¹, N.A.Avedova yog‘och o‘ymakorligi bo‘yicha 1970-yilda nomzodlik dissertatsiyani yoqladi²². M.S.Morozova kashtachilikning asosiy markazlari, chevarlarning ijodlari, naqshlarning turi va ma‘nolariga to‘xtaldi²³.

XX asr kulolchiligi bo‘yicha ko‘plab nashrlar bor. Lekin ular orasidagi fundamental tadqiqot – toshkentlik usta, san‘atshunoslik fanlari nomzodi M.K.Rahimovning tadqiqoti²⁴.

1960-yillarning boshqa muhim tadqiqoti – G.L.Chepeleveskayaning kitobi. Unda ilk bor so‘zana alohida tadqiqot ob‘ekti sifatida, maktablari va markazlari kesimida o‘rganildi²⁵.

1970-yillarda A.S.Morozova va V.G.Moshkovaning gilamlarga bag‘ishlangan ilmiy ishida O‘rta Osiyo gilamlari etnoslar kesimida, tiplarga bo‘lingan yondoshuv asosida o‘rganilgan²⁶.

T.A.Abdullayevning tadqiqotlari, masalan, 1974-yili nashr qilgan²⁷ kitobi, haqli ravishda kandakorlikdagi ilk izlanish bo‘ldi.

Bu yillarda muzey kolleksiyalari, xususan, zargarlik kolleksiyasini tadqiq qilishga ham jadal kirishildi. D.A.Faxretdinovanning monografiyasida²⁸ O‘zbekiston zargarlik san‘atining ko‘p asrlik rivojlanish tarixi, uslublari, tarixiy davrning estetik-g‘oyaviy tamoyillari kesimida, moddiy-ma‘naviy madaniyat bilan bog‘liq holda ko‘rib chiqildi.

¹⁴ Сухарева О.А. К истории самаркандской декоративной вышивки. Кн. 6. – Т., 1937.

¹⁵ Бикжанова М.А. Ташкентская вышивка. – Т., 1948.

¹⁶ Веймарн Б.В. Изучение орнамента Хивы XIV–XIX вв. // КСИИМК, вып. XXVIII. – Т., 1949.

¹⁷ Кармышева Б.Х. Узбеки локайцы Южного Туркменистана. Вып.1. – Сталинабад, 1954.

¹⁸ Пещерова Е.М. Гончарное производство Средней Азии. – М.–Л., 1959.

¹⁹ Морозова А.С. Хивинский узор (на примере творчества Абдуллы Балтаева). – Т., 1957.

²⁰ Прица И. Тошкент ганчкорлиги (Халқ устаси Тошпўлат Арслонқуловнинг ганчоклик ишлари). – Т., 1960; Ноткин И.И. Бухарская резьба по ганчу (на примере творчества Ширина Мурадова). – Т., 1961.

²¹ Ноткин И.И. Бухарская резьба по ганчу в работах Усто Мумина Мурадова. Научная редакция Л.И.Ремпеля. – Т., 1960.

²² Аведова Н.А. Резьба по дереву в Узбекистане (творчество народных мастеров XIX – XX вв.). Диссертация на соискание ученой степени кандидата искусствоведения. – Т., 1970.

²³ Морозова А.С. Локальные черты в народном декоративном искусстве Узбекистана. – М., 1964.

²⁴ Рахимов М.К. Художественная керамика Узбекистана. – Т., 1961.

²⁵ Чепелевецкая Г.Л. Сузани Узбекистана. – Т., 1961.

²⁶ Морозова А.С. Ковры народов Средней Азии конца XIX–начала XX вв. Материалы экспедиции 1929–45 гг. – Т., 1970; Мошкова А.Г. Ковры Средней Азии. – Ташкент, 1970.

²⁷ Абдуллаев Т.А. XIX–XX аср ўзбек кандакорлиги. – Т., 1974.

²⁸ Фахретдинова Д.А. Декоративно–прикладное искусство Узбекистана. – Т., 1972.

70-yillardagi nashrlar orasida qator nazariy tadqiqotlar bor (P.G.Bogatiryov²⁹, V.S.Voronov³⁰, V.M.Vasilenko³¹, A.S.Kantsedikas³², T.S. Semyonova³³).

P.G.Bogatiryov, masalan, xalq amaliy-bezak san'atini XVII-XX asrlardagi rus, ukrain, slavyan xalqlarini, so'ng, SSSR tarkibidagi boshqa qardosh xalqlar badiiy ijodini – katta ijtimoiy va badiiy hodisa sifatida e'tirof qilgan. V.S.Voronov, Rossiya san'atshunosligida ilk bor qishloq badiiy madaniyati – xalq ijodiyotining o'zani ekanini ta'kidlaydi.

1980-yillarda P.A.Goncharova³⁴, D.A.Faxretdinovanning³⁵ tadqiqotlari nashr qilindi. Ikkala nashr xalq amaliy-bezak san'atining ikki sohasi tarixi, naqshlarning tuzilishi, ma'nosi, ustalar ijodi, texnik usullari, xomashyosi haqidagi bilimlarimizni oshiradi.

O'zbek xalq amaliy-bezak san'ati sohalari orasida, naqqoshlik, alohida tadqiqot mavzusi sifatida, kam o'rganilgan. L.I.Rempelning³⁶, I.M.Azimovning³⁷ albomi shu mavzuga bag'ishlanib, birinchisida, me'morlik naqshlarining asrlar osha genezisi o'rganilgan. Ikkinchisi, shu ishning mantiqiy davomi bo'lib, e'tibor XIX-XX asrdagi diniy va dunyoviy binolarning bezaklariga qaratilgan. Bu yillarda nazariy nashrlar – M.A.Nekrasova³⁸, T.Razina³⁹, A.A.Hakimovning⁴⁰ tadqiqotlari biz uchun nihoyatda muhim bo'ldiki, birinchi avtor 1965-yili himoya qilgan nomzodlik dissertatsiyasidan⁴¹ boshlab, 1985-yili yoqlangan “Народное искусство как часть культуры: теория и практика” nomli doktorlik dissertatsiyasida, yana boshqa ko'plab ilmiy ishlarida, sohaning nazariy masalalarini, xususan amaliy-bezak san'atini kishilik jamiyatidagi o'rni va rolini tushuntirib bergan. Bizni qiziqtirgani – agar avvalgi avlod olimlari badiiy hunarmandchilikka xalq ijodiyotining tomosha, raqs, xalq og'zaki ijodi bilan bir butun yaxlit tizim sifatida qarashgan bo'lsa, M.Nekrasova badiiy hunarga “inson-tabiat-madaniyat” modelidan kelib chiqib, kengroq yondoshadi va jamiyatning xalq san'ati to'rt ko'rinishda rivojlanishi mumkinligini ta'kidlaydi: 1) etnosning kundalik turmushi bilan bog'liq ashyolarni yaratish; 2) jamoa bo'lib ijod qilish; 3) yakka tartibdagi ustalar ijodi; 4) ustaxonalarga jipslashib ijod qilish⁴².

²⁹ Богатырев П.Г. Вопросы теории народного искусства. – М., 1971.

³⁰ Воронов В.С. О крестьянском искусстве. Избранные труды. – М., 1972.

³¹ Василенко В.М. Народное искусство. Избранные труды о народном творчестве X–XX вв. – М., 1974.

³² Канцедикас А.С. Искусство и ремесло: к вопросу о природе народного искусства. – М., 1977.

³³ Семенова Т.С. Народное искусство и его проблемы. – М., 1977.

³⁴ Гончарова П.А. Золотошвейное искусство Бухары. – Т., 1986.

³⁵ Фахретдинова Д.А. Ювелирное искусство Узбекистана. – Т., 1989.

³⁶ Ремпель Л.И. Архитектурный орнамент Узбекистана. История развития и теория построения. – Т., 1961.

³⁷ Азимов И.М. Ўзбекистон нақшу–нигорлари. – Т., 1987.

³⁸ Некрасова М.А. Современное народное искусство. По материалам выставок 1977–1978 гг. – Л., 1980; М.А.Некрасова. Народное искусство как часть культуры: теория и практика. – М., 1983; М.А.Некрасова. Палеховская миниатюра. – Л., 1983.

³⁹ Разина Т.М. О профессионализме народного искусства. Специфика прикладного искусства. Эстетическая природа ремесла. – М., 1985.

⁴⁰ Hakimov A.A. Современное декоративное искусство республик Средней Азии (к проблеме традиции и новаторства). – Т., 1988; Hakimov A.A. Современная декоративная пластика республик Средней Азии. – Т., 1992; Hakimov A.A., Fayziyeva V.S. Ўзбекистон давлат санъат музейи ноёб хазинасидан. – Т., 2014.

⁴¹ Некрасова М.А. Искусство Палеха (основные принципы палеховской живописи как народного и декоративного искусства). Автореф.канд.дисс. – М., 1965.

⁴² Некрасова М.А. Народное искусство как часть культуры: теория и практика. – М., 1983.

O‘zbekiston san‘atshunosligida A.Hakimov amaliy-bezak san‘ati tarixini o‘rganish barobarida zamonaviy (noan‘anaviy) ijodni ham o‘rgandi⁴³, O‘zbekiston badiiy hunarmandchiligi Atlasini yaratdi⁴⁴, ilk marta YUNESKO ko‘magida respublika xalq ustalari yarmarkasini o‘tkazib, mustaqillik yillarida respublikaning turli hududlariga ilmiy ekspeditsiyalar uyushtirdi. Muzeylardagi badiiy hunarmandchilikka oid kataloglarni nashr qildi⁴⁵.

Mustaqillik yillari badiiy hunarmandchiligi bilan nafaqat san‘atshunoslar⁴⁶, balki tarixchilar⁴⁷ ham shug‘ullanishdi. Nazarimizda, ularda 1) “badiiy hunarmandchilik”, - “hunarmandchilik” atamasiga singib ketgan; 2) ayrim san‘atshunoslik tadqiqotlarida esa “amaliy-bezak san‘ati” iborasi” yoki “amaliy san‘at” (прикладное искусство) deyilgan⁴⁸, yoki “dekorativ san‘at” (декоративное искусство)⁴⁹ deyilgan. Bizningcha, bunisi ham, unisi ham metodologik xatolik. Tahlilimiz ikki ibora mazmunan boshqa-boshqa ekanligini ko‘rsatdi. Bizningcha, avtorlar yuqoridagi ikki iborani ikki maqsadda: 1) bezak uchun; 2) ashyoni turmushdagi amaliy vazifasini bildirish uchun qo‘llashgan. Lekin har ikkala vaziyatda ularni bir-biridan ajratmay bir ibora - “amaliy-bezak san‘ati” deb, “amaliy” bilan “bezak” so‘zlari chiziqcha bilan yozilsa, nazariyada tartibsizliklarni oldi olinardi.

Ashyo, agarda bezak bo‘lmasa, – amaliy ahamiyat kasb etadi. Antiqa usulda naqsh (tasvir) bilan bezalsa, yoki qimmatbaho tosh qadalsa, – badiiy ijod (bezak) namunasi sanaladi. Ikkalasini birlashishidan “amaliy-bezak san‘ati” hosil bo‘ladi.

Lekin, amaliyotning nozik jihatlari borki, masalan, yog‘och o‘makorligidagi sovg‘a ko‘rinishidagi, devorga ilib qo‘yiladigan laganlarda, hoshiyaga o‘yma beriladi, o‘rtasiga realistik tasvir, yoki naqsh, yoki miniatyura chiziladi. Ashyoning shakli – lagan ko‘rinishida. Lekin uni shu turishida ro‘zg‘orda ishlatib bo‘lmaydi;

⁴³ Хакимов А.А. Современное декоративное искусство республик Средней Азии. – Т., 1988.

⁴⁴ Хакимов А.А., Гюль Э.Ф. Байсун. Атлас художественных ремёсел. – Т., 2006.

⁴⁵ Хакимов А.А. Самарқанд тўпламлари. – Т., 2019. – 237 б.

⁴⁶ Абдуллаев Т.А., Хакимов А.А., Фахретдинова Д.А. Маъданга битилган кўшик. – Т., 1986; Фатхуллаев Р. XIX асрнинг иккинчи ярми – XX асрнинг 80-йилларида Ўзбекистон амалий-безак санъатидаги тасвирий мавзулар. Сан.фан.номз.дисс. – Т., 2000; Гюль Э. Проблема этнокультурных взаимодействий в античном и средневековом искусстве Узбекистана. Автореф.док.дисс. – Т., 2002; Алиева С. XI–XXI аср боши Ўзбекистон сирланган кулолчилиги ривожланишининг асосий босқичлари ва бадий хусусиятлари. Сан.фан.док.дисс. – Т., 2018; Жумаев К. Бухарская традиционная вышивка конца XIX – начала XX века: Автореф. канд.дисс. – Т., 2003; Насирова З. XX аср - XXI аср бошлари Ўзбекистон жанубий худудларининг анъанавий каштачилиги. Сан.фан.ном.дисс. – Т., 2011.

⁴⁷ Фарманова Б.А. Ремесленное производство в Ферганской долине во второй половине XIX–начале XX в. Автореф. канд.дисс. – Т., 1995; Қиличев Р.Э. XIX асрнинг иккинчи ярми XX аср бошида Бухоро шаҳрида хунармандчилик ва савдо. Тарих.фан.номз.дисс.автореф. – Т., 1997; Агзамова Г.А. Ўрта Осиё хонликларида хунармандчилик ва савдо. Тарих.фан.док.дисс.автореф. – Т., 2000; Жумаев Қ.Ж. бошларида Бухоронинг анъанавий каштадўзлик санъати. Санъат.фан.ном.дисс. – Т., 2003; Гайбуллаева Ю.А. Ўзбек аёлларининг миллий кийимлари тарихи (XIX–XX асрлар). Тарих.фан.ном.дисс.автореф. – Т., 2017; 44. Давлатова С. Ўзбек анъанавий хунармандчилиги тарихий жараёнлар контекстида (Ўзбекистоннинг жанубий худудлари мисолида) тарихий-этнологик тадқиқот. – Т., 2018; Давлатова С. Ўзбек кийимлари атамалари изоҳли луғати. – Т., 2017.

⁴⁸ Хакимов А. Прикладное искусство Узбекистана: традиции и инновации. Вышивка, керамика, торовтика. – Т., 2013; Бинафша Нодир. Ўзбекистон амалий санъати: анъаналар давомийлиги. – Т., 2021.

⁴⁹ Moskva da 1957 yildan chiqadigan «Декоративное искусство» jurnali; Сухарева О. Вышивка. Народное декоративное искусство советского Узбекистана. – Т., 1954; Советское декоративное искусство, 1917-1945. – М., 1984; Хакимов А.А. Современное декоративное искусство республик Средней Азии (к проблеме традиции и новаторства). – Т., 1988.

u xonani bezashga mo'ljallangan. Shu turishida "bezak". Lekin shakli ro'zg'or laganinikidan olingani bois, garchi amaliy jihati bo'lmas-da, "amaliy-bezak san'ati" iborasiga mos keladi.

Badiiy hunarmandchilikda "an'ana" iborasi bezakka, ma'noga, uslubga, xomashyoga, mahoratga nisbatan ishlatiladi. XX asr an'analari o'tmishdagilari bilan bog'liq. O'tmishda esa O'zbekiston hududda ko'p davlatlar bo'lgan. Vaqt davomida ularning geografiyasi o'zgarib turgan. Masalan, XIX asrdagi xaritada Xiva xonligi hududiga hozirgi Turkmaniston, Buxoro xonligi hududiga hozirgi Tojikiston, Qo'qon xonligi hududiga hozirgi Qirg'iziston yerlarining ayrim qismi kirgan. Afsuski, sovet davrida tashkil topgan bu respublikalar xonliklar san'atini o'zining milliy san'atining ildizi sifatida tan olmaydi. Bu xalq badiiy hunarmandchiligi davrlar mobaynida ustma-ust paydo bo'lgan madaniy qatlamlar bilan har vaqt ham to'g'ridan-to'g'ri aloqasi bo'lmasligini ko'rsatadi.

Bir davlat siyosiy maydondan ketib, o'rniga boshqasi kelgan taqdirda ham, yangi tizim badiiy ta'limni, maktabni bir zumda barpo qilolmaydi. Bunga vaqt kerak va bu jarayonda yangi madaniyat albatta o'zidan avvalgi madaniyatdan o'zi uchun kerakli tasvir va ornamentlarni tanlab oladi va yangi zamonda o'zini ham shaklan, ham mazmunan saqlab qoladi.

