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The color palette of the Tashkent school of ornamental art

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Abstract

This article highlights the distinctive color palette of the Tashkent school of ornamental art, its historical development, artistic and aesthetic features, and its role in national decorative art. The harmony of colors characteristic of the Tashkent school of ornamental art, the compositional solutions of ornamental elements, and the symbolic and figurative meanings of colors are analyzed from an academic and artistic perspective. Furthermore, the use of blue, light blue, green, red, yellow, white, and other colors in ornamental art, their mutual balance, and their significance in decorative compositions are examined. The color traditions of the Tashkent school of ornamental art, the master-apprentice tradition, and their continuity in contemporary applied arts constitute the main research areas of this study.

Keywords

Tashkent school of ornamental art, ornamental art, color palette, national ornament, margula, targil, girih, color harmony, decorative art, composition, traditional art, artistic features.

Toşkent naqqoşlik maktabiniñ rañ koloriti

Inoğomxöjayev Xojiakbar Bosit ög‘li

San’at asarlari va me’moriy yodgorliklarni ta’mirlaş yo‘nalişi 2-kurs magistranti

Annotatsiya. Mazkur maqolada Toşkent naqqoşlik maktabiniñ öziga xos rañ koloriti, uniñ şakllanishi tarixi, badiiy-estetik xususiyatlari hamda milliy bezak san’atidagi örni yoritiladi. Toşkent naqqoşlik maktabiga xos rañlar uyğinligi, naqş elementlariniñ kompozitsion yechimi,rañlarniñ ramziy va majoziy ma’nolari ilmiy-badiiy jihatdan tahlil qilinadi. Şuniñdek, naqqoşlik san’atida ko’k, moviy,yashil, qizil,sariq, oq va boşqa rañlarning qo’llanilişi, ularniñ özaro mutanosibligi hamda bezak kompozitsiyasidagi ahamiyati körib chiqiladi. Toşkent naqqoşlik maktabiniñ

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rañtasvir an’analari, ustoz-şogird an’anasi va zamonaviy amaliy san’atdagi davomiyligi tadqiqotniş asosiy yönalişlari hisoblanadi.

Kalit sözlar: Toşkent naqqoşlik maktabi, naqqoşlik, rañ koloriti, milliy naqş, marğula, tarğil, girih, rañlar uyğunligi, bezak san’ati, kompozotsiya, an’anaviy san’at, badiiy xususiyatlar.

Barcha ranglarning yagona kompozitsion yechimga xizmat qilishi.

Dekorativlik tamoyili. Ranglarning naqsh jozibadorligi va estetik qiymatini oshirishi. Ayniqsa, islimiy naqshlarda ranglarning o‘zaro uyg‘unligi muhim ahamiyat kasb etadi. Barg, gul, novda va boshqa o‘simliksimon elementlarning rang jihatdan farqlanishi kompozitsiyaga tabiiylik va nafislik bag‘ishlaydi.

Toshkent naqqoshlik maktabida ranglar naqsh shakllari bilan uzviy bog‘liq holda qo‘llaniladi. Shu sababli rang va shakl bir-birini to‘ldiruvchi badiiy vositalar sifatida namoyon bo‘ladi.

O‘zbek milliy naqqoshlik san’atida har bir hudud o‘zining mahalliy badiiy an’analari va rang tanlash usullariga ega.

Toshkent naqqoshlik maktabini Buxoro, Samarqand va Farg‘ona naqqoshlik maktablari bilan qiyosiy o‘rganish uning o‘ziga xos xususiyatlarini yanada chuqurroq anglash imkonini beradi.

Buxoro naqqoshlik maktabida murakkab kompozitsiyalar, nafis islimiy naqshlar va an’anaviy bezak usullari muhim o‘rin tutadi. Farg‘ona naqqoshlik maktabida esa o‘simliksimon naqshlarning nafisligi, novda va gullarning o‘zaro bog‘lanishi alohida ahamiyatga ega. Toshkent naqqoshlik maktabida ham o‘simliksimon naqshlar keng qo‘llanilib, ularning kompozitsion tuzilishi va rang yechimida o‘ziga xos mahalliy uslub shakllangan.

