

## A look at the history of pottery

<sup>1</sup>Batir Baratboyev Mamadjanovich, <sup>2</sup>Sharaboyev Ulug`bek Muhamedovich

<sup>1,2</sup>Teacher of Kokand State Pedagogical Institute

E-mail: [Sarvinozsattorova23@gmail.com](mailto:Sarvinozsattorova23@gmail.com)

**Abstract** - This article reveals the history of the origin of art pottery, archeological artifacts found in the territory of Uzbekistan, the creation of the art of pottery, philosophical views on the creative work of ceramics.

**Keywords:** World famous scientists, poets and painters, History of pottery, archeological excavations, legend, symbol, asymmetrical Islamic pattern, color, old city of Kultepa in Syrdarya region, Umar Khayyam's interpretation, Summary.

### 1. INTRODUCTION

In ancient times, on the walls, on the walls and on the stones, people reflected the process of hunting, battles, feasts, ceremonies. In particular, the remains of Afrosiyob, Varakhsha, Bolaliktepa and other monuments testify to this. Later, for some reason, the depiction of living beings was banned. Therefore, art was replaced by floral, geometric patterns.

Colorful, plant-like, geometric patterns, with a deep meaning in their arrangement. Symbolism prevails in the depicted patterns. Our ancestors decorated the ancient monuments with elegant patterns and sang their dreams, hopes and loves through them. Our painters' ancestors studied the human psyche very deeply and comprehensively, and enriched the houses with wonderful ornaments. Wise ancestors have learned over the centuries from life experiences that in a decorated house, people live in peace, tranquility and longevity. Our old masters say that in ancient times the art of painting was so developed that they could speak to each other in a silent voice through the patterns they drew or painted. To learn the language of painting, one had to know the symbolic alphabet of each element and color of the pattern. World-renowned scientists, poets and painters such as Alisher Navoi, Abu Rayhan Beruni, Abu Ali ibn Sino, Al-Khwarizmi, Nizami Ganjavi, Amir Khusrav Dehlavi, Kamoliddin Behzod, Maoniy, Firdavsi, Umar Khayyam, Babur, our buildings attract people's

attention. called to decorate with beautiful patterns of nature. People are encouraged to be close friends and brothers with beauty. Arabic spelling, ghazals, inscriptions, patterns, architectural monuments, Islamic-magical forms of fine arts bring emotional joy to our souls through our organs of hearing and seeing. In the creative program of Islamic culture, the unity of thought and the form of things are wrapped in a shell of symbolic and magical content. The pattern is like a woman in a tent. It is not a matter of holding the pattern in one's hands, but of understanding the essence of beauty, affirming that beauty in the heart, preparing oneself for the situation behind the tent and entering it ... " From ancient times, our people worked on pottery with various ornaments. Numerous archeological excavations have proved our point. Especially the fortress of Khorezm where sheep were slaughtered (III BC). Fragments of pottery found in the ruins of ancient settlements, such as Qoratepa in Termez (IIVI century) and Gavr Fortress in Maur (VIII century), are striking examples of this. Archeological excavations in major cities such as Tashkent, Samarkand, Bukhara, and Fergana have uncovered beautifully decorated pottery such as jugs, bowls, and bowls. The 10th-11th century pottery found in Afrosiab is especially astonishing. The beautifully decorated ornaments on the trays are written in the epigraphic style of the Arabic alphabet, with wise and meaningful sayings such as "The key to patience and joy", "Isn't a faithful friend happiness", "The source of blessing is knowledge", "The key to generosity is knowledge". These decorative utensils not only decorate the shelves of the room, but also serve as a kind of motto. Such methods were widely used by the people's sages in those days to propagate their ideas. Our potters have succeeded in spreading slogans that call for goodness and reflect the value of science. Archeological excavations in Tashkent have uncovered an ancient bowl with an Islamic image of a humo bird on the inside. In this way, the potter expressed his philosophical ideas through artistic images in order to achieve his dreams of peace,

goodness, happiness and prosperity in the mortal world. One of the Uzbek national ceramics is a bowl. A bowl with a slightly raised edge, larger than a plate, for thick food and fresh fruit is called a bowl. The bowls are one of the oldest types of pottery, decorated by our potters with Islamic, girih, epigraphic inscriptions, various birds, animals and even the world. The bowl is a symbol of destiny, and because of its circular shape, it represents the universe. That is, man is born in this mortal world with his share, whether he is a king or a beggar. No man can take away another man's sustenance. The Bible also says about sustenance: "There is a thing that we eat, and the sustenance of all is in the hands of Allah ..." (Hud.6)

"There are so many creatures that they can't afford (or find) their livelihood. God will provide for them and for you. He is the Hearer, the Knower." (Ankabud, 60) Our ancestors narrated about food: "Once upon a time, when a weak fisherman was hunting, he was caught by a very strong, big fish. The fisherman could not pull it off. The fish pulled the hook. Seeing this, the other fishermen said, "Such a fish was caught, you lost it." The fisherman said to his friends, "Friends! What if that fish is not my food and the fish is not cut off from the world? He still has food to eat and water to eat in this world! ' A fisherman without food cannot fish in the Tigris. Even undead fish do not fall into the hook or fall into the net. Everyone in this world eats their own food. He who runs out of food will die. "