Bunda teskari nazariya ham borki, unga ko'ra, shakl o'ziga singdirgan ma'no bilan bir davrdan ikkinchisiga o'tayotganda shakli qolib, faqat ma'nosi o'zgarishi mumkin. Yoki, aksincha, ma'no yangi shaklga ko'chishi mumkin. Shu yo'l bilan motiv o'zini yangi davrga moslaydi. Masalan, "anor" naqshi ikki ko'rinishda – 1) realistik; 2) o'zini emas, gulini ko'ramiz. Ikkala ko'rinishda tasvir o'ziga bir necha ma'nolarni singdiradi: 1) sevgi; 2) oila; 3) ko'pfarzandlik; 4) to'kinchilik v.b. Agar motiv XX asr boshida shu ma'nolarda ko'zga tashlangan bo'lsa, asrning ikkinchi yarmidan dolzarbligini yo'qotib,⁵⁰ oddiy bezakka aylangan.

Mustaqillik davri xalq hunarmandchiligining ayrim sohalariga nisbatan "innovatsiya" iborasi qo'llanilmoqda⁵¹. Avtorlar "innovatsion ijod" deganda, avvalgidek ijodni emas, tadbirkor, menedjer, san'atshunos va hunarmandlardan tashkil topgan guruhning yangicha (zamonaviy) faoliyatini nazarda tutadilar. "Innovatsiya" so'zi – lotincha yangilanish ma'nosini bildiradi. Yuqoridagi "an'ana"ni, o'zini na shaklan, na mazmunan o'zgartiruvchi "meros"dan farqli o'laroq, har zamonga moslanuvchi ma'naviy qadriyatlar jipslashuvidan hosil bo'ladigan tirik ma'naviy organizm deb qabul qilgan bo'lsak, "innovatsiya" – aynan shu organizmning bo'ladi. "An'ana" va "innovatsiya" so'zlarining ma'nosini boshqa-boshqa deb emas, bir deb tushunsak – maqsadga muvofiq ish bo'ladi.

XX asr madaniyatida "yakka ijod – jamoaviy ijod – konveyer ijod" masalasi ham e'tiborimizdan chetda qolmadi. Chunki, xalq badiiy hunarmandchiligida har vaqt yakka ijod bo'lmagan. Jarayonda ikkinchi, yoki uchinchi shaxsni qatnashishi

⁵⁰ Sa'dullayeva Z.R. O'zbekiston zamonaviy badiiy hunarmandchiligining ayrim masalalari. Monografiya. – T., 2021. – 364–365 b.

⁵¹ Ҳақимов А.А., Носирова З.Н. Ўзбекистон каштачилигидаги янги тамойиллар. // Ж. SAN'AT. – Т., 2012. – №2. – Б.15; Хайитбобоева Х.П. Мустақиллик даври Ўзбекистон амалий санъатида анъана ва инновация. Сан.фан.фал.док. дисс.автореф. – Т., 2022.

mumkin bo'lgan.

Konveyer ijod – bu zavod-fabrikalardagi ish jarayoni; mahsulot tannarxini paysaytirish, ishlab chiqarish sifatini ko'tarish maqsadidagi usul. Masalan, Toshkent chinni zavodida buyumlarning eskizi avval zavod rassomlari tomonidan yaratilgan. Metodik kengash tasdig'idan o'tgandan keyin, ashyo tegishli sexlarga ishlab chiqarishga topshirilgan.

Navbatdagi masala – imlo. XX asrda o'zbek xalqining yozuvi arab imlosidan – lotinga; 1939-yilda kirillga; 1993-yilda yana lotinga o'tkazildi. Kashta, kandakorlik, kulolchilik, gilamdo'zlik, yog'och va ganch o'ymakorligida kirill va arab imlosidagi yozuvlarni ko'rdik. Lekin 1993-yildan boshlab⁵², rasman yana lotinga o'tildi. Afsuski, lotin yozuvi xattotlar (ustalar) tomonidan hanuz badiiy ijodning imlosiga aylantirilmadi. 2021-yilda ikkinchi qaror qabul qilindi⁵³. Vaziyat esa o'sha-o'sha.

Dissertatsiyada obraz masalasiga ham to'xtaldik. Chunki, obraz – tevarak-atrofnig naqshlardagi (bezaklardagi) stilizatsiyalashgan ko'rinishi, badiiy ijodning asosiy ifoda vositasi.

Sovet davrida sotsialistik jamiyatning ramzlari (o'roq-bolg'a, besh qirrali yulduz, turli chaqirik va shiorlar (lotinda va kirill imlosida matnda yozilgan), syujetli tematik sahnalar, mehnat va jamiyatdagi ilg'or arboblarning portretlari yaratildi.

Mustaqillik yillarida obrazlar tizimi avvalgi andozalarini saqlab qoldi. Lekin biroz o'zgardi. Masalan, “paxtaguli” naqshi, dohiy va jamoat arboblarning portretlari sovet yillaridagi dolzarbligini yo'qotdi.

Dissertatsiyaning **“XX asrda O'zbekiston badiiy hunarmandchiligining rivojlanish omillari”** nomli ikkinchi bobi 3 bo'limdan iborat: 1. An'anaviy badiiy hunarmandchilik sohalarining baynalminal davrdagi taqdiri; 2. “Badiiy hunarmandchilik” va “Amaliy-bezak san'ati” dialogi; 3. An'anaviy badiiy hunarmandchilik – shahar madaniyatining tarkibiy qismi sifatida.

Bobda XX asrdagi barcha hunarlar o'rganilmaydi. 3 ta bo'limdagi vazifalarni ado qilishda dalil sifatida keltiriladi. Bular – kulolchilik, xalq o'yinchoqlari, badiiy chinni, kandakorlik, zargarlik, yog'och va ganch o'ymakorligi, yog'och naqqoshligi, toshqog'oz naqqoshligi va lak miniatyurasi, gilamdo'zlik, milliy matolar, zardo'zlik.

XX asrda O'zbekiston hududida badiiy bezash usuli, plastik va texnologik belgilari bo'yicha uchta asosiy “maktablar” qayd qilingan. Maktab so'zini qo'shtirnoqda shartli qo'llayapmiz. Sababi – yuqoridagi markazlarning ayrimlari aslida maktab bo'lgan. XX asrning 80-yillaridan badiiy madaniyatda shaharning o'rni kuchayib, qishloqdagi maktabga katta ta'sir ko'rsatgan. Ilmiy adabiyotlarda

⁵² “O'zbekiston Respublikasining Davlat tili to'g'risida”gi Qonun. 21 oktyabr, 1989 yil. №3561–XI // O'zbekiston Oliy Kengashining Axborotnomasi. – T., 1989. – №26–28. – 453–modda (<https://www.lex.uz/acts/109394>); “Lotin yozuviga asoslangan o'zbek alifbosini joriy etish to'g'risida” Qonun. 2 sentyabr, 1993 yil. №931–XII // O'zbekiston Respublikasi Oliy Kengashining Axborotnomasi, 1993 y., 9–son, 331–modda; O'zbekiston Respublikasi Oliy Majlisining Axborotnomasi, 1995 y., 6–son, 119–modda (<https://lex.uz/docs/112286>).

⁵³ O'zbekiston Respublikasi vazirlar Mahkamasining 10.02.2021 yildagi “Lotin yozuviga asoslangan o'zbek alifbosiga bosqichma–bosqich to'liq o'tishni ta'minlash chora–tadbirlari” to'g'risidagi 61–sonli qarori.

sovet davri – san’atda tushkunlik davri deyiladi. Biz bunga qarshimiz. Aynan sovet davrida ustaning jamiyatdagi mavqei ko‘tarilgan.

XX asrda kulollar arxitektura koshinlarini yaratish bilan birgalikda ro‘zg‘or buyumlarini ham yasashgan. Kulolchilik – butkul texnologiyaga bog‘liq jarayon. Muzeylar kolleksiyalaridagi namunalarni o‘rganib, xulosa qilish mumkinki, har bir davrning kulollari o‘z jamiyatlarining talablari asosida ijod qilishgan. Lekin tashqaridan qaraganda bir makonga taalluqlidek bo‘lib ko‘ringan ashyolar har vaqt ham shu maktabning andozalariga yaqin bo‘lavermas ekan. Masalan, G‘urumsaroy kulolchiligi, garchi bu qishloq (hozir shahar), Namangan viloyatining Pop tumaniga qarashli bo‘lsa-da, buyumlarning shakli, koloriti, ko‘chmanchilarning madaniyatga xos yirik, dag‘al naqshlarga yaqin; u Farg‘ona viloyatining boshqa kulolchilik markazlarinikidan tubdan ajralib turadi (H.Satimov, V.Buvayev v.b.).

XIX asr oxiriga borib Toshkentda kulolchilik buyumlarini ishlab chiqarish – Rossiyadan keltirilgan fabrika mahsulotlarining raqobati sabab, keskin kamaygan; borlarini sifati tushib ketgan.

Zamonaviy (noan‘anaviy) yo‘nalishda ijod qilgan ustalar ham bor: S.Rakova, M.Rahimov, A.Kedrin, X.Xaqberdiyev, S.Smirnov, N.Qo‘ziyeva, O.Sayfullayev v.b.

Sopol o‘yinchoqlarni yasash Buxoro-Samarqand kulolchilik maktabiga xos. Eng mashhur markaz Vobkent yaqinidagi Uba qishlog‘i⁵⁴. O‘yinchoqlarni ishlab chiqarishning navbatdagi markazi – Kasbi qishlog‘i. U yerda g‘ildirakli qushchalar va jonivor ko‘rinishidagi o‘yinchoqlar yaratilgan. Denovda aka-ukalar Badal va Rasul Zuhurovlar bu maktab uchun odatiy yashil aralash jigarrang-sariq sopol bilan bir qatorda tanasi och ko‘k sir bilan qoplangan qush, hayvon ko‘rinishidagi o‘yinchoq-hushtakchalarni yasagan⁵⁵. Samarqandlik U.Jo‘raqulov olib kirgan va keyinchalik A.Muhtorovning va uning oila a‘zolari ijodida davom etgan syujetli haykalchalar – sovet davridagi o‘zbek tematik sahnali kulolchiligida yangilik bo‘ldi. Ular tasviriy san’at ta’sirida yaratilgan.

Yog‘och o‘ynakorligida Xiva maktabida Polvonovlar sulolasi mashhur bo‘lgan. Ular XIX – XX asr boshida ko‘plab o‘yma ustun va eshiklarni yasashgan.

Yog‘och o‘ymakorligining ikkinchi markazi – Toshkent. Bu yerda inshootlardan tashqari maishiy buyumlarni ham o‘ymalar bilan bezashdan. Asosiy xaridor – poytaxtdagi rusiyzabon boy aholi bo‘lgan. Ko‘p qirrali dekorativ xontaxta, quticha va boshqa buyumlar “pargor” usulidagi nafis mayda o‘ymalar xonalarga sharqona husn berib turgan.

Qo‘qon o‘ymakorlaridan H.Najmiddinov, Q.Haydarovlar o‘z davrida mashhur bo‘lgan. Ular yong‘oq, chinordan yasalgan milliy buyumlar bilan birga yevropacha mebellarni ham bezagan.

Yog‘och naqqoshligida mahalliy bo‘yoqlar bilan birga XIX asr oxiri – XX asr boshida O‘rta Osiyoga chetdan keltirilgan bo‘yoqlar, xususan, ko‘k rangli lojuvard bo‘yog‘i keng tarqalgan. 1920-dan-1980-yillargacha bo‘lgan davrda shahar va tuman markazlaridagi yangi qurilishlarda, eskilarini ta’mirlashda naqqoshlikka

⁵⁴ Фахретдинова Д.А. Декоративно-прикладное искусство Узбекистана. – Т., 1972. – С.141.

⁵⁵ Акилова К. Народное декоративно-прикладное искусство Узбекистана: XX век. – Т., 2005. – С.90.

talab ortgan. XX asrda Y.Raufov, A.Boltayev, M.Narqo‘ziyev, O.Qosimjonov, A.Azizov, J.Hakimov, T.Ahmedovlar mashhur bo‘lib, ulardan Y.Raufov bilan O.Qosimjonov an‘anaviy ornamental kompozitsiyalarni yangilari – sujetli tasvir va yozuv bilan uyg‘unlashtirishgan. J.Hakimov devor yuzasini vertikal silliq rax (tyaga) bilan alohida bo‘laklarga ajratib, naqsh chizsa, T.To‘xtaxo‘jayevning naqshlari nafisligi va koloriti bilan ajralib turgan.

1980-yillarda ayrim hunarlarni tiklashga kirishildi. “Usto” uyushmasi qoshida Toshkent naqqoshlik tajriba ilmiy-ishlab chiqarish ustaxonasi tashkil qilingan. Maqsad – o‘rta asrlardagi kitobat miniatyurasi an‘analarini yangi zamonda toshqog‘ozda tiklash edi⁵⁶. Shu maqsadda Toshkentda Respublika badiiy o‘quv yurtida “Lak miniatyurasi” bo‘limi ham ochiladi.

Sh.Muhammadjonov 1980-yillarda O‘zbekiston lak miniatyurasini tiklashda jonbozlik ko‘rsatgan. Uning ijodiy izlanishlari an‘anaviy va zamonaviy ohanglarni bir-biriga uyg‘unligi bilan ajralib turgan; N.Holmatovning badiiy-ifoda vositalariga tasvirning aniqligi, mumtoz sahnalarga zamonaviy yondoshuv; G‘.Kamolovning toshqog‘ozdan yasalgan zamonaviy ashyolarga bezak berishi; T.Boltaboyevni tematikada xalq rivoyatlari, afsonalari, o‘zbek mumtoz she‘riyatiga urg‘u berishi; X.Nazirov Hofiz, Xorazmiy singari o‘zbek mumtoz g‘azallaridagi syujetlardan ilhomlanishi bilan ajralib turadi.

1990-yillarda lak miniatyurasi ancha rivojlandi. Toshkent peshqadamlikni saqlab qoldi. Miniatyurachilarning safi kengayadi: Sh.Shoahmedov, M.Po‘latov, K.Mirzayev, A.Isroilov, J.Ashrapov, B.Nizomqoriyev.

Gilamdo‘zlik asosan chorvachilik bilan bog‘liq hunar. Azaldan Andijon, Samarqand, Qashqadaryo, Surxandaryo, Buxoro, Amudaryo etaklarida rivojlangan. 1920-yillari gilamdo‘zlik inqirozga uchrab, 1930-yillarda davlat darajasida tiklashga kirishilgan. Xivada “Umid” arteli, Samarqandda “Ayol mehnati” (Труд женщин), Andijonda “Mehnat”, Shahrisabzda “Hujum”, Termizda “Yurt”⁵⁷, shuningdek Qarshi va Xo‘jaylida shunga o‘xshash artellar tuzilgan. 1930-yillarning ikkinchi yarmida sujetli va portretli gilamlarni yaratishga urinib ko‘rildi. Biroq, gilamdo‘zlik va paloschilikning azaliy an‘analari, texnik usullari saqlab qolindi.

Milliy matolarga kelsak, bu hunar XIX asr 2-yarmida eng rivojlangan hunar bo‘lgan. Buxoro, Namangan, Marg‘ilon, Samarqand, Shahrisabz, Kitob, Qarshi, Xo‘jand, Urgut, Xiva – asosiy markazlar edi. XX asr boshida hunarmandlar yoki ustaxonalarida, yoki artellarda (fabrika) faoliyat ko‘rsatishgan. 1920-yilda fabrika gazlamasini yetishmovchiligidan uy sharoitida ipak matolarni to‘qish ko‘paygan. 1930-yillarda barcha ustalarni birlashtiruvchi kooperatsiya tarmog‘i yaratilgan. 1938-yilda “O‘zbektekstil”ni tashkil topishi sababli kooperatsiya tugatilib, ishlab chiqarish to‘la davlat nazoratiga o‘tgan. 1976-yildan Yengil sanoat vazirligi tomonidan hunarmandchilik ko‘rinishidagi avvalgi to‘qimachilik korxonolari qayta tiklanib, dastlab Marg‘ilonda xonatlasga; keyin Shahrisabz, Kitob, Urganchda atlas va beqasamga; Boysunda jandi ishlab chiqarishga moslangan korxonalar ishga

⁵⁶ Шоёкубов Ш. Лакли миниатюра: шаклланиш муаммолари. // Ж. SAN’AT. - Т., 1998, 1-3 – сонлар, - 39-б.

⁵⁷ Фахретдинова Д.А. Декоративно-прикладное искусство Узбекистана. – Т.: Изд. лит. и иск. им.Г.Гуляма, 1972. – 92 с.

tushgan.

XX asrda, avvallari xon saroyida bo'lgan zardo'zlik, yangi davrda zamonga hamnafas rivojlandi. 1920-1980-yillarda zardo'zlikning shakli va buyumlarning xillari tubdan o'zgardi. Urushdan keyin mahobatli namoyonlarni tikish boshlandi. Agar soha avval Mahalliy sanoat vazirligi tizimida bo'lgan bo'lsa, 1962-yilda Buxoro zardo'zlik fabrikasi yangi binoga ko'chadi. 400 dan ortiq ustaga ish o'rni yaratiladi. 1990-yillarda zardo'zlik keng tarqalgan hunarga aylandi. Buxorodan tashqari, Andijon, Uchqo'rg'on, Kosonsoy, Samarqand, Urgut, Qarshida rivojlandi. Afsuski, Mutaqillikning dastlabki yillarida mamlakatdagi iqtisodiy tanglik bu san'atning badiiy saviyasini tushirib yubordi. B.Jumayevning sa'y-harakatlari bilan zardo'zlik san'ati avvalgi sifatini ancha o'nglab oldi.