Hududiy maktablar o‘rtasidagi farqlarni faqat ranglar bilan cheklab bo‘lmaydi. Ularning naqsh shakllari, bezak joylashuvi, ishlash texnikasi va ustalar ijodiy yondashuvida ham muhim tafovutlar mavjud.

Shu jihatdan Toshkent naqqoshlik maktabining rang koloriti milliy amaliy bezak san’atining umumiy taraqqiyoti bilan birgalikda o‘rganilishi lozim.

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Bugungi kunda milliy amaliy bezak san’atini o‘rganish, rivojlantirish va kelajak avlodga yetkazish muhim madaniy vazifalardan biridir. Zamonaviy me’morchilik, interyer dizayni, mebelsozlik va dekorativ san’at yo‘nalishlarida an’anaviy naqqoshlik elementlaridan keng foydalanilmoqda.

Toshkent naqqoshlik maktabining rang koloriti zamonaviy dizayn uchun ham muhim badiiy manba bo‘lib xizmat qiladi. An’anaviy ranglar uyg‘unligini zamonaviy materiallar va texnologiyalar bilan birlashtirish orqali yangi dekorativ yechimlar yaratish mumkin.

Bunda milliy naqshlarning asl badiiy xususiyatlarini saqlash, ranglar mutanosibligini buzmaslik va an’anaviy kompozitsion qonuniyatlarga rioya qilish muhim hisoblanadi. Naqqoshlik san’atining ta’lim jarayonida o‘rganilishi ham alohida ahamiyatga ega. Yosh avlodga hududiy naqqoshlik maktablarining o‘ziga xos jihatlarini o‘rgatish orqali milliy badiiy merosga bo‘lgan qiziqishni oshirish mumkin.

Toshkent naqqoshlik maktabi ustalari tomonidan qo‘llanilgan naqshlarda go‘zallikning o‘ziga xos talqinini alohida ta’kidlash lozim. Bunda go‘zallik o‘tkinchi dunyoning ramzi sifatida namoyon bo‘ladi. Musulmonlar dunyoqarashiga ko‘ra, yer yuzidagi hayot - vaqtinchalik, osmon esa abadiydir. Islom dini inson vafotidan keyingi hayot davom etishiga, ya’ni boqiylik va merosga ishonchni targ‘ib qiladi. Shu sababli ustalar interyerga afsonaviy, jannatmonand hashamat baxsh etishga intilganlar. Bu esa abadiy dunyo, osoyishtalik va farovonlikni anglatuvchi «jannat bog‘i» timsolini ifodalagan.

Mazkur qarashlar nafaqat o‘rta asrlar me’moriy bezaklarida, balki umuman Toshkent naqqoshlik maktabida ham o‘z aksini topgan.

Gul naqshlari va boshqa bezak elementlarining ramziy ma’nolaridan tashqari, ranglarning ramziyligi ham katta qiziqish uyg‘otadi. Ranglar ornament bilan bir qatorda o‘zining alohida ramziy mazmuniga ega bo‘lib, ular ma’lum ma’nolarni, sehrli kuch va ezgu tilaklarni ifodalagan.

Shuni ta’kidlash kerakki, ranglar turli madaniyatlarda har xil ramziy ma’noga ega. Chunki ranglarning talqini geografik, iqlimiy va boshqa xususiyatlar bilan bog‘liq.

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Masalan, ko‘k rang - musaffo osmonni, qizil rang -quvonch va shodlikni, yashil rang esa hayotning abadiyligini anglatadi.

O‘rta Osiyo badiiy madaniyatining ko‘p asrlik rivojlanishi davomida ko‘chmanchi xalqlar san’atining ta’siri ham kuzatilgan. Bu ta’sir kiyim-kechaklar, interyer bezaklari va ranglar tanlovida ayrim ranglarga ustunlik berilishida namoyon bo‘lgan. Shuningdek, muayyan buyumlarni bezashda ustalar tomonidan ishlatilgan mineral bo‘yoqlarning rang xususiyatlari ham muhim rol o‘ynagan.