"Every living thing does not die until it has run out of food. The food written by destiny will surely find its owner. For this reason, one should not hit the head in all directions for sustenance. God provides for His servants. Every believer should be aware of this and refrain from evil, lies, deceit, and deception. Because the sustenance belongs to Allah. He provides for his servant." Our potters worked the image of a fish on the decoration of the bowl. The fish is a symbol of vigilance. Through this ornament: People, be vigilant in this world, be careful when you find your food. There are two kinds of food. One is halal and the other is haram. You live in a fanciful world with honest food.

It is said that the consequences of unclean food are bad. As an example, let's read the philosophical world of plate decoration made by Rishtan master potter Sh. Yusupov through the language of pattern art and learn his philosophical ideas from it. The edge of the bowl is decorated with a circular Islamic border pattern, the border is divided into six parts, three parts

are decorated in a darker color, in a reticulate pattern, the other three parts are free to rotate on the white ground described in motion. It is reminiscent of a man's good days. The large dark blue dots on the top are reminiscent of hard days. This means that if the moon is dark on the fifteenth, it will be light on the fifteenth. That is, it gives the philosophical idea that man's life as a stranger in the mortal world consists of joys and worries. The central part of the bowl is decorated with Islamic patterns of wood and its surroundings. Inside the circle, the shape depicts the fanciful world, the tree the life of man, the Islamic motifs around it the nature, and the flowers in it the beauty of nature. Through this ornament, the master potter is born, grows, grows, tastes the joys, worries, bitterness and sweetness of life. And again, these would mean that you have to spend for these processes. In this way, man is like a tree, a good tree with fruit and a bad tree without fruit. That is, a fruit tree benefits people with its sweet fruit. Next to the tree in the center of the bowl are two types of asymmetrical Islamic patterns. The pattern on the left side of the tree is a human opportunity. In this way, the potter gives the philosophical idea that there will be desires and opportunities for people in the fan world, but they will never happen suddenly.

The fact that the bowl is taken in a blue color is symbolic of protecting people from a bad day, just like in the fanciful world. The tree in the center of the tray grows upside down and dies. This is indicated by the fact that the end of the tree is attached to the edge of the tree. Excavations in the old town of Kultepa in the Syrdarya region have uncovered pottery, bowls, jugs, jars, basins and many other glazed vessels from the Karakhanid period. Among them was a 12th-century vessel with a unique glaze, a flat surface and a rounded rim. Four pieces of the pottery plate are intact and two are damaged. The bottom of the dish is uneven, 15 cm in diameter, 10 cm in circumference and 1.5 cm in height. It is painted green and partially glazed on the wings. Slightly convex, with enamel droplets and spots on the underside. The wings have been shown solely to give a sense of proportion. Let's take an artistic look at the ornaments on this plate and find out the hidden meanings in them. The general appearance of the plate is floral, symbolizing the beauty of the universe, the beauty of the image and the beauty of man. The wavy line on the edge of the plate indicates that a person's life is not smooth. He says that there is a lot of wisdom in saying that one should only walk in the path of

goodness and that it consists of day, night and day. It is said that the transience of human life requires striving for perfection. For years, centuries, people have been guests in this world. In the words of Umar Khayyam, "A person's life is like a caravanserai, and if they enter through one door, they go out through the other." People's lives go by as fast as water. It gives us the wisdom to understand why we live our lives and to walk in the way of goodness. The ornament in the center of the plate is depicted in a dynamic state in the form of a circle. The circle is decorated with a four-leafed Iraqi flower in the center and three triangular shapes on each side of the circle. The edge of the circle reflects triangular sunlight. Pottery is not only used to make food or fruit, but also to educate, nourish, philosophize, and heal people. Let's continue to study the applied arts left by our ancestors.

Let's pass on their educational, philosophical, spiritual and healing aspects to our people, especially to our youth. Let's shape their spiritual world. Let's teach our students to feel and enjoy beauty and create beauty with their own hands.

**REFERENCES:**

- [1] Karimov. I. A. "High spirituality is an invincible force" T., "Spirituality" 2008.
- [2] Ghafur Ghulam. The covenant in the beginning. Journal of Thought. 1994 №1. 53-54 b.
- [3] Abdullayev N. "History of art of Uzbekistan". -T., National Society of Philosophy of Uzbekistan Publishing House. 2007.
- [4] Abdirasilov S, Boymetov B, Tolipov N. "Fine arts". - T., "Cholpon Printing House". 2006.
- [5] Abdullayev N. "History of Oriental Art". -T., Publishing House of the National Society of Philosophers of Uzbekistan. 2007.
- [6] Bulatov SS "Uzbek folk applied decorative art". -T., «Labor». 1991.