Bobning materiallaridan xulosa qilish mumkinki:

1. Kulolchilikda XIX asrning oxiridagi badiiy bezaklar saqlanib, siyosiy, iqtisodiy, ma'naviy sharoitlar ta'sirida yangi davrning nafasi paydo bo'ldi.
2. Sovet davrida kashtachilikka syujetli kompozitsiyalar kirib keldi.
3. Xalq o'yinchoqlari tizimida yangi ko'pfigurallik tematik mavzuli haykachalar paydo bo'ldi.
4. Yog'och, ganch o'ymakorliklarida, yog'och naqqoshligida soya bilan naqsh ishlashga e'tibor qaratildi.
5. Shahar madaniyati tizimida toshqog'ozga naqsh chizish, undan turli shakldagi qutichalar yasash, yuzani qora fonga qoplab, ustiga mo'jaz miniatyura tasvirlarini chizish amaliyoti muvaffaqiyat bilan amalga oshirildi. Mustaqillik yillaridan kartina ko'rinishidagi miniatyuraga e'tibor kuchaydi.
6. Gilamdo'zlik XX asr mobaynida turli hududlarda to'qilgan bo'lsa-da, mustaqillik yillarida to'la shahar madaniyatining tarkibiy qismiga aylandi.
7. Sovet hokimiyati yillarida, zardo'zlar, agar ilgari faqat xon saroyiga xizmat qilishgan bo'lsa, endilikda korxonalar ishga tushdi. Yangi jamiyatga mo'ljallangan mahsulot chiqarila boshlandi.

Dissertatsiyaning **“Ilmiy ekspeditsiyalar orqali O'zbekiston badiiy hunarmandchiligining to'planishi va muzeylashtirilishi”** nomli uchinchi bobi 3 bo'limdan iborat: 1. Muzey kolleksiyalarini yaratilishida ilmiy ekspeditsiyalarning o'rni; 2. XX asr O'zbekiston badiiy hunarmandchiligini muzeylashtirish masalalari; 3. Muzey kolleksiyalari – O'zbekiston naqqoshligini o'rganishda muhim manba.

XX asrning boshida yashagan O'rta Osiyo xalqlari va millatlari tarixini, tilini va etnografiyasini ilmiy o'rganib, fanda salmoqli ishlari qilgan olimlardan biri – Mixail Stepanovich Andreyev bo'lgan.

O'zbekiston davlat san'at muzeyida olim Xufdan olib kelgan bolalar va kattalarning jun ipdan qo'lda to'qilgan, tizzagacha va undan tepaga chiqib turuvchi paypoq, ayollar peshonasiga bog'laydigan *peshonabandlar*; Nurotadan va Pomirdan olib kelingan *peshikurta* va *jiyaklar* saqlanadi. 1958-yilda nashr qilgan “Xuf vohasi tojiklari” nomli kitobining ikkinchi jildini 248-betida paypoqlarni ayollar echki junidan yigirilgan ipda to'rtta “six” nomli to'qish tayoqchada to'qishganini yozadi. 1920-yillar oxiridan bigizdan ham foydalanilgan. Xalq uni

ham “six” deb ataydi. Aslida bu usulning nomi – “yak-sixa”.

Shunday paypoq va qo‘lqoplardan 100ga yaqini O‘zbekiston davlat san’at muzeyining “Kiyim-kechak” kolleksiyasida saqlanadi. Afsuski, ular qachonlardir muzeyning ko‘rgazmalarida namoyish etilgani, yoki ilmiy tadqiqotlarda ko‘rib chiqilgani, muzeyning sobiq direktorlaridan Sh.Hasanovaga tegishli⁵⁸, muzeyda 1940-60-yillarda turli lavozimlarda ishlagan S.M.Krukovskayaga tegishli hujjatlar orasida⁵⁹ yo‘qligini aniqladik.

1934-yilda M.S.Andreyev Toshkentga qaytib, O‘zbekiston san’at muzeyiga (hozirgi O‘zbekiston davlat san’at muzeyi) ilmiy maslahatchi bo‘lib ishga kirgan. Olim yangi ekspeditsiyalarda qatnashgan. U shu yili yana Yangobga borib kelgan. 1936-yilda san’at muzeyidan Buxoro va Xivaga ekspeditsiya uyushtirgan. 1937-yilda Nurota va Marg‘ilonga borib, u yerdan noyob kashtalarni muzeyga olib kelgan.

1920-1940-yillarda O‘zbekiston davlat san’at muzeyi va O‘zbekiston tarixi davlat muzeyida ilmiy ekspeditsiyalar orqali ashyolarni to‘plash ishlarini amalga oshirgan.

O‘zbekiston davlat san’at muzeyi 1918-yilda N.K.Romanov kolleksiyasini davlat hisobiga o‘tkazish asosida tashkil qilingan⁶⁰.

To‘plamda “O‘zbekiston kulolchiligi” kolleksiyasi xilma-xilligi, boy tarkibi bilan nafaqat respublikada, balki XIX-XX asrlarga taalluqli O‘zbekiston kulolchiligi kolleksiyasi bor jahonning boshqa to‘plamlari orasida ham noyoblighi bilan ajralib turadi. Unda umumiy hisobda 2500 mingga yaqin sopol buyumlar jamlangan bo‘lib, kolleksiya asosini XX asrga oid eksponatlar tashkil etadi.

Muzeyning ikkinchi eng noyob kolleksiyasi – kashtalar. Kolleksiyada 2007-2009-yillardagi dalolatnomalarga ko‘ra 1822 dona kashtachilik namunalari saqlanadi. Choyshab, gulko‘rpa, so‘zanalar O‘zbekistonni barcha kashtachilik maktablarida yuksak did bilan tilikgan. Afsuski, kolleksiya hujjatlarida ashyolar hisobini to‘g‘ri yuritishda ayrim kamchiliklar bor.

Uchinchi noyob kolleksiya – kiyim-kechaklar to‘plami. Bu to‘plamda mutaxassislar nazariga tushishi mumkin bo‘lgan ikkita noyob kolleksiya bor: 1) paranjilar; 2) peshikurtalar (ayollar an’anaviy ko‘ylagining lenta ko‘rinishidagi yoqa bezagi); 3) jiyaklar.

Muzeyda jiyaklarning noyob kolleksiyasi bor. O‘zbekistonda an’anaviy jiyakchilikning asosiy markazlari – Toshkent, Farg‘ona, Namangan, Samarqand, Shahrisabz. Ularda jiyaklar an’anaviy liboslarning bo‘lagi sifatida, boshqa holatda esa ayollar lozimining, do‘ppilarning bezagi sifatida tikiladi.

O‘zbekiston badiiy hunarmandchiligining eng noyob va bugungi kunda dolzarblik kasb etadigan kolleksiyalaridan biri – chitgarlik. Kolleksiyada 115 ta Xorazmda, Buxoroda, Samarqandda, Toshkentda, G‘ijduvonda, Marg‘ilonda tayyorlangan noyob namunalar bor. XX asr davomida, xatto 1950-60-yillarda, chitgarlik nafaqat qishloq, balki shaharliklar tomonidan arzonligi, estetik ahamiyati

⁵⁸ ЦГА, Ф–№2665, опись №1, ед.хр.№93.

⁵⁹ ЦГА, ЛФ–№2665, опись №1, ед.хр.№116.

⁶⁰ Круковская С.М. В мире сокровищ. – Т., 1982 – С.7.

bilan qadrlangan. Bu ijod, afsuski, 1990-yillarga kelib inqirozga uchradi. Keksa ustalar vafot etishdi, avlodlar almashti. Chetdan kirib kelgan chitgarlik mahalliyini bozordan suqib chiqardi. Xullas, sohaga talab pasaydi. Natijada farzandlar ota kasbini davom ettirmay, boshqa sohalarga o'tib ketishdi.

Chitgarlik sohasini – xalq hunarmandchiligining boshqa sohalariga qaraganda, bir paytning o'zida ikkinchi xalq hunarmandchiligi sohasi bilan chambarchas bog'liq. Gap qoliplar haqida. O'zbekiston davlat san'at muzeyida ularning 1400 dan ortig'i saqlanadi. To'planning tashabbuskori – professor M.S.Andreyev bo'lib, 1936-yilda muzeyning Buxoro va Xivaga, 1937-yilda Nurota va Marg'ilonga qilgan etnografik-san'atshunoslik ekspeditsiyalari paytida dastlabki 130 ta namunalar sotib olgan. Keyingi yillarda muzeyga qo'shimcha yirik partiyadagi qoliplar kirim qilingan⁶¹.

Bu galgi ishlar M.S.Andreyevning shogirdi, – N.V.Rusinova tomonidan amalga oshirilgan. Olimaning ekspeditsiyalari Ikkinchi jahon urushi yillariga to'g'ri kelgan⁶². Olimaning bevaqt vafotidan keyin kolleksiya ashyolari boshqalar tomonidan tartibga keltirilib, 1970-80-yillarda ilmiy pasport yozishgan⁶³.

Yaqin oragacha olib borilgan tadqiqotlarda qoliplar faqat chitgarlikda ishlatiladi degan qarash bor edi⁶⁴. Lekin muzey kolleksiyasini sinchiklab o'rganish paytida ulardan o'z paytida ayollarning ipak sharflariga ham naqsh bosishda foydalanilgani ma'lum bo'ldi. Xatto kolleksiyada boshqa to'rtta qolip borki, ulardan teridan qilingan sandiq va qutilarga gul tushirishda foydalanilgan.

Muzeyning ilmiy ishlariga, xususan S.M.Krukovskya faoliyatiga, to'xtalib ketmoqchimiz. Chunki, u bizning mavzuga aloqadir ancha ishlarni amalga oshirgan.

Krukovskaya Sofya Mixaylovna – 1950-60-yillarda O'zbekiston davlat san'at muzeyida faoliyat olib borgan taniqli muzey xodimi.

1951-yil aprel oyida Muzey direktorining ilmiy ishlar bo'yicha o'rinbosari lavozimiga vaqtinchalik tayinlandi⁶⁵. Bu lavozimga tayinlanganidan so'ng, O'zbekiston xalq amaliy-bezak san'atini o'rganishni boshlaydi. Uning ilmiy-ommabop nashrlari orasida 1977-yilda Toshkentda nashr qilingan “Qo'qon bilan uchrashuvlar” kitobi e'tiborli. Kitobning qo'lyozmasi O'zbekiston Respublikasi Markaziy arxivida saqlanmoqda. Nashr versiyasidan ancha farq qiladi.

Boshqa gazeta maqolalarida o'sha yillardagi xalq amaliy-bezak san'atining ayrim turlaridagi ahvolni tahlil qiladi. Masalan, “Badiiy chinni ko'rgazmasi” maqolasida O'zbekiston davlat muzeyida Dmitriyev nomidagi chinni zavodida samarqandlik kulol ustasi L.S.Turkevichning eskizlari bo'yicha yaratilgan

⁶¹Русинова Н.В. Набойки Бухары. Рук. Научный архив Государственного музея искусств Узбекистана. Инв.№273. – С.1.

⁶² Круковская С.М. В мире сокровищ. – Т., 1982.

⁶³ Фатхуллаев Р.С. Колыбы Узбекистана // Ж. Мир музея. – №3. – М., 2010. – С.46.

⁶⁴Аведова Н.А. Резьба по дереву в Узбекистане (творчество народных мастеров XIX – XX вв.). Дисс.канд.иск. – Т., 1970. – Библиотека НИИ искусствознания Академии художеств Узбекистана. – ИА (А19), №698; Block printing in Uzbekistan. Past and Present. UNDP Project for Cultural Tourism, Job Creation and Handicraft Development. – Т., 1997.

⁶⁵ См.: подлинник трудовой книжки С.М.Круковской с 1930 г. и машинописной копии трудовой книжки. – ЦГА, ЛФ–№2665, №1, ед.хр.№111.

ko'rgazma (1953) haqida xabar beradi⁶⁶.

1959-yilda I.Pritsa bilan hamkorlikda nashr qilgan "Bizning chinni va kulolchilik buyumlarimiz haqida" nomli maqolasida, mualliflar O'zbekiston davlat san'at muzeyida P.P.Benkov nomidagi Respublika rassomlik kolleji, Baranov nomidagi kulolchilik arteli va Toshkent chinni zavodi ustalari ko'rgazmasi haqida xabar beradi. Ko'rgazmaning ijobiy tomonlarini sanarkan, mualliflar ba'zi kamchiliklarga ham e'tiborni qaratadilar⁶⁷.

Ilgari yirik naqqoshlar bisotida naqsh kompozitsiyalarining eskizlari saqlagan. Ularni ustalar yoki avvalgi davrlarda yashagan ustazodalaridan olishgan, yoki o'zlari ixtiro qilishgan. Ayrim naqqoshlarning eskizlari ilmiy doiralarda o'rganilgan⁶⁸. Ayrimlari yo'q. Shulardan biri – qo'qonlik mashhur usta Lutfulla Fozilov albomi.

Albom zavodda (bosmaxonada) tayyorlangan, do'kondan sotib olingan. Umumiy 28 bet. A4 formatda, gorizontaal ko'rinishda. L.Fozilov tomonidan Qo'qonda 1960-yilning iyun oyidan boshlanib, 1961-yilning mart oyigacha bo'lgan ijodidagi asosiy jarayonni yoritadi. 1961-yilning iyunida muzeyga kirim qilingan.

Bu albomdan tashqari yana "Chitgarlik" kolleksiyasida 50dan ziyod ustalarning naqsh namunalari, qoliplar uchun naqsh eskizlari, do'ppilar uchun yasalgan qoliplarning izi, qo'qonlik usta Q.Haydarovning bir necha pargoriy o'ymalari namunalari saqlanadi.

Xulosa shuki:

1. Muzeylar fondini ilmiy shakllantirishda ekspeditsiyalarning o'rni beqiyos bo'lgan. Joylarlarda dala yig'imini o'tkazgan olimlarning aksariyati etnograflar bo'lgan. Aynan ularning say'-harakatlari bilan muzeyga o'zbek badiiy hunarmandchiligi va amaliy-bezak san'atining yorqin namunalari to'plangan. Lekin afsuski, ayrim kolleksiyalarning inventar kitoblari muzeyda yo'qolgan. Kitob qayta tiklanmagan. Istalgan paytda muzey boyligini o'g'irlanishi yoki boshqasiga almashtirib qo'yish xavfi bor.
2. O'zbekiston muzeylarida badiiy hunarmanchilikning noyob namunlari eskidan qolgan metod – zallarda hunarlar turi kesimida namoyish qilinadi. Afsuski, bu metod Kafanov nomidagi Klub zali uchun yaratilgan edi. O'shanda, xona yetishmasligidan, katta material bitta 18-zalda namoyish qilingan⁶⁹. Muzey 1974-yilda yangi binoga (hozirgisiga) ko'chib o'tgan. Amaliy-bezak san'ati kolleksiyalari 14 ta zalda namoyish qilinadi. Materialning asosiy qismi – mahalliy xalqning turmushi bilan bog'liq. Endigi ekspozitsiyaning ayrim joylarida etnologiya muzeylari metodidan foydalanilsa, material madaniyatlar

⁶⁶ Газета «Ташкентская правда». №266 от 11 ноября 1953 г. – ЦГА, ЛФ–№2665, №1, ед.хр.№26.

⁶⁷ Газета «Ташкентская правда», №143 от 22 июня 1959 г. – ЦГА, ЛФ–№2665, №1, ед.хр.№46.

⁶⁸ Farg'onalik mashhur usta Saidmahmud Norqo'ziyevning ayrim naqsh chizmalari Po'lat Shohidovich Zohidov tomonidan nashr qilingan. –Захидов П.Ш. Ферганская роспись (из альбома народного мастера Саидмахмуда Наркузиева). – Т., 1960; Xivalik naqqosh Abdulla Boltayevning naqsh chizmalari A.S.Morozova tomonidan nashr qilingan. – Морозова А.С. Хивинский узор (на примере творчества Абдуллы Балтаева). – Т., 1957; Прица И. Тошкент ганчорлиги (Халк устаси Тошпўлат Арслонкуловнинг ганчоклик ишлари). – Т., 1960; Ноткин И.И. Бухарская резьба по ганчу (на примере творчества Ширина Мурадова). – Т., 1961 v.b.

⁶⁹ Музей искусств Узбекистана. Путеводитель. – Т.: Узбекистан, 1965. – С.47.