Turli tarixiy davrlarda shakllangan badiiy maktablarning ranglarga bo‘lgan munosabatiga mintaqaviy xususiyatlar ham ta’sir ko‘rsatgan. Xususan, O‘zbekistonning janubiy hududlarida qizil rangga bo‘lgan alohida moyillik yaqqol namoyon bo‘ladi. Tadqiqotchilar bu holatni qo‘shni Hindiston madaniyatining ta’siri bilan bog‘laydilar.

Rang ramziyligi tasavvuf falsafasida ham alohida mazmun kasb etgan. Bu holat ko‘plab tadqiqotchilar tomonidan qayd etilgan.

Jumladan, tojikistonlik tadqiqotchi A. Qurbonmamadov shunday yozadi: «Tasavvufda rang o‘ziga xos sirli quvvatga ega bo‘lib, u inson ruhiyatiga ta’sir ko‘rsatadi».

Oq rangning ramziy ma’nosi - poklik, soddalik va ma’naviy uyg‘onishni ifodalaydi. Oq rang tasavvufda butun borliqdan voz kechish va ruhiy poklanish ramzi sifatida qabul qilingan. Tasavvufda oq rang insonning ichki dunyosidagi eng chuqur, yashirin va anglash qiyin bo‘lgan sirlarni anglatadi.

Qora rang - yakkalanish va tarkidunyochilik, ya’ni dunyoviy ne’matlardan voz kechish ramzi hisoblanadi. Qora libos kiygan inson Xudo oldida o‘zining ojizligini namoyon etadi. Agar inson qora kiyim kiysa, bu uning boshqalardan yashirin sirli maqsadlari borligini anglatishi mumkin. Qora rang yovuzlik, shafqatsizlik, baxtsizlik, falokat va vayronagarchilik ramzi sifatida ham talqin qilingan. Ushbu ramziy ma’nolar Sharq she’riyatida ham keng qo‘llanilgan.

Ko‘k rang - osmon, cheksiz kenglik, xavf-xatar va musibat ramzi sifatida qabul qilingan. Ko‘k rang tasavvufda ruhiy va axloqiy ma’noga ham ega bo‘lgan. U

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kamtarlik, soddalik va abadiylik bilan bog‘langan. Ko‘k rang, shuningdek, barqarorlik va sabr-toqat ramzi hisoblangan.

Yashil rang - xotirjamlik, osoyishtalik va Xudoni sukut saqlagan holda tafakkur etish ramzi hisoblanadi. U ko‘rish qobiliyatini ravshanlashtiradi. Axloqiy nuqtayi nazardan yashil rang saxovat, itoatkorlik va Xudoga sadoqatni ifodalaydi.

Shuni ta’kidlash kerakki, ranglarning ramziy ma’nosi Yer sharining shimoliy va janubiy hududlari, g‘arb va sharq xalqlari tomonidan turlicha talqin qilinadi. Har bir inson rangni o‘zining mentaliteti, yashash joyi, iqlimi, turmush sharoiti va ko‘rish qobiliyatining rivojlanganlik darajasiga qarab idrok etadi.

Shu munosabat bilan ta’kidlash joizki, Toshkent ustalari ranglar palitrasidan foydalanishda yuksak mahoratga ega bo‘lganlar. Shubhasiz, ular ranglarning ramziy ma’nolari va ularning badiiy talqini haqida ham yetarli bilimga ega bo‘lganlar.

XIX asr boshlarida Toshkent maktabi davomchilari sof, to‘yingan va yaxlit ranglardan foydalanganlar. XIX asr o‘rtalariga kelib ustalar murakkab tusli, aralash ranglardan foydalanishni boshlaganlar. Nihoyat, XIX asr oxirida ranglar gammasi yanada kengaygan. Bu holat O‘rta Osiyoda Rossiyadan keltirilgan fabrikada ishlab chiqarilgan bo‘yoqlarning paydo bo‘lishi bilan bog‘liq.