- kesimida yaxlit jonlanadi va tomoshabilarga ko‘proq tushunarli bo‘ladi.
3. XX asrda O‘zbekistonda rivojlangan hamma badiiy hunarmandchilik va amaliy-bezak san‘ati sohalari muzeylarda qamrab olinmagan. Masalan, O‘zbekiston davlat san‘at muzeyida lakli miniatyura, poxolpoya san‘ati kabi kolleksiyalar yo‘q. Borlari, masalan, xalq o‘yinchoqlari kolleksiyasi, yillar davomida yangi ashyolar bilan to‘dirilmagan.
 4. “Xalq naqshlari” kolleksiyasi ashyolari yillar davomida na ilmiy muomalaga kiritilgan, na ekspozitsiyada namoyish qilingan.
 5. XX asr davomida jadal rivojlangan ayrim sohalar, masalan, badiiy shisha, Toshkent chinni zavodida ishlab chiqarilgan noyob sovg‘abop buyumlar, O‘zbekiston lokli miniatyurasi, noan‘anaviy badiiy hunarmandchilik sohalaridan – gobelen, badiiy chinni, noan‘anaviy kulolchilikka xos kolleksiyalar yaratilmagan. “Noan‘anaviy” yo‘nalishdagi badiiy ijod namunalarini, galdagi tadqiqotlarda, chalkashliklarni oldini olish maqsadida, “zamonaviy” yo‘nalish deb qabul qilishni taklif qilamiz.

XULOSA

Tadqiqot natijalarining umumlashtirilgan tahlillari asosida quyidagi xulosalarga kelindi:

1. XX asr – nafaqat O‘zbekiston badiiy hunarmandchiligi, balki san’atining boshqa sohaları uchun ham muhim davr bo‘lgan. Bir tomondan asriy an’analari, yangi sovet tuzumining baynalminal madaniyati bilan dialogga kirishdi. San’atda yangicha qarash paydo bo‘ldi. Aholining milliy turmush tarzi zamonaviylashdi.

2. XX asr boshidagi hunarmandchilik ustaxonalari, sovet davriga kelib, asta o‘quv kombinatlarga, artellarga, zavod-fabrikalarga aylantirilgan.

3. Tasviriy san’atni jadal rivojlanishi, mafkura – an’anaviy xalq badiiy hunarmandchiligi sohalariga ham yangicha qarashlarni olib kirgan. Sovet davlatining ramzlari va plakatlardagi shiorlar badiiy hunarning hamma sohalariga, hatto konservativ sanalgan ganch va yog‘och o‘ymakorligi asarlarigacha kirib borgan.

4. Ustalar sovet yillarida ijodlarini to‘laqonli ko‘rsata olgan bo‘lsalar, mustaqillik yillaridan buyurtmachining didi ustunlik qila boshladi.

5. XX asrning 30-yillarida, ikkinchi jahon urush yillarida badiiy hunar – kundalik turmushning ajralmas qismi hisoblangan bo‘lsa, yangi zamonda o‘zbek madaniyatining bo‘lagiga aylandi. Mustaqillik yillaridan esa sovg‘abop buyumga aylanib bormoqda.

6. XX asr O‘zbekiston badiiy hunarmandchiligini muzeylashtirish ilmiy ekspeditsiyalar yig‘gan ashyolar asosida olib borildi.

7. Ayrim mualliflar yoqolgan badiiy hunarmandchilik markazlarini qayta tiklashni taklif qiladilar. Tiklansa-yu asosiy iste‘molchi mahalliy aholi bo‘lmasa... Agar ashyolar faqat xorijliklar uchun ishlab chiqarilsa va asosiy e‘tibor valyuta tushumiga qaratilsa, – buni xalq ijodi deb bo‘lmaydi.

8. Mustaqillik yillarida kishilarning e‘tiqodi tan olindi. Dinlarning mavqei tiklandi. Lekin xalq badiiy hunarmandchiligi va amaliy-bezak san’atidagi kishilarni yomon ko‘zlardan saqlovchi yoki ularga baxt tilovchi realistik tasvirlar hamon muomaladaligi aniqlandi.

9. Mualliflar mustaqillik yillarida ayrim viloyatlarda yangi badiiy hunar sohalarini paydo bo‘lganidan xavotirdalar. Bizningcha – bu normal hodisa.

10. O‘zbekiston davlat san’at muzeyi badiiy hunarmandchilik va amaliy-bezak san’ati namunalarida tashkil topgan kolleksiyalar 1935-1950-yillardagi ilmiy ekspeditsiyalar hisobiga shakllangan. Keyingi yillarda bunday ilmiy ekspeditsiyalar to‘xtab qolgan.

11. XX asr O‘zbekiston badiiy hunarmandchiligi boshqa muzeylarga qaraganda, O‘zbekiston davlat san’at muzeyida tizimli to‘plangan.

12. XX asrdagi kashtalar ham muzeyda yaxshi to‘plangan. “Kandakorlik”, “Badiiy matolar”, “Yog‘och va ganch o‘ymakorligi”, “Badiiy naqqoshlik”, “Zardo‘zlik” kolleksiyalarining badiiy va ilmiy qiymati – Yevropa muzeylarinikidan yuqori turadi. Shu bilan birga lakli va qog‘ozga chizilgan miniatyuralar tizimli yig‘ilmagani aniqlandi.

13. “Xattotlik”, “Xalq naqshlari”, “Kiyim-kechak” kolleksiyalarida ish to‘xtab qolgan. Kolleksiya mustaqillik davridagi ijod namunalari kiritilmagan. “Qo‘g‘irchoq teatri” kolleksiyasi esa atigi 17 ta 1937-yilda Moskvadan berilgan ashyo bilan to‘xtagan. Boshqa kolleksiyalarni yaratish va borlarini yangi ashyolarga to‘ldirish ishlariga kam e‘tibor qaratilgan.

14. O‘zbekiston davlat san‘at muzeyi va O‘zbekiston amaliy san‘ati va hunarmandchilik tarixi davlat muzeylari kolleksiyalarida davriy uzilishlar bor. XX asrning 1990-yillaridan boshlab, yangi kolleksiyalarni yaratish oqsagan.

15. Muzeylarda saqlanayotgan predmetlarning ilmiy pasportlarini yuritish XX asrning 1990-yillariga qadar sifatli amalga oshirilgan. Afsuski jarayon avvalgi davrlarda bo‘lganidek ilmiy salohiyatini yo‘qotgan.

16. SKM (Davlat katalogi) dasturlari rus tilida. Davlat tilidagi ma‘lumotlar yetarli emas. Bundan tashqari, SKMda amaliy-bezak san‘ati, etnografiya, maishiy buyumlarning hammasi bitta guruhga kiritilgan.

Shulardan kelib chiqib, quyidagi **takliflar** tavsiya qilinadi:

1. Kuratorlar Respublikadagi hamma ijodkorlar bilan birma-bir ishlay olmaydilar. Biz xalq ustalari faoliyatiga parallel XX asrda faoliyat ko‘rsatgan zavodlar (sex) faoliyatini tiklash maqsadga muvofiq deb topdik.

2. O‘zbekiston amaliy san‘ati va hunarmandchilik tarixi Davlat muzeyi O‘zbekiston davlat san‘at muzeyining filiali sifatida faoliyat ko‘rsatsa, 1) kolleksiyalarni jamlash, namoyishga qo‘yish ishlari takomillashishi mumkin; 2) tizim ixchamlashadi; 3) O‘zbekiston amaliy-bezak san‘ati va badiiy hunarmandchiligi bir makonga yig‘iladi, targ‘ib qilinadi, ta‘mirlanishi va ilmiy o‘rganilishiga asos yaratiladi; 4) O‘zbekiston davlat san‘at muzeyining sohaga tegishli kolleksiyalari tarixiy binoda naqqoshlar ijodi fonida namoyish qilinadi.

3. Kolleksiylarni yilda bir marta davlat hisobiga to‘ldirilish amaliyoti o‘zini oqlamaganligi sababli kolleksiyalar: 1) ilmiy ekspeditsiyalardan; 2) ustaxonalardan tanlab olingan ashyolar asosida; 3) muzeylarning ustalarga oldindan bergan buyurtmalari asosida to‘ldirilishi lozim. Bunda muzey jarayonda qatnashishi kerak.

4. Muzeylarning ekspozitsiyalarida etnologiya muzeylarining metodidan qisman foydalanishni yo‘lga qo‘yish kerak. Bunda tomoshabin ashyoni turmushdagi o‘rnini va tutash ijod namunalari bilan bog‘liqligini ko‘radi.

5. Mustaqillik yillarida paydo bo‘lgan yangi badiiy hunar sohalari bo‘yicha yangi kolleksiyalarni yaratish zarur.

6. Muzey predmetlarining ilmiy pasportiga va elektron bazasiga jiddiy ahamiyat berilishi kerak.

7. O‘zbekiston muzeylari bo‘yicha internetda SKM dasturini (Davlat Katalogi) ishga tushirishdan maqsad – muzeylar kolleksiyasini ommaga yanada yaqinlashtirish uchun davlat tilidagi ma‘lumotlar bazasini yanada kuchaytirish lozim.

**ONE-TIME SCIENTIFIC COUNCIL
BASED ON THE SCIENTIFIC COUNCIL UNDER THE STATE MUSEUM OF
HISTORY OF UZBEKISTAN No. 02/09.07.2020.Tar.70.03**

**NATIONAL INSTITUTE OF FINE ART AND DESIGN NAMED
AFTER KAMOLIDDIN BEHZOD**

SADULLAEVA ZAMIRA RAVSHAN KIZI

**MUSEUMIFICATION OF ARTISTIC HANDICRAFTS OF UZBEKISTAN
OF THE 20TH CENTURY**

17.00.04 – Fine and applied-decorative art

**17.00.06 – Museumology. Conservation, restoration and
preservation of historical and cultural objects.**

**ABSTRACT OF THE DISSERTATION OF DOCTOR OF
PHILOSOPHY (PhD) ON ART STUDIES**

TASHKENT – 2024

The theme of the dissertation of Doctor of Philosophy (PhD) is registered by the number B2020.1.PhD/San104. at the Supreme Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan

The dissertation was conducted at the National institute of Fine Art and Design named after Kamoliddin Behzod

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The dissertation is available in the Information-Resource Center of the State Museum of History of Uzbekistan (Registered by No. ____). Address: 100029, Tashkent city, Amir Temur Street 16) Tel.: (+99871) 236-74-36; fax: (+99871) 239-10-83.

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INTRODUCTION (abstract of the dissertation of doctor of philosophy (PhD))

Relevance and necessity of the dissertation topic. Today, the process of globalization, which is rapidly taking place around the world, does not limit the work of art crafts and museums, like all other fields. Despite the changes in the system, the artistic craft continued and developed its age-old art-pictorial system. The practical, decorative-applied arts and artistic handicrafts stored in the world's major museums and private collections have not lost their value even after several centuries. In particular, in many countries, interruptions in the production of high-quality handicraft products, efforts are being made to prevent the crisis of some arts and crafts industries, also indicate the relevance of this topic.

In the field of decorative-applied arts, preservation, demonstration and promotion of their traditions, as well as improvement of museums' activities in delivering them to the next generation, is of great importance in world art history. In particular, systematic replenishment of museum collections, implementation of planned expeditions in order to eliminate gaps in existing collections are among the important tasks facing this field. Also, at a time when various foreign ideas are on the rise, it is important to strengthen people's moral immunity by organizing exhibitions of art and crafts in museums.

"It is known that folk art, which is an integral part of universal culture, occupies a special place in the life of every nation in the world, in the development of its lifestyle and values"⁷⁰. One of the most important issues is that art and crafts appear as an important business card in the export of Uzbekistan's culture to foreign countries. Significant work is being done by the state in the implementation of these tasks. Emphasis is placed on the issues of providing employment to the population, further development of the existing folk crafts, radical reform of the industry, restoration of the forgotten industries, ensuring the continuation of the industries that have been inherited from generation to generation without blurring the environment (ecology) of the modern process.

Decree of the President of the Republic of Uzbekistan No. PF-5242 of November 17, 2017 "On measures to further develop handicrafts and comprehensive support of craftsmen", No. PF-6000 of May 26, 2020 "Culture and art Decree No. PQ-77 of December 30, 2021 "On Measures to Further Improve the Support System of Handicrafts" dated December 30, 2021 , PQ-261 dated May 25, 2022 "On measures to develop the field of services in museums" and Cabinet of Ministers of the Republic of Uzbekistan No. 975 dated December 11, 2017 "Improving the activities of state museums in 2017-2027 and This dissertation serves to a certain extent in the implementation of the tasks defined in the decisions of "On approving the program of comprehensive measures to strengthen the material and technical base" and other adopted regulatory legal documents related to this activity.

⁷⁰ Speech of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the opening ceremony of the first International Handicrafts Festival // "People's Word". – №192 (7422). - Tashkent, September 15, 2019. - P. 1.

Compliance of the research with the priorities of the development of science and technology of the republic. The dissertation was completed in accordance with the priority direction of the republican science and technology development I. "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state."

Level of study of the problem. The scientific literature on the research of the museumization of art crafts of 20th century Uzbekistan in the field of art history and museology can be conditionally divided into three groups.

The topic of the dissertation was previously studied mainly in the scientific works of Russian and local scientists. Foreigners also learned. But they did not learn well during the Soviet and independence periods. They understand the international page of Uzbek art in the Soviet era as a violation of age-old traditions.

Scientific works created by Russian scientists before independence were included in the first group. Just as every period has its own political and ideological views, the 20th century also needs to be studied from the point of view of the Soviet ideology, based on the methodology of the scientific works of the leading politicians of its time, and some aspects of the approaches need to be reconsidered from a modern point of view, and the views that have lost their relevance need to be updated.

The name "SSSR" was unofficially removed from the scientific literature after the independence of Uzbekistan. The authors did not use the term "Soviet Union". However, to remember them is not to bash the Soviet system, but to understand the influence of the socialist camp ideology on the art of Uzbekistan for 70 years. It is impossible to understand the meaning of multinational international culture without the Soviet ideology (socialist realism), without the ideas of the founders of the system, just as it is impossible to understand Christian culture without the Bible, Islamic culture without the Qur'an (Hadith). The culture of Uzbekistan was also a component of the international culture that was based on atheism at that time.

From the end of the 19th century, the Caucasus and Central Asia were occupied by the Tsarist Russian Empire. The scientific study of the arts and crafts of the peoples of Turkestan corresponds to these years. Among the literature in it, we draw our attention to the "Turkistan album" with more than 1,200 photos published by the first governor-general of Russia in Turkestan, Konstantin Petrovich von Kaufman (1818-1882), in order to introduce Russians and the West to the ethnography, geography, economy and culture of Turkestan before 1917" he pulled⁷¹. Valuable photos of artistic crafts are printed on it.

The issues of Turkestan artistic crafts and their museumification are also mentioned in the memoirs of some Russian scientists. But in them, our research object and its subject were studied as ethnographic objects, for example, S.M.Dudin (1863-1929), N.A.Kirpichnikov, V.V.Bartold (1869-1930), A.A.

⁷¹Туркестанский альбом. 1872. – Ташкент.Тип. Туркестанского губернатора. - <https://www.loc.gov/search/?q=turkestan+album+1872+&sp=2>

Semyonov (1873-1958), A.M.Mironov (1866-1929), the studies of B.P.Denike (1885-1941)⁷² contain photographs on the ethnography of Turkestan, valuable information on literature and culture, information on architecture, fine and decorative arts.

Russian scientists M.S.Kagan, P.G.Bogatiryov, V.M.Vasilenko, M.A.Nekrasova⁷³ conducted valuable studies on the issues of theory and methodology, artistic criticism.

In the literature of the second group, the artistic crafts of Uzbekistan and their status in museum collections are considered in many literary and scientific works of local scientists. For example, practical and decorative scientists such as M.A.Bikjanova (1900-1974), I.I.Notkin (born 1928), M.K.Rakhimov (1903-1985), G.L.Chepeleveskaya, A.S.Morozova, V.G.Moshkova, D.A.Fakhretdinova, T.A.Abdullayev, A.A.Hakimov⁷⁴ count studied a number of fields separately. The art history of Uzbekistan was formed on the basis of the traditions of the Russian school of art history.

During the years of independence, local scientists A.A.Hakimov, K.B.Akilova, S.S.Bulatov, S.Sh.Alieva, E.F.Gyul, R.S.Fatxullaev, Q.Jumaev, Sh.Q.Abdullaeva, Z.H.Nasirova, B.Nodir⁷⁵ continued to study in the field of arts and crafts.

⁷² Отчет С.М.Дудина о поездках в Среднюю Азию в 1900–1902 гг. С фотографиями С.М.Дудина. Подготовка текста, вступительная статья и примечания Т.Г.Емельяненко. – М.: Фонд Марджани, 2021. (Научный архив Российского этнографического музея, ф. 1, оп. 2, № 247); Ковровые изделия в Средней Азии. // Сборник музея антропологии и этнографии Академии Наук». Вып. VII. – Л., 1928.; Кирпичников Н.А. Краткий очерк некоторых туземных промыслов в Самаркандской области. Справочная книжка Самаркандской области, V (1897.); Бартольд В.В. История культурной жизни Туркестана. Сочинение, Т.II. ч. 1. 1963. 167–433 с.; Семёнов А.А. Некоторые особенности материальной культуры прошлых эпох Средней Азии // Известия Средазкомстарис. 1928. Вып. 1. 11–13 с.; Миронов А.М. Художественный музей в Ташкенте // Известия Средазкомстарис. Вып.1. – Ташкент, 1926 . 295–331 с.; Денике Б.П. Искусство Востока: Очерк истории мусульманского искусства. – Казан: Изд.комбината издательства и печати ТАССР, 1923.

⁷³ Каган М.С. О прикладном искусстве. Некоторые вопросы теории. – Л.: Художник РСФСР, 1961.; Богатырев П.Г. Вопросы теории народного искусства. – М.: Искусство, 1971.; Василенко В.И. Народное искусство. Избранные турды о народном творчестве X–XX вв. – М.: Советский художник, 1974.; Некрасова М.А. Народное искусство как часть культуры: теория и практика. – М.: Изобразительное искусство, 1983.

⁷⁴ Бикжанова М.А. Ташкентская вышивка. – Ташкент: Фан, 1948.; Ноткин И.И. Бухарская резьба по ганчу в работах Усто Мумина Мурадова. Научная редакция Л.И.Ремпеля. – Ташкент: Гослитиздат УзССР, 1960.; Рахимов М.К. Художественная керамика Узбекистана. – Ташкент: АН УзССР, 1961.; Чепелевецкая Г.Л. Сузани Узбекистана. – Ташкент.: Гослитиздат УзССР, 1961.; Морозова А.С. Ковры народов Средней Азии конца XIX–начала XX вв. Материалы экспедиции 1929–45 гг. – Ташкент: Фан, 1970.; Мошкова А.Г. Ковры Средней Азии. – Ташкент.: Фан, 1970.; Фахретдинова Д.А. Декоративно–прикладное искусство Узбекистана. – Ташкент: Г.Гулям, 1972.; Абдуллаев Т.А. Ремесла Узбекистана XIX–XX вв. – Ташкент: Фан, 1976.; Хакимов А.А. Современное декоративное искусство республик Средней Азии (к проблеме традиции и новаторства). – Ташкент: Фан, 1988.

⁷⁵ Хакимов А.А., Гюль Э.Ф. Байсун. Атлас художественных ремёсел. – Ташкент, 2006., Прикладное искусство Узбекистана: традиции и инновации. – Ташкента, 2013. – С. 207; Ўзбекистон хунармандчилиги дурдоналари. – Тошкент, 2019.; Акилова К.Б. Народное декоративно–прикладное искусство Узбекистана: XX век. – Ташкент, 2005., Lacquered miniature: problems of formation. // SAN'AT – Tashkent, 1998. – №1-3. – Б.39-40.; Булатов С.С. Ўзбек халқ амалий безак санъати. – Тошкент: Меҳнат, 1991. – 384 б.; Alieva S. The main stages and artistic characteristics of the development of glazed pottery of Uzbekistan in the XI-XXI centuries. Doctoral Dissertation of Art Studies. – Tashkent, 2018., Traditions of Gijduvan pottery. // SAN'AT. – Tashkent, 2000 – No. 3. – 38 p.; Гюль Э. Диалог культур в искусстве Узбекистана. Античность и средневековье. – Ташкент, 2005; Ковры Узбекистана: история, эстетика, семантика. Монография. – Ташкент, 2019.; Fatkhullaev R.S. Pictorial themes in applied and decorative arts of Uzbekistan in the second half of the 19th century – 80s of the 20th century. Dissertation for the degree of Candidate of Arts. - Tashkent. 2000. - 165 p. Library of the Scientific Research Institute of Art Studies. – IA(M)F–27, No. 1473., Керамика Узбекистана. Опыт

N.S.Sadikova, R.V.Almeev, G.Y.Dresvyanskaya, J.Kh.Ismailova, R.S.Fatkhullaev, D.T.Kuryazova, D.A.Qurbonova, K.S.Nishanova, V.S.Fayzieva⁷⁶ and other scientists studied the history, perspective, problems of museology, issues such as museum studies.

The third group included literature published by foreign scientists. It should be noted that foreigners were not seriously involved in the artistic crafts of 20th century Uzbekistan. The reason is that the collections of our material culture in their museums end with the period up to the beginning of the 20th century. In the first years of independence, a joint exhibition entitled "Uzbekistan - the successor of the Great Silk Road" was organized at the Linden Museum (Stuttgart, Germany); prof. The catalog with the above name was published under the leadership of Y. Kalter⁷⁷.

However, the catalog included examples of traditional folk decorative arts and small artistic crafts. The fate of Uzbek arts and crafts during the Soviet era was

систематизации // Мир музея. – №1. – Москва, 2011. – С.54-57., "Moulds" collection of the State Art Museum of Uzbekistan. // SAN'AT – Tashkent, 2019. – №3. – Б.28-31., Узбекская тесьма: на примере нурагинской вышивки // Мир музея. №3. – М., 2006. – С.40-44., Колыбы Узбекистана // Мир музея. – №3. – Москва, 2010. – С.46., Dialogue of cultures in the history of art of Uzbekistan: issues of cultural ecology in art. // European Journal of Arts. – № 1. – Vienna, 2021. – P.160-163.; Jumaev K. Traditional embroidery of Bukhara of the late XIX – early XX century: Candidate of Arts abstract of dissertation in Art Studies 17.00.04. – Tashkent. 2003., Images of living creatures in Bukhara suzanas. // SAN'AT – Тошкент, 2003. – №4. – Б.29-30.; Abdullaeva Sh. Uzbek traditional embroidery of the 19th century in the collection of the State Museum of Fine Arts of Uzbekistan (on the problem of studying artistic and local features) - Tashkent, 2001.; Nasirova 3. Traditional embroidery of the southern regions of Uzbekistan at the beginning of the 20th century and the beginning of the 21st century. diss. – Tashkent, 2011. – 156 p.; Nadir B. Practical art of bells in the southern regions of Uzbekistan in the 20th – 21st centuries (as an example of artistic textiles). Dissertation of the Doctor of Philosophy (PhD) in Arts Sciences – Tashkent, 2019.; Ўзбекистон амалий санъати. – Tashkent, San'at, 2021. – 367 б.

⁷⁶ Sadikova N.S.. Treasure of cultural monuments. – Tashkent: Science, 1981; Formation of museums in Central Asia // Echo of history. Tashkent, 1999. – No. 1-2. – В. 16–23.; Альмеєв Р.В. Бухара – город музеев. – Ташкент: Фан, 1999.; Дресвянская Г.Я.. Музей и общество // Мозийдан садо. – Ташкент, 2000. – № 1–2. – С. 30–33.; Ismailova J.Kh. Museums are a mirror of our history. // Echo of history. – No. 2. – Tashkent, 2003. – P.4-5; Исмаилова Ж.Х. Ислом ва хунарамандчилик. // Ўзбекистоннинг ислом цивилизациясига қўшган ҳиссаси. Тошкент–Самарқанд Имом Бухорий республика илмий–маърифий маркази нашриёти. – 2007. – Б.278–280; Ismailova J.X. Museums are school of echo. // Echo of history. – №4. – Tashkent, 2014. – P.6–7.; Ismailova J.X. From the history of handicraft associations of Turkic peoples. // A collection of materials of the international conference on "Uzbekistan-Turkey relations in the mirror of history (ancient times, middle ages and modern times)". – Tashkent, 2021. – P.57-60.; Fatkhullaev R.S. Security key: a document on the protection of museum objects // Proceedings of the international scientific conference "Islam in Russia and beyond: history, society, culture", dedicated to the 100th anniversary of the death of Sheikh Batal-hadji Belkharoev. October 22-23. – St. Petersburg: Magas, 2011. – 348-356 p., Issues of museumification of decorative-applied art of Uzbekistan. // "Prospects of development of crafts and folk art". International scientific and practical conference. – Tashkent: Uzbekistan, 2019. – P.155-159., House-museum of Mukhit Rakhimov.// Echo of history. – №2. – Tashkent, 2005. – P.6-7., From the history of museumization of applied and decorative arts of Uzbekistan of the XIX-XX centuries. // SAN'AT – Tashkent, 2018. – №4. – P.33-37., Художественная экспертиза в музеях: возможна или нет? // Общественное мнение. Права человека. – №4. – Ташкент, 2010. – С.38-41.; Kuryazova D. T. Theoretical and methodological bases of study, preservation and museumification of the material and cultural heritage of Uzbekistan. Doctor of History (DSc) Dissertation Abstract. – Tashkent, 2021. – 89 p.; Курязова Д.Т. Ўзбекистонда музей иши тарихи. – Тошкент: SAN'AT, 2010. – 154 б.; Курбонова Д.А. Дунё музейларидаги меросимиз. – Тошкент, 2017. – 166 б.; Nishanova K.S. Trends in the development of art museums of Uzbekistan in the XIX-XX centuries. Doctor of Philosophy (PhD) abstract of dissertation in Art Studies. – Tashkent, 2021. – 49 p.; Fayzieva V. S. State art museum of Uzbekistan: history, development and perspective (XX-XXI centuries). Doctor of Philosophy (PhD) Dissertation Abstract in Historical Sciences. – Tashkent, 2021. – 23 p.

⁷⁷ Kalter J. "Uzbekistan: Heirs to the Silk Road". Book-catalog. – New York: Thames & Hudson. Stuttgart, 1997. – 368 p.

not covered in the exhibition and catalog. The authors considered this period as a period of depression.

In the scientific research of K. Gibbon and A. Hale⁷⁸, the field of embroidery of the practical and decorative art of nomads in the territory of Uzbekistan was scientifically researched.

One of the most important researches in the field of embroidery is the work of Gizela Dobrovsky⁷⁹, a former researcher at the Museum of Ethnography in Berlin.

The connection of the dissertation research with the research plans of the higher education institution where the dissertation is being carried out. Some of the issues of the research were carried out in the Grant project within the framework of applied research number PZ-2017-0930403 implemented in 2018-2020 at the National Institute of Painting and Design named after Kamoliddin Behzod on the topic "The role of Islamic fine art in strengthening the spiritual immunity of young people".

The purpose of the research is to scientifically study the theoretical issues of artistic crafts of Uzbekistan during the twentieth century, the ways of development of artistic crafts of the republic during this period, the figurative system of national artistic crafts, the history of the formation of collections of artistic crafts in the collections of the largest art museums of Uzbekistan, aspects of museumification.

Tasks of the research:

- analyzing the published literature on the topic and revising some terms;
- Revising the methodology in the scientific study of artistic crafts of Uzbekistan in the 20th century;
- Analyzing the development path and process based on the foundation of applied and decorative arts of Uzbekistan in the 20th century - artistic crafts - based on its fields;
- consider the issue of realistic image with pattern;
- researching the activities of scientific expeditions in the formation of museum collections;
- analysis of collections in museums in the field of arts and crafts;
- to study the activities of museum employees who scientifically studied artistic craftsmanship in museums;
- scientific research of the activities of the great masters in the "teacher-student" traditional art education;
- study albums and drawings of masters.

The object of the research is the history of the study of the artistic crafts of Uzbekistan of the 20th century, consideration of theoretical and methodological issues, and the study of the process of formation of the existing collections of decorative-applied arts in the museums of Uzbekistan.

⁷⁸ Gibbon K..F., Hale A. Uzbek embroidery in the nomadic tradition. The Jack A. and Aviva Robinson Collection at the Minneapolis Institute of Arts. 2007. – P. 16-17.

⁷⁹ Dombrovski G. Textiler Randverzierung in Turkestan // Baessler-Archiv. Beitrage zur Voelkerkunde. Band XXIV. – Berlin, 1976. – S.365–387.

The subject of the research is the State Art Museum of Uzbekistan in Tashkent and the reserves of the State Museums of Applied Art and Handicraft's History of Uzbekistan, exhibition halls, archives, libraries, and art and craft items in workshops.

The methodology of the research is the Decree and Resolutions of the President of the Republic of Uzbekistan and the Cabinet of Ministers aimed at supporting the activities of handicrafts, applied and decorative arts, museums, widely used methods in the disciplines of art history and museology - the artistic-aesthetics of artistic handicrafts from the method of comparative comparison and comparison. we used the method of systematization to review the samples of artistic crafts and to form collections in museums, the method of historical reconstruction – to fill some gaps in the gradual development of artistic crafts of Uzbekistan.

The scientific novelty of the research is as follows:

- the content of a number of concepts used in art history research has been revised: “school - local center”, “craft - artistic craft - decorative and applied arts”, “ecology of artistic crafts”, “mentor - student”. It turns out that not all collectibles stored in museums correspond to the concept of “works of decorative and applied art,” because many of them are items of artistic craft. Due to the erroneous methodology of some researchers, and in the process of careful study of the material of the twentieth century, the author discovered that the terms “tradition” and “innovation”, which have been used in scientific discourse in recent years as separate concepts, turned out to be actually one and the same concept - "tradition". Some types of artistic crafts of Uzbekistan of the twentieth century, it turns out, were also erroneously collected and grouped in museum collections and in some scientific publications. For both researchers and practitioners, the author offers a new theory to eliminate methodological errors and confusion:
- The main decoration of Uzbekistan's artistic crafts over the centuries is ornament and image. The author analyzes and studies these issues based on the material of the twentieth century, from the point of view of modern science. The meaning of some commonly used terms, such as “tradition,” which is often repeated in previous studies, merges with the content of the term “heritage.” As a result, new artistic discoveries by masters were always incorrectly labeled by researchers as “kitsch.” The meaning of the concept “tradition” is voiced by the author in a new theoretical interpretation;
- objects and materials of the ethnographic expeditions of Mikhail Stepanovich Andreev, located in the funds and archives of the State Museum of Arts of Uzbekistan and the State Museum of History of Uzbekistan, were examined; for the first time, previously unknown documents from the personal archive of the museum employee of the State Museum of Arts of Uzbekistan Sofia Mikhailovna Krukovskaya, stored in the funds of the National Archive of Uzbekistan, and documents on the accounting, storage and display of objects of decorative and applied art were examined and included in scientific circulation;

- previously unknown in scientific circles and stored for years in the storerooms of the museum of the State Museum of Arts of Uzbekistan, an album of drawings and patterns by the famous Kokand master-chaser Lutfulla Fazylov, which is of exclusively scientific value, has been studied and is being included in scientific circulation. In addition, the author explores the "Molds" (print stamps) and "Folk Ornament" collections of the State Museum of Arts of Uzbekistan. A significant part of the collection items of these collections is studied by the author for the first time within the framework of this dissertation.

The practical results of the research are as follows:

One of the systematized pictures was created on the methodology of artistic crafts of 20th century Uzbekistan in scientific literature, the repertoire of ornaments, ecology, the role and place of certain spheres⁸⁰ as a part of the national culture until the 1930s, their position in the international cultural system in the Soviet era, and their condition in the years of independence.

In the traditional arts and crafts of the 20th century, as before, 1) without denying the influence of urban culture, showing the "non-traditional direction" (modern - Z.S.), the creation of a new wave of masters who have seen folk masters and professional - higher schools. An updated map has been created. Because, in previous studies, their creativity was seen as secondary against the background of traditional creativity; 2) it was determined that the unconventional directions of the author's research, after passing the test of time for several decades, become traditional creations, and they are no longer two separate directions, but a theory was proposed to accept them as one - traditional direction.

The artistic crafts of 20th century Uzbekistan are recognized as examples of "decorative-applied art" in many museums, in fact, the artistic level of many objects in it is at the level of artistic crafts, and the term "practical and decorative art" was coined in the Soviet era in relation to them it was found to be a term. In addition, in some literature, the phrase "decorative-applied art" is sometimes incorrectly written as "applied art" and sometimes as "decorative art". This, in our opinion, is a methodological error. Therefore, in recent studies, only those of the highest level of artistic craftsmanship can be called "decorative-applied art". The rest belongs to arts and crafts.

Reliability of the research results - that the issue and problem are clearly studied, that the dissertation materials are museum collections; It is explained by the fact that the studied material is archive documents, unique scientific facts obtained by the author during his personal scientific expeditions, the obtained results were widely discussed among experts in the field at many international and republican scientific-theoretical-practical conferences, and were published in scientific journals recognized by the HAC of the Republic of Uzbekistan.

The scientific significance of the research results is the basis for future scientific research conducted on the subject; it will be useful to educate students in

⁸⁰ In the dissertation, it was not possible to cover all areas of Uzbekistan's artistic crafts due to the fact that the text exceeded the specified size.

the subject of "Decorative-Applied Arts of Uzbekistan" taught at the neighboring Higher, secondary and special education institution; it will be useful in systematizing the fund of museums with 20th century Uzbek art and craft objects in their collections, forming their expositions based on a scientific plan; It is of scientific importance in promoting the national wealth of the Uzbek people in the republic and the international arena.