Toshkent naqshinkor bezaklarida ustunlik qiluvchi ranglar qizil, to‘q qizil , sariq, ko‘k, havorang va to‘q yashil ranglardan iborat bo‘lgan.

Bo‘yoqlar bilan ishlov berilgandan so‘ng, naqsh tasviri ingichka mo‘yqalam yordamida – “pardoz” usulida qora, to’q qizil yoki ultramarin ranglar bilan konturlab chiqilgan. Kontur chiziqlarini ishlash jarayonida rassomning mo‘yqalamni mahorat bilan boshqarishi, «marg‘ula» deb ataluvchi jingalak shakllar, «targ‘il» deb ataluvchi kiprikchasimon elementlar va «siyohqalam» deb nomlanuvchi hoshiya chiziqlarini nihoyatda nozik va mohirona bajarishi namoyon bo‘ladi.

Toshkent naqqoshlik san’ati rivojlanish davrda devoriy naqshinkor bezak kompozitsiyasini yaratishda ikkita asosiy yo’nalish mavjud bo’lgan. Birinchi yo’nalishning o‘ziga xos xususiyati XIX asr boshlarida shakllangan bo‘lib, bunda

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devor yuzasi naqsh bilan unchalik ko‘p qoplanmagan. Naqshlar asosan o‘yma ganch bezaklari bilan uyg‘unlikda qo‘llanilgan.

Ranglar mahalliy, ya’ni yaxlit va to‘yingan tuslarda ishlatilgan. Jumladan, ko‘k, qizil, sariq, yashil, jigarrang, qora va oq ranglardan foydalanilgan. Mazkur yo‘nalishning uslubiy xususiyatlarida, muallifning fikricha, Farg‘ona devoriy naqshinkor bezak san’atining ta’siri yaqqol seziladi.

Ikkinchi yo‘nalish XIX asr oxiri - XX asr boshlarida rivojlangan. Bu davrda devoriy naqshinkor bezaklarga katta e’tibor berila boshlangan. Ko‘pincha devorning butun yuzasi naqshlar bilan qoplangan va mehnat talab qiladigan o‘yma bezaklar o‘rniga ham naqshinkor bezaklardan foydalanilgan.

Bu davrda ranglar palitrasining umumiy kengayishi ham kuzatiladi. Ranglar gammasi 10 - 12 tagacha yetgan. Kompozitsiyalarda to‘q sariq, pushti, havorang, och yashil va boshqa rang tuslari paydo bo‘lgan.

Muallif ushbu yo‘nalishda rus badiiy madaniyatining ta’sirini, xususan, Rossiyadan olib kelingan fabrikada ishlab chiqarilgan bo‘yoqlardan foydalanish holatini aniqlagan.

Birinchi yo‘nalish haqida so‘z yuritganda, Toshkent badiiy maktabi o‘zining mazmuni va ishlash texnikasi jihatidan Farg‘ona naqshinkor bezak san’atiga eng yaqin ekanligini ta’kidlash lozim. Farg‘ona maktabi o‘zining mohir ustalari bilan mashhur bo‘lgan. Ular orasida yuksak malakali va iste’dodli ijodkorlar - Yusufali Musayev, Mullo Azamat, Usto Muhammad Salim, Usto Hojali Saliev, Narkuzi Nurmatov, Saidmahmud Narkuziyev va boshqalar alohida o‘rin tutgan.

XIX asr oxiri - XX asr boshlarida Toshkent yirik iqtisodiy, siyosiy va madaniy markazga aylangan davrda bu yerga ko‘plab shaharlardan, ayniqsa, Farg‘ona vodiysidan ustalar ishlash va ijod qilish uchun kelganlar.

Toshkent naqqoshlik maktabiga mansub turar-joy binolaridagi naqshlarda kompozitsion yechimning tekislikka asoslanganligi va ranglarning mahalliy, ya’ni bir tekisda qo‘llanilishi o‘ziga xos xususiyat hisoblanadi. Har bir ornamental naqsh elementi kontrast rangdagi kontur chizig‘i bilan chegaralangan.