The practical significance of the research results is that they can be a methodical guide for creating collections based on scientific criteria for masters who are creating in the modern process, for future young people who are studying in the fields of art and craft, for scientific staff of museums.

Implementation of research results:

In the program "Taqdimot" of the National Television and Radio Company of Uzbekistan on the "History of Uzbekistan" TV channel, the scientific-methodological-theoretical foundations of artistic crafts developed in Uzbekistan in the 20th century, new approaches to the concept of "school", the ways of development of artistic crafts in the 20th century, the figurative system of folk artistic crafts in each period, the XX It was used to create a picture on the basis of which criteria the art crafts of Uzbekistan were collected in museum reserves, exhibition routes, methods and approaches of scientific staff in creating a collection, the century-long fate of art crafts of Uzbekistan in the 20th century and their collection, preservation, accounting and promotion in society. (Deed No. 02-31-1531 of the National Broadcasting Company of Uzbekistan dated September 19, 2022);

The scientific results of the dissertation "Theoretical-methodological foundations of the study of artistic crafts of Uzbekistan" from the 2nd section entitled "Theoretical issues of artistic crafts" of the 1st chapter entitled "Theoretical issues of artistic crafts" from the "Heritage-tradition-modernity" method of the III Tashkent International Applied Art of the Academy of Arts of Uzbekistan. It was used in the development of the scientific concept of the exposition of the exhibition called "Modern Applied Decorative Art: Decor and Style" held as part of the at biennale. (No. QB04567484 of the Academy of Arts of Uzbekistan dated September 16, 2022 number certificate).

The approval of the research results was discussed at the joint scientific seminars and meetings of the "History and Theory of Art" and "Museology" departments of the National Institute of Fine Art and Design named after Kamoliddin Behzod, at 5 international and 2 republic scientific-practical conferences.

Publication of research results. A total of 14 scientific works have been published on the topic: 6 in journals designated by the Higher Attestation Commission of the Republic of Uzbekistan for candidates of PhD dissertations in the relevant field of study, 1 scientific article in a foreign journal.

Dissertation structure and volume. The dissertation consists of an introduction, three chapters, eight sections, a conclusion, a list of used literature, a

list of abbreviations and appendices. The total volume without the appendix is 152 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the topic, its compatibility with the priority directions of the development of science and technology of the Republic, the level of research, the connection with the plans of the higher education institution where the dissertation is being carried out, goals and tasks, object, subject, methodology, scientific novelty, practical results, reliability of results, scientific and practical significance of results, implementation of results, approbation, announcement of results, structure and volume of information are provided.

The first chapter entitled **“Theoretical-methodological foundations of the study of artistic crafts of Uzbekistan”** consists of 2 sections: 1. Methodological approaches to the study of artistic crafts; 2. Theoretical issues of artistic craft.

Previous authors analyzed their research based on the work of 1) foreign scientists, 2) Soviet (Russian) scientists, 3) Uzbek scientists. We think this methodology is outdated. That's why we have considered these publications in the 20th century in terms of decades, based on the principle of historical development. In our opinion, it is clear in this way that the topic was studied in which ears by which scientist and from which perspective.

In the 1920s and 1930s, B. P. Denike published a monograph dedicated to Eastern Muslim art for the first time in Soviet art history⁸¹. In this book, Persian, Indian, Turkish, Arab-Mesopotamian schools of Muslim miniatures; applied and decorative arts (metal carving, fabric, carpet); and an opinion about architecture is expressed.

In the 1st chapter of V. N. Chepelev's book⁸² "On the National Artistic Heritage", architectural tiles of Samarkand of the 15th century, patterns drawn on ganch, and household pottery were seen; we like it - the author does not describe them as "a work of decorative art". On the contrary, he admits that it is a work of art.

At this time, the study of embroidery in Uzbekistan from an ethnographic point of view began with the research of O.A. Sukhareva⁸³. In the 1940s and 1950s, M.A. Bikjanova reviewed the types of Tashkent embroidery⁸⁴. In the 50s, valuable scientific researches of B.V. Weimarn⁸⁵, B.Kh. Karmisheva⁸⁶, and Ye.M. Pesheroва⁸⁷ were also published. A.S. Morozova's book⁸⁸ on the structure of Khiva painting was an important step in studying the art of painting in Uzbekistan.

⁸¹ Денике Б.П. Искусство Востока. Очерк истории мусульманского искусства. – Казан, 1923.

⁸² Чепелев В.Н. Искусство Советского Узбекистана. Под ред. Ос.М. Бескина. – Л., 1935.

⁸³ Сухарева О.А. К истории самаркандской декоративной вышивки. Кн. 6. – Т., 1937.

⁸⁴ Бикжанова М.А. Ташкентская вышивка. – Т., 1948.

⁸⁵ Веймарн Б.В. Изучение орнамента Хивы XIV–XIX вв. // КСИИМК, вып. XXVIII. – Т, 1949.

⁸⁶ Кармышева Б.Х. Узбеки локайцы Южного Туркменистана. Вып.1. – Сталинабад, 1954.

⁸⁷ Пешерова Е.М. Гончарное производство Средней Азии. – М.–Л., 1959.

⁸⁸ Морозова А.С. Хивинский узор (на примере творчества Абдуллы Балтаева). – Т., 1957.

In the 1960s, the scientific researches of I.Pritsa and I.I.Notkin were published⁸⁹. It was these publications that prepared the ground for scientists to consider the folk decorative art of Uzbekistan as a holistic study. I.I. Notkin first studied the works of Bukhara master Sh.Murodov⁹⁰, N.A.Avedova defended his doctoral thesis on wood carving in 1970⁹¹. M.S. Morozova⁹² spoke about the main centers of embroidery, creations of masters, types and meanings of patterns.

There are many publications on 20th century pottery. But the fundamental research among them is the research of M.K. Rahimov⁹³, a master from Tashkent, candidate of sciences of art history.

Another important study of the 1960s is G.L. Chepeleveskaya's book. For the first time, the word was studied as a separate object of research, in the context of schools and centers⁹⁴.

In the 1970s, in the scientific work of A.S. Morozova and V.G. Moshkova on carpets, Central Asian carpets were studied based on the approach divided into ethnic groups and types⁹⁵.

T.A.Abdullaev's research, for example, the book he published in 1974⁹⁶, rightfully became the first research in carving.

In these years, the research of the museum collections, in particular, the jewelry collection, was also actively started. In the monograph⁹⁷ of D. A. Fakhretdinova, the centuries-old history of the development of the jewelry art of Uzbekistan, its styles, aesthetic and ideological principles of the historical period were considered in connection with the material and spiritual culture.

Among the publications of the 70s, there are a number of theoretical studies (P.G. Bogatiryov⁹⁸, V.S. Voronov⁹⁹, V.M. Vasilenko¹⁰⁰, A.S. Kantsedikas¹⁰¹, T.S. Semyonova¹⁰²).

P.G. Bogatiryov, for example, recognized the folk decorative art of the Russian, Ukrainian, Slavic peoples of the 17th-20th centuries, and then the artistic creations of other brotherly peoples within the USSR as a great social and artistic phenomenon. In the 1980s, the studies of P.A. Goncharova¹⁰³ and D.A.

⁸⁹ Прица И. Тошкент ганчкорлиги (Халқ устаси Тошпўлат Арслонқуловнинг ганчоклик ишлари). – Т., 1960; И.И.Ноткин. Бухарская резьба по ганчу (на примере творчества Ширина Мурадова). – Т., 1961.

⁹⁰ Ноткин И.И. Бухарская резьба по ганчу в работах Усто Мумина Мурадова. Научная редакция Л.И.Ремпеля. – Т., 1960.

⁹¹ Аведова Н.А. Резьба по дереву в Узбекистане (творчество народных мастеров XIX – XX вв.). Диссертация на соискание ученой степени кандидата искусствоведения. – Т., 1970.

⁹² Морозова А.С. Локальные черты в народном декоративном искусстве Узбекистана. – М., 1964.

⁹³ Рахимов М.К. Художественная керамика Узбекистана. – Т., 1961.

⁹⁴ Чепелевская Г.Л. Сузани Узбекистана. – Т., 1961.

⁹⁵ Морозова А.С. Ковры народов Средней Азии конца XIX–начала XX вв. Материалы экспедиции 1929–45 гг. – Т., 1970; А.Г.Мошкова. Ковры Средней Азии. – Ташкент, 1970.

⁹⁶ Абдуллаев Т.А. XIX–XX аср ўзбек кандакорлиги. – Т., 1974.

⁹⁷ Фахретдинова Д.А. Декоративно–прикладное искусство Узбекистана. – Т., 1972.

⁹⁸ Богатырев П.Г. Вопросы теории народного искусства. – М., 1971.

⁹⁹ Воронов В.С. О крестьянском искусстве. Избранные труды. – М., 1972.

¹⁰⁰ Василенко В.М. Народное искусство. Избранные труды о народном творчестве X–XX вв. – М., 1974.

¹⁰¹ Канцедикас А.С. Искусство и ремесло: к вопросу о природе народного искусства. – М., 1977.

¹⁰² Семенова Т.С. Народное искусство и его проблемы. – М., 1977.

¹⁰³ Гончарова П.А. Золотошвейное искусство Бухары. – Т., 1986.

Fakhretdinova¹⁰⁴ were published. Both publications increase our knowledge about the history of two branches of folk decorative art, the structure and meaning of patterns, the work of masters, technical methods, and raw materials.

Among the branches of Uzbek folk applied and decorative arts, painting, as a separate research topic, is rarely studied. L.I. Rempel's¹⁰⁵ and I.M. Azimov's¹⁰⁶ albums are devoted to this topic, and in the first one, the genesis of architectural patterns over the centuries is studied. The second is a logical continuation of this work, focusing on the decoration of religious and secular buildings of the 19th-20th centuries. In these years, theoretical publications - the researches of M.A. Nekrasova¹⁰⁷, T. Razina¹⁰⁸, A.A. Khakimov¹⁰⁹ were extremely important for us, starting with the candidate's dissertation¹¹⁰ defended in 1965 by the first author, and in the doctoral dissertation "Folk Art as a Part of Culture: Theory and Practice" defended in 1985, and in many other scientific works, he explained the theoretical issues of the field, in particular, the place and role of applied and decorative art in human society. We are interested in the fact that if the scholars of the previous generation looked at artistic crafts as a whole system of folk art with performances, dances, folk oral works, M. Nekrasova takes a broader approach to artistic crafts based on the "man-nature-culture" model, and the society's folk states that art can develop in four forms: 1) creation of objects related to the everyday life of the ethnic group; 2) create as a team; 3) creativity of individual masters; 4) creating by sticking to workshops¹¹¹.

In the art history of Uzbekistan, A. Hakimov studied¹¹² the history of applied and decorative arts as well as modern (non-traditional) creativity, created¹¹³ the Atlas of Uzbekistan's arts and crafts, and for the first time organized the folk crafts fair of the republic with the support of UNESCO, and organized scientific expeditions to different regions of the republic during the years of independence. He published¹¹⁴ catalogs of art crafts in museums.

Not only art historians¹¹⁵, but also historians¹¹⁶ were engaged in the artistic crafts of the years of independence. In our opinion, 1) "artistic craft" -

¹⁰⁴ Фахретдинова Д.А. Ювелирное искусство Узбекистана. – Т., 1989.

¹⁰⁵ Ремпель Л.И. Архитектурный орнамент Узбекистана. История развития и теория построения. – Т., 1961.

¹⁰⁶ Азимов И.М. Ўзбекистон нақшу-нигорлари. – Т., 1987.

¹⁰⁷ Некрасова М.А. Современное народное искусство. По материалам выставок 1977–1978 гг. – Л., 1980; М.А. Некрасова. Народное искусство как часть культуры: теория и практика. – М., 1983; М.А. Некрасова. Палеховская миниатюра. – Л., 1983.

¹⁰⁸ Разина Т.М. О профессионализме народного искусства. Специфика прикладного искусства. Эстетическая природа ремесла. – М., 1985.

¹⁰⁹ Хакимов А.А. Современное декоративное искусство республик Средней Азии (к проблеме традиции и новаторства). – Т., 1988; Хакимов А.А. Современная декоративная пластика республик Средней Азии. – Т., 1992; Хакимов А.А., Файзиёва В.С. Ўзбекистон давлат санъат музейи ноёб хазинасидан. – Т., 2014.

¹¹⁰ Некрасова М.А. Искусство Палеха (основные принципы палеховской живописи как народного и декоративного искусства). Автореф. канд. дисс. – М., 1965.

¹¹¹ Некрасова М.А. Народное искусство как часть культуры: теория и практика. – М., 1983.

¹¹² Хакимов А.А. Современное декоративное искусство республик Средней Азии. – Т., 1988.

¹¹³ Хакимов А.А., Гюль Э.Ф. Байсун. Атлас художественных ремёсел. – Т., 2006.

¹¹⁴ Хакимов А.А. Самарқанд тўпламлари. – Т., 2019. – 237 б.

¹¹⁵ Абдуллаев Т.А., Хакимов А.А., Фахретдинова Д.А. Маъданга битилган кўшиқ. – Т., 1986; Фатхуллаев Р. XIX асрнинг иккинчи ярми – XX асрнинг 80-йилларида Ўзбекистон амалий-безак санъатидаги тасвирий мавзулар. Сан.фан.номз.дисс. – Т., 2000; Гюль Э. Проблема этнокультурных взаимодействий в античном и средневековом искусстве Узбекистана. Автореф. док. дисс. – Т., 2002; Алиева С. XI–XXI аср боши

"craftsmanship" is embedded in them; 2) in some studies of art studies, the phrase "decorative-applied art" is used, or "applied art" (прикладное искусство), or "decorative art" (декоративное искусство)¹¹⁷. In our opinion, both this and that are methodological errors. Our analysis showed that the two phrases are different in meaning. In our opinion, the authors used the above two phrases for two purposes: 1) for decoration; 2) used the object to express its practical function in life. But in both situations, if the words "applied" and "decorative" are written with a hyphen, then the confusion would be avoided in theory.

A thing, if there is no decoration, has a practical value. If it is decorated with a pattern (picture) in the antique way, or a precious stone is attached, it is considered an example of artistic creation (decoration). The combination of the two creates "decorative art".

However, there are subtle aspects of the practice, for example, in the form of gifts made of wood, which are hung on the wall, the border is engraved, and a realistic image, pattern, or miniature is drawn in the center. The shape of the object is in the form of a plate. But it cannot be used for food in this condition; it is designed to decorate the room. "Decoration" in this way. But since the shape is derived from that of a living plate, although it does not have a practical aspect, it corresponds to the phrase "decorative-applied art".

In arts and crafts, the term "tradition" is used to refer to decoration, meaning, style, raw materials, and skill. The traditions of the 20th century are related to those of the past. In the past, there were many countries in the territory of Uzbekistan. Their geography has changed over time. For example, on the map of the 19th century, the territory of Khiva khanate included present-day Turkmenistan, the territory of Bukhara khanate included present-day Tajikistan, the territory of Kokand khanate included some parts of present-day Kyrgyzstan. Unfortunately, these republics formed during the Soviet era do not recognize the art of the Khanate as the root of their national art. This shows that folk arts and crafts are not always directly related to the cultural layers that have appeared over time.

Ўзбекистон сирланган кулолчилиги ривожланишининг асосий босқичлари ва бадий хусусиятлари. Сан.фан.док.дисс. – Т., 2018; Жумаев К. Бухарская традиционная вышивка конца XIX – начала XX века: Автореф. канд. дисс. – Т., 2003; Насирова З. XX аср - XXI аср бошлари Ўзбекистон жанубий худудларининг анъанавий каштачилиги. Сан.фан.ном.дисс. – Т., 2011.

¹¹⁶ Фарманова Б.А. Ремесленное производство в Ферганской долине во второй половине XIX–начале XX в. Автореф. канд. дисс. – Т., 1995; Қиличев Р.Э. XIX асрнинг иккинчи ярми XX аср бошида Бухоро шаҳрида хунармандчилик. Тарих.фан.номз.дисс.автореф. – Т., 1997; Агзамова Г.А. Ўрта Осиё хонликларида хунармандчилик ва савдо. Тарих фан.док.дисс.автореф. – Т., 2000; Жумаев Қ.Ж. бошларида Бухоронинг анъанавий каштадўзлик санъати. Санъат.фан.ном.дисс. – Т., 2003; Гайбуллаева Ю.А. Ўзбек аёлларининг миллий кийимлари тарихи (XIX–XX асрлар). Тарих фан.ном.дисс.автореф. – Т., 2017; 44. Давлатова С. Ўзбек анъанавий хунармандчилиги тарихий жараёнлар контекстида (Ўзбекистоннинг жанубий худудлари мисолида) тарихий-этнологик тадқиқот. – Т., 2018; Давлатова С. Ўзбек кийимлари атамалари изохли луғати. – Т., 2017.