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Ustalar rang tanlashda bir-biriga qarama-qarshi tuslarning o‘ziga xos uyg‘unligidan foydalanganlar. Jumladan, oq va qora, qizil va yashil, yashil va sariq, ultramarin va boshqa ranglar birgalikda qo‘llanilgan.

Kompozitsiya eskizini yaratishda rassomlar tabiiy shakllardan nusxa olishga harakat qilganlar. Shu sababli har bir usta o‘zining shaxsiy albomini tayyorlagan va unda shu kabi namunalar jamlangan. Ana shunday albomlardan birining muallifi mashhur toshkentlik usta Alimjon Qosimjonov (1878 - 1952) hisoblanadi. Ushbu albom O‘zbekiston Respublikasi Davlat san’at muzeyi fondida saqlanadi. Uning ijodiy faoliyati Toshkent naqqoshlik maktabining shakllanishiga katta ta’sir ko‘rsatgan.

Toshkent naqqoshlik maktabida ham, boshqa qator maktablarda bo‘lgani kabi, naqsh eskizini tayyorlagandan so‘ng ustalar maxsus andaza - *axta* tayyorlaganlar. U naqsh konturlari oddiy igna yordamida teshib chiqilgan kalka qog‘ozidan iborat bo‘lgan.

An’anaviy naqshinkor bezak ishlash texnikasiga o‘tishdan oldin usta naqsh kompozitsiyasini va uning rang yechimini oldindan belgilab olgan. Shuningdek, naqshning o‘lchamlariga mos ravishda devorlarni dekorativ bezash usulini tanlagan. Bunda naqshli ganch, naqshinkor shiftlar va boshqa dekorativ usullar bilan uyg‘unlikka erishilgan.

Naqsh ishlashning texnologik jarayoni quyidagi tartibda amalga oshirilgan: avval tayyorlangan, suvalgan va tekislangan yuzaga naqsh tasviri *axta* deb ataluvchi andaza yordamida tushirilgan.

Ko‘chirilgan rasm konturlari aniqligini ta’minlash uchun qalam bilan belgilab chiqilgan. Barcha chiziqlari bo‘ylab belgilab chiqilgandan so‘ng, quruq suvoq yuzasiga bo‘yoqlar yordamida naqshinkor tasvir ishlangan.

Naqqosh usta naqshning barcha elementlarini o‘ziga mos ranglar bilan bo‘yagan. Bunda avval mayda detallardan boshlab, keyinchalik asosiy fonni bo‘yashga o‘tilgan. Yuqori malakali ustalar xona bezagi uchun naqsh kompozitsiyasini, odatda, mustaqil ravishda yaratganlar. Bunda devorning pastki qismi uchun mayda ranglardan tashkil topgan naqsh guruhlari, yuqori qismi uchun esa yirik rangli naqshlar tanlangan.

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Naqshlarning bunday joylashtirilishi ko‘zga yaxlit va muvozanatli kompozitsiyani namoyon etgan.

Devorning pastki qismida sovuq ranglardan, yuqori qismida esa iliq ranglardan foydalanilgan. Naqshinkor bezak ishlari ingichka mo‘yqalam - «siyohqalam» yordamida kontur chizig‘i bilan o‘rab chiqilgan. Bu usul naqshning yaxlit ko‘rinishini ta’minlash, har bir ornament va uning alohida detallarini yanada aniq hamda ravshan ifodalash imkonini bergan.

Toshkent naqqoshlik maktabiga mansub turar-joy binolaridagi naqshlarda kompozitsion yechimning tekislikka asoslanganligi va ranglarning mahalliy, ya’ni bir tekisda qo‘llanilishi o‘ziga xos xususiyat hisoblanadi. Har bir ornamental naqsh elementi kontrast rangdagi kontur chizig‘i bilan chegaralangan.

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Farg‘ona naqqoshlik maktabi uchun esa ornamental o‘simliksimon shakllarning tabiiy ko‘rinishlarga yaqinligi va ularning tabiiy naqsh namunalariga asoslanganligi xosdir . Kompozitsiya eskizini yaratishda rassomlar tabiiy shakllardan nusxa olishga harakat qilganlar. Shu sababli har bir usta o‘zining shaxsiy albomini tayyorlagan va unda shu kabi namunalar jamlangan. Ana shunday albomlardan birining muallifi mashhur toshkentlik usta Alimjon Qosimjonov (1878–1952) hisoblanadi. Ushbu albom O‘zbekiston Respublikasi Davlat san’at muzeyi fondida saqlanadi. Uning ijodiy faoliyati Toshkent naqqoshlik maktabining shakllanishiga katta ta’sir ko‘rsatgan.

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An’anaviy naqshinkor bezak ishlash texnikasiga o‘tishdan oldin usta naqsh kompozitsiyasini va uning rang yechimini oldindan belgilab olgan. Shuningdek, naqshning o‘lchamlariga mos ravishda devorlarni dekorativ bezash usulini tanlagan.

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Bunda naqshli ganch, naqshinkor shiftlar va boshqa dekorativ usullar bilan uyg‘unlikka erishilgan.

Naqsh ishlashning texnologik jarayoni quyidagi tartibda amalga oshirilgan: avval tayyorlangan, suvalgan va tekislangan yuzaga naqsh tasviri *axta* deb ataluvchi andaza yordamida tushirilgan.

Ko‘chirilgan rasm konturlari aniqligini ta’minlash uchun qalam bilan belgilab chiqilgan. Barcha chiziqlar bo’ylab belgilab chiqilgandan so’ng, quruq suvoq yuzasiga bo’yoqlar yordamida naqsh tasviri ishlangan.Toshkent ustalari rangli fon ustida chiziqli-konturli tasvirlash usuli orqali kontrast ranglardan foydalanib, “marg‘ula” va “targ‘il” deb ataluvchi elementlarni yaratganlar. Marg’ula – o’simliksimon naqsh elementlaridan biri bo’lib, qo’sh chiziqli gajakdan hosil bo’ladi. Targ’il bu naqqoshlikda pardozlash turi bo’lib naqshdagi gul va barglardagi soya, urug’ hamda changlarni rangli chiziqlar yordamida tasvirlash.Toshkent naqshinkor bezaklarida kontrast ranglardan foydalanish usuli tasvirga o‘ziga xos hajmdorlik va ifodalilik baxsh etgan. Bu usul gullar, daraxtlar silueti, butalar va novdalarning yanada jonli hamda ta’sirchan ko‘rinishiga xizmat qilgan.

Naqsh kompozitsiyasida bir qator tamoyillarga amal qilingan: simmetrik, to‘rsimon, rapportli yoki erkin joylashtirish usullari. Naqsh qanday tamoyil asosida qurilgan bo‘lmasin, bezakning barcha elementlari masshtab jihatidan qat’iy muvozanatga keltirilgan va umumiy kolorit yechimi orqali birlashtirilgan. Ornamentning ritmik tuzilishi bezatilayotgan shakllarning uslubiy talqini bilan chambarchas bog‘liq bo‘lgan.

Toshkent ustalarining eng ko‘p qo‘llagan dekorativ-badiiy usullaridan biri geometrik va o‘simliksimon ornamentlar hisoblangan. Bu xususiyat XIX asr - XX asr boshlaridagi boshqa me’moriy-badiiy maktablarga ham xos bo‘lgan.

Geometrik naqsh to‘g‘ri to‘rtburchaklar, uchburchaklar, romblar, kvadratlar va ko‘p qirrali yulduzlardan tashkil topgan. Ushbu shakllar yaxlit kompozitsiyani hosil qilib, “girih” deb ataladi. “Girih” so‘zi arab tilidan tarjima qilinganda bog‘lama yoki tugun

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ma’nosini anglatadi. U o‘zaro bog‘langan, uzluksiz davom etuvchi yopiq shakllar oqimini ifodalaydi.