¹¹⁷ «Декоративное искусство» magazine published in Moscow since 1957; Сухарева О. Вышивка. Народное декоративное искусство советского Узбекистана. – Т., 1954; Советское декоративное искусство, 1917-1945. – М., 1984; Хакимов А.А. Современное декоративное искусство республик Средней Азии (к проблеме традиции и новаторства). – Т., 1988.

Even if one country leaves the political arena and is replaced by another, the new system cannot immediately establish art education and schools. It takes time, and in this process, the new culture will definitely pick up the necessary images and ornaments from the previous culture and preserve itself both in form and content in the new age.

There is also an opposite theory, according to which, when the form and the meaning absorbed by it pass from one period to another, the form remains and only the meaning can change. Or, on the contrary, the meaning can be transferred to a new form. In this way, the motif adapts itself to the new era. For example, the pattern "pomegranate" has two forms - 1) realistic; 2) we see the flower, not itself. In both forms, the image has several meanings: 1) love; 2) family; 3) multiple children; 4) spillage, etc. If at the beginning of the 20th century the motif was noticed in this sense, it lost¹¹⁸ its relevance in the second half of the century and became a simple decoration.

The phrase "**innovation**" is used¹¹⁹ in relation to some fields of folk crafts of the period of independence. By "innovative creativity", the authors mean not creativity as before, but new (modern) activities of a group consisting of entrepreneurs, managers, art historians and craftsmen. The word "innovation" is Latin for renewal. If we consider the above "tradition" as a living spiritual organism that is formed from the cohesion of spiritual values that are suitable for all times, unlike the "heritage" that changes neither in form nor in content, then "innovation" is exactly that. of the organism. If we understand the meaning of the words "tradition" and "innovation" as one, not as different, then it will be appropriate.

In the culture of the 20th century, the issue of "individual creativity - collective creativity – conveyor creativity" did not escape our attention. Because there has not always been a single creation in folk arts and crafts. A second or third person may participate in the process.

Conveyor production is a work process in factories; a method aimed at reducing the cost of products and increasing the quality of production. For example, at the Tashkent porcelain factory, the sketch of the products was first created by the factory artists. After passing the approval of the Methodical Council, the material was handed over to the relevant shops for production.

The next issue is **spelling**. In the 20th century, the writing of the Uzbek people changed from Arabic to Latin; Cyril in 1939; In 1993, it was again translated into Latin. We saw Cyrillic and Arabic writing in embroidery, carving, pottery, carpet making, wood and hanch carving. But from 1993, it was officially switched to Latin¹²⁰ again. Unfortunately, the Latin script was not et transformed

¹¹⁸ Sa'dullayeva Z.R. O'zbekiston zamonaviy badiiy hunarmandchiligining ayrim masalalari. Monografiya. – T., 2021. - 364–365 b.

¹¹⁹ ХАКИМОВ А.А., NOSIROVA Z.N. New principles in Uzbekistan embroidery. // SAN'AT. – T., 2012. – №2. – Б.15; Khaitboboeva Kh.P. Tradition and innovation in the applied art of Uzbekistan during the period of independence. PhD. diss. autoref. - T., 2022.

¹²⁰ Law "On the State Language of the Republic of Uzbekistan". October 21, 1989. №3561-XI // Bulletin of the Supreme Council of Uzbekistan. - T., 1989. - №26-28. – Article 453 (<https://www.lex.uz/acts/109394>); Law "On introduction of Uzbek alphabet based on Latin script". September 2, 1993. №931-XII // Bulletin of the Supreme

into the spelling of artistic works by calligraphers (masters). The second decision was made in 2021¹²¹. The situation is the same.

In the dissertation, we also touched on the issue of **image**. Because the image is a stylized representation of the surroundings in patterns (decorations), the main means of artistic expression.

During the Soviet period, symbols of the socialist society (hammer and sickle, five-pointed star, various appeals and slogans (written in Latin and Cyrillic script), thematic scenes with plots, portraits of leading figures in labor and society were created.

In the ears of independence, the image system kept its previous patterns. But it has changed a little. For example, the "cotton" motif, portraits of geniuses and public figures have lost their relevance in the Soviet ears.

The second chapter of the dissertation entitled **“Factors of development of artistic crafts of Uzbekistan in the 20th century”** consists of 3 sections: 1. The fate of traditional artistic crafts in the multinational period; 2. Dialogue "Artistic crafts" and "Applied decorative arts"; 3. Traditional arts and crafts - as a component of urban culture.

The chapter does not cover all trades of the 20th century. It is given as evidence in the performance of tasks in 3 sections. These are pottery, folk toys, artistic porcelain, carving, jewelry, wood and ganch carving, wood carving, stone carving and lacquer miniatures, carpet making, national fabrics, gold embroidery.

In the 20th century, three main "schools" were noted in the territory of Uzbekistan in terms of the method of artistic decoration, plastic and technological signs. We use the word school in quotation marks. The reason is that some of the above centers were actually schools. Since the 80s of the 20th century, the role of the city in the artistic culture has strengthened, and it has had a great impact on the school in the village. In scientific literature, the Soviet period is called the period of depression in art. We are against it. It was during the Soviet period that the master's status rose in society.

In the 20th century, potters, along with creating architectural tiles, also made household items. Pottery is a process that depends entirely on technology. Studying the samples in museum collections, it can be concluded that the potters of each period created based on the requirements of their society. But things that seem to belong to one place from the outside are not always close to the models of this school. For example, Gurumsaray pottery, although this village (now a city) belongs to the Pop district of Namangan region, the shape and color of the objects are close to the large, rough patterns characteristic of the culture of the nomads; it is fundamentally different from other pottery centers of Fergana region (H. Satimov, V. Buvayev, etc.).

Council of the Republic of Uzbekistan, 1993, No. 9, Article 331; Bulletin of the Oliy Majlis of the Republic of Uzbekistan, 1995, No. 6, Article 119 (<https://lex.uz/docs/112286>).

¹²¹ Resolution No. 61 of the Cabinet of Ministers of the Republic of Uzbekistan dated 10.02.2021 on "Measures to ensure a gradual transition to the Uzbek alphabet based on the Latin script".

By the end of the 19th century, the production of ceramics in Tashkent decreased sharply due to the competition of factory products imported from Russia; the quality of everything has gone down.

There are also masters who created in a modern (non-traditional) direction: S.Rakova, M.Rakhimov, A.Kedrin, H.Khaqberdiev, S.Smirnov, N.Kozieva, O.Sayfullaev, etc.

Making ceramic toys is typical of the Bukhara-Samarkand pottery school. The most famous center is the village of Uba near Vobkent¹²². The next center of toy production is Kasbi village. There are wheeled birds and animal toys. In Denov, the brothers Badal and Rasul Zuhurov made toys-whistles in the form of birds and animals covered with light blue glaze, as well as green mixed brown-yellow pottery typical for this school¹²³. Statuettes with a plot brought by U.Jorakulov from Samarkand and continued in the work of A.Mukhtorov and his family members - became a novelty in the Uzbek thematic stage pottery of the Soviet era. They were created under the influence of visual arts.

The Polvonov dynasty became famous in the Khiva school of woodworking. They made many carved columns and doors in the XIX - early XX centuries.

The second center of wood carving - Tashkent. Here, in addition to structures, household items are also decorated with carvings. The main buyer was the wealthy Russian-speaking population of the capital. Versatile decorative table, box, etc. elegant small carvings in the "pargar" style gave the rooms an oriental charm.

H. Najmiddinov and K. Haydarov were famous Kokan carvers in their time. They decorated European furniture as well as national products made of walnut and maple.

Along with local paints, paints imported to Central Asia in the late 19th and early 20th centuries, especially blue louvre paint, are widely used in wood carving. From the 1920s to the 1980s, the demand for painting increased in new constructions and renovations in city and district centers. In the 20th century, Y.Raufov, A.Boltayev, M.Narkoziev, O.Kasimjanov, A.Azizov, J.Hakimov, T.Ahmedov became famous, among them Y.Raufov and O.Kasimjanov new traditional ornamental compositions - subject combined with images and writing.

J. Hakimov divides the wall surface into separate pieces with a vertical smooth rake (tyaga) and draws a pattern, while T. Tokhtakhojayev's patterns are distinguished by their elegance and color.

In the 1980s, some crafts were restored. Under the "Usto" association, the Tashkent experimental scientific-production workshop of painting was established. The goal was to restore the medieval book miniature traditions on stone paper in the new era¹²⁴. For this purpose, the department "Lacquer miniature" will be opened at the Republican art school in Tashkent.

¹²² Фахретдинова Д.А. Декоративно-прикладное искусство Узбекистана. – Т., 1972. – С.141.

¹²³ Акилова К. Народное декоративно-прикладное искусство Узбекистана: XX век. – Т., 2005. – С.90.

¹²⁴ Shoyakubov Sh. Lacquered miniature: problems of formation. // SAN'AT. - Т., 1998, issues 1-3, - P. 39.

In the 1980s, Sh.Muhammadjanov was active in the restoration of lacquer miniatures of Uzbekistan. His creative pursuits are distinguished by the combination of traditional and modern tones; N. Holmatov's means of artistic expression, the accuracy of the image, the modern approach to classical scenes; G. Kamolov's decoration of modern objects made of stone paper; Emphasizing T. Boltaboyev on folk tales, legends, classic Uzbek poetry; H.Nazirov is distinguished by his inspiration from the plots of classic Uzbek ghazals, like Hafiz and Khorazmi.

In the 1990s, lacquer miniatures developed considerably. Tashkent kept the lead. The number of miniaturists is expanding: Sh.Shoahmedov, M.Polatov, K.Mirzaev, A.Israilov, J.Ashrapov, B.Nizomqoriev.

Carpet weaving is a profession mainly related to animal husbandry. It has been developed in the foothills of Andijan, Samarkand, Kashkadarya, Surkhandarya, Bukhara, Amudarya since ancient times. In the 1920s, carpet weaving was in crisis, and in the 1930s, it began to be restored at the state level. "Umid" artel was formed in Khiva, "Ayol Mehnati" (Труд женщин) in Samarkand, "Mehnat" in Andijan, "Hujum" in Sahrisabz, "Yurt"¹²⁵ in Termiz, as well as similar artels in Karshi and Khojaly. In the second half of the 1930s, attempts were made to create carpets with subjects and portraits. However, the ancient traditions and technical methods of carpet weaving and weaving have been preserved.

As for national fabrics, this craft was the most developed craft in the second half of the 19th century. Bukhara, Namangan, Margilon, Samarkand, Shahrisabz, Kitab, Karshi, Khojand, Urgut, Khiva were the main centers. At the beginning of the 20th century, craftsmen worked either in their workshops or in artels (factories). In 1920, due to the shortage of factory cotton, silk fabrics were made at home. In the 1930s, a cooperative network uniting all the masters was created. In 1938, due to the establishment of "Uzbektekstil", the cooperation was terminated, and the production was transferred to full state control. Since 1976, the Ministry of Light Industry has revived the previous textile enterprises in the form of handicrafts, initially in Margilon; then Shahrisabz, Kitab, Urganchda to Atlas and Bekasam; In Boysun, enterprises adapted to the production of jandi have been launched.

In the 20th century, gold embroidery, which used to be in the khan's palace, developed in line with the times in the new era. In the 1920s and 1980s, the form and types of gold embroidery changed radically. After the war, the construction of magnificent displays began. If the industry was previously in the system of the Ministry of Local Industry, in 1962 the Bukhara goldsmith factory moved to a new building. More than 400 jobs will be created. In the 1990s, gold embro became a widespread profession. In addition to Bukhara, it developed in Andijan, Uchkurgan, Kosonsoy, Samarkand, Urgut, Karshi. Unfortunately, in the early years of independence, the economic crisis in the country lowered the artistic level of

¹²⁵ Фахретдинова Д.А. Декоративно-прикладное искусство Узбекистана. – Т.: Изд. лит. и иск. им.Г.Гуляма, 1972. – 92 с.

this art. With the efforts of B. Jumaev, the art of gold embroidery has greatly improved its previous quality.

It can be concluded from the materials of the chapter that:

1. Artistic decorations of the end of the 19th century were preserved in pottery, and the breath of a new era appeared under the influence of political, economic, and spiritual conditions.

2. In the Soviet era, embroidery with plot compositions entered.

3. New multi-figure thematic figurines have appeared in the system of folk toys.

4. Emphasis was placed on working with shadow patterns in wood, ganch carvings, and wood carving.

5. In the system of urban culture, the practice of drawing patterns on stone paper, making boxes of various shapes, covering the surface with a black background, and drawing wonderful miniature images on it was successfully implemented. From the ears of independence, attention to the miniature in the form of a picture increased.

6. Although carpet weaving was woven in different regions during the 20th century, it became a part of the urban culture in the ears of independence.

7. During the ears of Soviet power, gold embroidery, if earlier they served only the khan's palace, now began to operate enterprises. A product for a new society has begun to be released.

The third chapter of the dissertation entitled **“Collection and museumization of Uzbekistan's artistic crafts through scientific expeditions”** consists of 3 sections: 1. The role of scientific expeditions in the creation of museum collections; 2. Issues of museumization of artistic crafts of 20th century Uzbekistan; 3. Museum collections are an important source for studying the nakkashlik (ornamentation) of Uzbekistan.

Mikhail Stepanovich Andreyev was one of the scientists who scientifically studied the history, language and ethnography of the peoples and nations of Central Asia who lived at the beginning of the 20th century and did significant work in science.

Children's and adults' hand-knitted socks from wool yarn, reaching up to the knee and above, women's *forehead bands*, brought from the scientist Khuf in the State Art Museum of Uzbekistan; *peshikurta* and *jiyak* brought from Nurota and Pamir are kept. On page 248 of the second volume of the book "Khuf Oasis Tajiklari", which he published in 1958, he writes that women knit socks with yarn spun from goat wool on four "*sikh*" knitting sticks. From the end of the 1920s, it was also used. The people also call him "*Sikh*". In fact, the name of this method is "*yak-sikha*".

About 100 such socks and gloves are stored in the "Clothes" collection of the State Art Museum of Uzbekistan. Unfortunately, we found out that they were not among the documents belonging to Sh.Hasanova¹²⁶, one of the former directors

¹²⁶ ЦГА, Ф-№2665, опись №1, ед.хр.№93.

of the museum, and S.M.Krukovskaya¹²⁷, who worked in various positions in the museum in the 1940s and 1960s.

In 1934, M.S. Andreyev returned to Tashkent and joined the Art Museum of Uzbekistan (now the State Art Museum of Uzbekistan) as a scientific consultant. The scientist participated in new expeditions. He went to Yangob again this year. In 1936, he organized an expedition from the art museum to Bukhara and Khiva. In 1937, he went to Nurota and Margilon and brought unique embroideries from there to the museum.

In the 1920s-1940s, he collected objects through scientific expeditions in the State Art Museum of Uzbekistan and the State History Museum of Uzbekistan.

The State Art Museum of Uzbekistan was established in 1918 based on the transfer of the N.K. Romanov collection to the state account¹²⁸.

In the collection, the collection "Pottery of Uzbekistan" is unique not only in the republic, but also among other collections of the world where there is a collection of Uzbek pottery of the 19th-20th centuries. It contains about 2,500,000 ceramic items in total, and exhibits from the 20th century form the basis of the collection.

The second most unique collection of the museum is embroidery. According to the documents of 2007-2009, 1822 embroidery samples are stored in the collection. Bedspreads, quilts, quilts were embroidered with great taste in all embroidery schools of Uzbekistan. Unfortunately, there are some shortcomings in the correct accounting of items in the collection documents.

The third unique collection is a collection of clothes. There are two unique collections in this collection that can be seen by experts: 1) burqas; 2) peshikurtas (ribbon decoration of a traditional women's shirt); 3) jiyaks.

The museum has a unique collection of jiyaks. The main centers of traditional pottery in Uzbekistan are Tashkent, Fergana, Namangan, Samarkand, Shakhrisabz. In them, jiyaks are sewn as a part of traditional clothes, and in other cases as a decoration of women's dresses and hats.

"Chitgarlik" (fabric with a printed pattern) is one of the most unique and relevant collections of Uzbek art crafts. The collection includes 115 unique samples made in Khorezm, Bukhara, Samarkand, Tashkent, Ghiduvon, and Margilon. During the 20th century, even in the 1950s and 1960s, chitgar was appreciated not only by rural people, but also by urban people for its cheapness and aesthetic value. This creativity, unfortunately, was in crisis by the 1990s. Old masters died, generations changed. Chitgarlik, who came from abroad, pushed the local one out of the market. So, the demand for the industry has decreased. As a result, the children did not continue their father's profession and moved to other fields.

Compared to other fields of folk crafts, the field of handicrafts is closely related to the second field of folk crafts. It's about molds. More than 1400 of them are stored in the State Art Museum of Uzbekistan. The initiator of the collection

¹²⁷ ЦГА, ЛФ–№2665, опись №1, ед.хр.№116.

¹²⁸ Круковская С.М. В мире сокровищ. – Т., 1982 – С.7.

was professor M.S. Andreyev, who bought the first 130 samples during the museum's ethnographic-artistic expeditions to Bukhara and Khiva in 1936, Nurota and Margilon in 1937. In the following years, additional large batches of molds were delivered to the museum¹²⁹.

These works were carried out by N.V. Rusinova, a student of M.S. Andreyev. The scientist's expeditions coincided with the years of the Second World War¹³⁰. After the untimely death of the scientist, the collection items were arranged by others, and in 1970-80s they wrote a scientific passport¹³¹.

In recent studies, there was an opinion that molds are used only in construction¹³². But during a careful study of the museum collection, it became clear that they were also used to embroider women's silk scarves. There are even four other molds in the collection that were used to put flowers on leather chests and boxes.

We would like to dwell on the scientific works of the museum, in particular the work of S.M. Krukovskaya. Because he has done a lot of work related to our topic.

Sofya Mikhailovna Krukovskaya is a well-known museum employee who worked at the State Art Museum of Uzbekistan in the 1950s and 1960s.

In April 1951, he was temporarily appointed to the position of deputy director of the Museum for scientific affairs¹³³. After being appointed to this position, he began to study folk decorative arts of Uzbekistan. Among his popular scientific publications, the book "Meetings with Koqan" published in Tashkent in 1977 is noteworthy. The manuscript of the book is kept in the Central Archives of the Republic of Uzbekistan. Very different from the release version.

In other newspaper articles, he analyzes the situation in some types of folk decorative arts of those years. For example, in the article "Artistic Porcelain Exhibition" it is reported¹³⁴ about the exhibition (1953) created in the State Museum of Uzbekistan at the porcelain factory named after Dmitriyev based on the sketches of L.S. Turkevich, a potter from Samarkand.

In the article "About our porcelain and ceramics" published in 1959 in cooperation with I. Pritsa, the authors report on the exhibition of masters of the P.P. Benkov Republican College of Art, the Baranov Pottery Artel, and the Tashkent Porcelain Factory at the State Art Museum of Uzbekistan. Enumerating

¹²⁹ Русинова Н.В. Набойки Бухары. Рук. Научный архив Государственного музея искусств Узбекистана. Инв.№273. – С.1.

¹³⁰ Круковская С.М. В мире сокровищ. – Т., 1982.

¹³¹ Фатхуллаев Р.С. Колыбы Узбекистана // Ж. Мир музея. – №3. – М., 2010. – С.46.

¹³² Avedova N.A. Wood carving in Uzbekistan (creativity of folk craftsmen of the 19th – 20th centuries). Diss. autoreferat. - Т., 1970. - Library of the Research Institute of Art Studies of the Academy of Arts of Uzbekistan. - IA (A19), №698; Block printing in Uzbekistan. Past and Present. UNDP Project for Cultural Tourism, Job Creation and Handicraft Development. – Т., 1997.

¹³³ See: the original work book of S.M. Krukovskaya from 1930 and a typewritten copy of the work book. - CGA, LF - No. 2665, No. 1, item No. 111.

¹³⁴ Newspaper "Tashkentskaya Pravda". No. 266 of November 11, 1953 - CGA, LF - No. 2665, No. 1, item No. 26.

the positive aspects of the exhibition, the authors also draw attention to some shortcomings¹³⁵.

During the 20th century, some areas that developed rapidly, for example, art glass, unique gift items produced at the Tashkent porcelain factory, lacquered miniatures of Uzbekistan, non-traditional arts and crafts - tapestries, artistic porcelain, non-traditional pottery collections have not been created. Previously, nakkash that masters who draw patterns keeps sketches of pattern compositions in the bisot of large painters.

Masters took them from masters who lived in earlier times, or invented them themselves. Sketches of some painters have been studied in scientific circles¹³⁶. Some don't. One of them is the album of the famous artist Lutfulla Fazilov from Kokand.

The album was made in a factory (printing house), bought in a store. Total 28 pages. A4 format, landscape view. By L. Fozilov illuminates the main process of his work in Kok from June 1960 to March 1961. In June 1961, the museum was opened.

In addition to this album, the "Chitgarlik" collection contains pattern samples of more than 50 masters, pattern sketches for molds, traces of molds made for caps, and several examples of pargory carvings by the Kokand master K.Haydarov.

Chapter summaries:

1. Expeditions played an incomparable role in the scientific formation of the museum fund. Most of the scientists who conducted fieldwork were ethnographers. It is with their efforts that bright examples of Uzbek arts and crafts and decorative arts have been collected in the museum. Unfortunately, the inventory books of some collections were lost in the museum. The book has not been restored. There is a risk that the museum's property will be stolen or replaced at any time.

2. In the museums of Uzbekistan, unique examples of arts and crafts are displayed in the section of handicrafts in the old method - in the halls. Unfortunately, this method was created for the Club Hall named after Kafanov. At that time, due to lack of room, large material was shown in one 18th hall¹³⁷. In 1974, the museum moved to a new building (the present one). Collections of decorative arts are displayed in 14 halls. The main part of the material is related to the life of the local people. Now, if the method of ethnological museums is used in some parts of the exposition, the material will come to life as a whole in the cross-section of cultures and will be more understandable to the audience.

¹³⁵ The newspaper "Tashkentskaya Pravda", No. 143 of June 22, 1959 - Central State Archive, LF - No. 2665, No. 1, item No. 46.

¹³⁶ Polat Shohidovich Zohidov published some patterns of the famous craftsman Saidmahmud Norkoziyev from Ferghana. - Zakhidov P.Sh. Ferganskaya rospis (in the album of national master Saidmakhmuda Narkuzieva). - T., 1960; Pattern drawings of Khiva painter Abdulla Boltayev were published by A.S. Morozova. - Морозова А.С. Хивинский узор (на примере творчества Абдуллы Балтаева). - Т., 1957; Прица И. Тошкент ганчкорлиги (Халқ устаси Тошпўлат Арслонкуловнинг ганчоклик ишлари). - Т., 1960; Ноткин И.И. Бухарская резьба по ганчу (на примере творчества Ширина Мурадова). - Т., 1961 etc.

¹³⁷ Музей искусств Узбекистана. Путеводитель. - Т.: Узбекистан, 1965. - С.47.

3. Not all artistic crafts and decorative-applied arts developed in Uzbekistan in the 20th century are covered in museums. For example, the State Art Museum of Uzbekistan does not have collections such as lacquer miniatures and pokholpoya art. Some of them, for example, the collection of folk toys, have not been replenished with new items for years.

4. For years, the objects of the "Folk Patterns" collection were neither put into scientific circulation nor exhibited.

5. Certain areas that developed rapidly during the 20th century, for example, art glass, unique gift items produced at the Tashkent porcelain factory, lacquered miniatures of Uzbekistan, non-traditional arts and crafts - tapestries, artistic porcelain, non-traditional pottery collections have not been created. In order to avoid confusion, we suggest that the examples of artistic works of the "non-traditional" direction be accepted as the "modern" direction.

SUMMARY

Based on the generalized analysis of the research results, the following conclusions were reached:

1. The 20th century was an important period not only for the artistic crafts of Uzbekistan, but also for other areas of art. On the one hand, centuries-old traditions entered into dialogue with the international culture of the new Soviet regime. A new view has appeared in art. The national lifestyle of the population has become modern.
2. Craft workshops of the beginning of the 20th century, by the Soviet era, were gradually transformed into educational complexes, artels, and factories.
3. The rapid development of fine art, ideology - brought new views to the fields of traditional folk arts and crafts. Symbols of the Soviet state and slogans on posters penetrated into all spheres of artistic craft, even the works of ganch and wood carving, which were considered conservative.
4. Masters were able to show their creativity to the fullest during the Soviet years, but the customer's taste began to dominate from the years of independence.
5. In the 30s of the 20th century, during the Second World War, artistic craft was considered an integral part of everyday life, but in the new era it has become a part of Uzbek culture. Since the years of independence, it has become a gift item.
6. Museumification of artistic crafts of 20th century Uzbekistan was carried out on the basis of objects collected by scientific expeditions.
7. Some authors suggest the restoration of lost art and craft centers. If the main consumer is not the local population... If the goods are produced only for foreigners and the main attention is paid to foreign exchange earnings, it cannot be called the creation of the people.

8. In the years of independence, people's faith was recognized. The status of religions was restored. However, it was found that realistic images protecting people from the evil eye or wishing them happiness in folk arts and decorative arts are still in circulation.
 9. The authors are concerned about the emergence of new artistic crafts in some regions during the years of independence. In our opinion, this is a normal phenomenon.
 10. The collections of the State Art Museum of Uzbekistan of artistic crafts and practical and decorative samples were formed at the expense of scientific expeditions in 1935-1950. In the following years, such scientific expeditions stopped.
 11. Artistic crafts of Uzbekistan of the 20th century are more systematically collected in the State Art Museum of Uzbekistan than in other museums.
 12. XX century embroideries are also well collected in the museum. The artistic and scientific value of the collections "Carving", "Art fabrics", "Wood and wood carving", "Art painting", "Goldsmithing" is higher than that of European museums. At the same time, it was found that lacquer and paper miniatures were not collected systematically.
 13. Work has stopped in the "Calligraphy", "Folk Patterns", "Clothes" collections. The collection does not include works from the period of independence. The "Puppet Theater" collection stopped with only 17 objects given from Moscow in 1937. Little attention has been paid to creating other collections and adding new items to existing ones.
 14. There are periodic interruptions in the collections of the State Art Museum of Uzbekistan and the State Museums of the History of Applied Arts and Crafts of Uzbekistan. Since the 1990s of the 20th century, the creation of new collections has slowed down.
 15. Maintenance of scientific passports of objects stored in the museum was carried out in a qualitative manner until the 1990s of the 20th century. Unfortunately, the process has lost its scientific potential, as it was in previous times.
 16. SKM (State Catalog) programs are in Russian. Information in the national language is not enough. In addition, applied and decorative arts, ethnography, and household items are all included in one group in SKM.
- Based on these, the following **suggestions** are recommended:
1. Curators cannot work individually with all artists in the Republic. We found it appropriate to restore the activities of factories (workshops) that operated in the 20th century parallel to the activities of folk craftsmen.
 2. If the State Museum of the History of Applied Arts and Crafts of Uzbekistan operates as a branch of the State Art Museum of Uzbekistan, 1) collection and display of collections can be improved; 2) the system becomes compact; 3) applied and decorative arts and crafts of Uzbekistan will be gathered in one place, promoted, repaired and a basis for scientific study will be created; 4)

The collections of the State Art Museum of Uzbekistan related to the field are displayed in the historical building against the background of the paintings.

3. Since the practice of replenishing collections once a year at the expense of the state does not justify itself, collections: 1) from scientific expeditions; 2) on the basis of items selected from workshops; 3) it should be filled based on the orders given by the museums in advance to the masters. The museum should participate in the process.
4. It is necessary to partially use the method of Ethnology museums in museum expositions. In this, the viewer sees the place of the object in the marriage and its connection with the related works of art.
5. It is necessary to create new collections in the fields of new arts and crafts that appeared during the years of independence.
6. Scientific passport of museum objects and electronic database should be given serious importance.
7. The purpose of launching the SKM program (State Catalog) on the museums of Uzbekistan on the Internet is to further strengthen the database in the State language in order to bring the museum collection closer to the public.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ
ПРИ НАУЧНОМ СОВЕТЕ ГОСУДАРСТВЕННОГО МУЗЕЯ ИСТОРИИ
УЗБЕКИСТАНА № 02/09.07.2020. Тар. 70.03**

**НАЦИОНАЛЬНЫЙ ИНСТИТУТ ХУДОЖЕСТВ И ДИЗАЙНА ИМЕНИ
КАМОЛИДДИНА БЕХЗОДА**

САЪДУЛЛАЕВА ЗАМИРА РАВШАН КЫЗЫ

МУЗЕЕФИКАЦИЯ ХУДОЖЕСТВЕННОГО РЕМЕСЛА УЗБЕКИСТАНА XX ВЕКА

**17.00.04 – Изобразительное и декоративно-прикладное
искусство**

**17.00.06 – Музееведение. Консервация, реставрация и
хранение историко-культурных объектов**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ ПО
ИСКУССТВОВЕДЕНИЮ (PhD)**

ТАШКЕНТ – 2024

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования - научно изучать теоретических вопросов художественных ремёсел Узбекистана в период XX века, путей развития художественных ремёсел республики на протяжении указанного периода, образной системы национального художественного ремёсла, истории становления коллекций по художественным ремёслам в собраниях крупнейших художественных музеев Узбекистана, аспектов музеефикации.

Объект исследования - история комплектация художественных ремёсел Узбекистана XX века в музейных фондах, рассмотрение теоретико-методологических вопросов, изучение процессов по формированию существующих в художественных музеях коллекций по декоративно-прикладному искусству Узбекистана.

Научная новизна исследования заключается в следующем:

- пересмотрены содержания ряд понятий, используемых в искусствоведческих исследованиях: «школа - локальный центр», «ремесло - художественное ремесло – декоративно-прикладное искусство», «экология художественных ремёсел», «наставник - ученик».

Оказывается, не все хранящиеся в музеях коллекционные предметы соответствуют понятию «произведения декоративно-прикладного искусства», т.к. многие из них являются предметами художественного ремёсла. Из-за ошибочной методологии некоторых исследователей, и в процессе тщательного изучения материала XX века, автором выявлено, что термины «традиция» и «инновация», бытующие в научных оборотах последних лет как отдельные понятия, оказались на самом деле одним и тем же понятием – “традиция”.

Некоторые виды художественных ремёсел Узбекистана XX века оказывается также были ошибочно коллекционированы и сгруппированы в музейных фондах и в некоторых научных публикациях.

И для исследователей, и для мастеров, автор предлагает новую теорию по устранению методологических ошибок и путаниц:

- основной декор изделий художественных ремёсел Узбекистана в протяжении веков - орнамент и изображение. Автор анализирует и изучает эти вопросы на материале XX века, с точки зрения современной науки. Смысл некоторых широко используемых терминов, например «традиция», часто повторяющаяся в предыдущих исследованиях, сливается с содержанием термина «наследие». В результате новые художественные находки мастеров все время были неправильно отмечены исследователями как «кич». Смысл понятия “традиция” автором озвучивается в новой теоретической интерпретации;

- исследованы предметы и материалы этнографических экспедиций Михаила Степановича Андреева, находящиеся в фондах и архивах Государственного музея искусств Узбекистана и Государственного Музея истории Узбекистана; впервые исследованы и включены в научный оборот

ранее не известные документы личного архива музейного сотрудника Государственного музея искусств Узбекистана Софьи Михайловны Круковской, хранящиеся в фондах Национального архива Узбекистана, и документы по учёту, хранения и экспонирования предметов декоративно-прикладного искусства;

- исследованы и включается в научный оборот ранее не известные в научных кругах и годами хранящиеся в запасниках музея Государственного музея искусств Узбекистана Альбом рисунков и узоров известного кокандского мастера-чеканщика Лутфуллы Фазылова, который представляет исключительно научную ценность. Кроме того, автор исследует коллекций «Колыбы» (штампы для набойки) и «Народный орнамент» Государственного музея искусств Узбекистана. Значительная часть коллекционных предметов названных коллекций исследуется автором впервые в рамках настоящей диссертации.

Внедрение результатов исследования: результаты исследования автором предложены в широкую зрительскую аудиторию в ряд телевизионных передач. Например, в телепередаче «Такдимот» Национальной телерадиокомпании Узбекистана канала «История Узбекистана», представлены научно-методологические и теоретические основы художественных ремёсел Узбекистана: 1) новые подходы по содержанию понятия «школа»; 2) пути развития художественных ремёсел и образная система народных художественных ремёсел Узбекистана в протяжении XX века; 3) вопросы комплектации, хранения, учёта видов художественных ремёсел в фондах художественных музеях.

Результаты исследования также полезны для художественных музеев по созданию общей картины музеефицирования памятников материальной и духовной культуры Узбекистана. Разработанные в диссертации критерии отбора могут быть полезны: в процессе отбора экспонатов для расширения музейных фондов, для составления маршрутов выставок, при создании новых коллекции, собирательской работы, учёта, хранения и пропаганды памятников художественного творчества в обществе. (Письмо Национальной телерадиокомпании Узбекистана от 19 сентября 2022 года за № 02-31-1531).

Результаты 2-го раздела 1-й главы диссертации - «Теоретические вопросы художественных ремёсел» (модель “наследие – традиция - современность”) были использованы при составлении концепции экспозиции главной выставки III Ташкентского международного Биеннале «Современное декоративно-прикладное искусство: декор и стиль», проводимой Академией художеств Узбекистана (Письмо Академии художеств Узбекистана от 16 сентября 2022 года за №QB04567484).

Структура и объём диссертации. Диссертация состоит из введения, трех глав, восьми разделов, заключения, списка использованной литературы, списка сокращений и приложений. Общий объем без приложения составляет 152 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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