Panno bezagida ushbu shakllar turli kombinatsiyalarda birlashtirilib, natijada o‘ziga xos badiiy effektga erishilgan. Panno bu bino devori yoki shiftining ma’lum bir qismi uchun maxsus ishlangan rangtasvir, relyef (bo’rtma rasm), naqsh yoki dekorativ bezak asaridir. E’tiborlisi shundaki, geometrik naqshning har bir shakli, odatda, asosiy rangga bo‘yalgan va boshqa tus bilan ajralib turuvchi kontur chizig‘i orqali chegaralangan.

Xulosa qilib aytganda, Toshkent naqqoshlik maktabining rang koloriti o‘zbek milliy amaliy bezak san’atining muhim badiiy-estetik xususiyatlaridan biri hisoblanadi. Unda rang va shakl uyg‘unligi, kompozitsion mutanosiblik, dekorativ ifodalilik hamda milliy badiiy an’analar o‘zaro mujassamlashgan.

Toshkent naqqoshlik maktabida qo‘llaniladigan ranglar naqshning mazmunini ochib berish, uning estetik ta’sirchanligini oshirish va kompozitsion yaxlitligini ta’minlashga xizmat qiladi.

Mazkur maktabning rang xususiyatlarini ilmiy jihatdan o‘rganish milliy naqqoshlik san’atining rivojlanish qonuniyatlarini anglash, hududiy badiiy an’analarni qiyosiy tahlil qilish va ularni zamonaviy san’at amaliyotida davom ettirish imkonini beradi.

Shu bois Toshkent naqqoshlik maktabining rang koloriti nafaqat tarixiy-badiiy meros, balki bugungi kundagi dizayn va amaliy san’at rivoji uchun ham muhim ijodiy manba hisoblanadi.

This article examines the distinctive colour palette of the Tashkent School of Traditional Decorative Painting (Naqqoshlik), its historical development, artistic and aesthetic characteristics, and its role in national decorative art. The harmony of colours characteristic of the Tashkent school, the compositional solutions of ornamental elements, and the symbolic and figurative meanings of colours are analysed from an academic and artistic perspective. Furthermore, the use of blue, light blue, green, red, yellow, white and other colours in traditional decorative painting, their proportional relationships, and their significance in ornamental

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compositions are explored. The colour traditions of the Tashkent School of Naqqoshlik, the master-apprentice tradition, and the continuity of these traditions in contemporary applied arts constitute the main research areas of this study.

Keywords: Tashkent School of Naqqoshlik, traditional decorative painting, colour palette, national ornament, marg‘ula, targ‘il, girih, colour harmony, decorative art, composition, traditional art, artistic characteristics.

The principle of unity involves ensuring that all colours contribute to a single compositional concept.The principle of decorativeness refers to the enhancement of the visual appeal and aesthetic value of ornamental patterns through the use of colour. In particular, colour harmony plays an important role in islimi (floral and vegetal) ornaments. The differentiation of leaves, flowers, branches and other plant-inspired elements through colour lends naturalness and elegance to the composition. In the Tashkent School of Naqqoshlik, colours are used in close connection with the forms of ornamental patterns. Therefore, colour and form function as complementary artistic means of expression. In Uzbek national decorative painting, each region has its own local artistic traditions and distinctive approaches to colour selection.

A comparative study of the Tashkent School of Naqqoshlik alongside the Bukhara, Samarkand and Fergana schools makes it possible to gain a deeper understanding of its distinctive characteristics. Complex compositions, delicate islimi ornaments and traditional decorative techniques occupy an important place in the Bukhara school of decorative painting. In the Fergana school, particular importance is attached to the elegance of vegetal ornaments and the interconnected arrangement of branches and flowers. Vegetal motifs are also widely used in the Tashkent school, where a distinctive local style has developed in their compositional structure and colour solutions.

The differences between regional schools are not limited to their colour palettes. Significant distinctions can also be observed in ornamental forms, the arrangement of decorative elements, artistic techniques and the creative approaches of individual craftsmen. From this perspective, the colour palette of the Tashkent School of

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Naqqoshlik should be studied in the broader context of the development of national applied decorative art.

Today, the study, development and transmission of national applied decorative art to future generations represent important cultural objectives. Traditional ornamental motifs are widely used in contemporary architecture, interior design, furniture making and decorative arts. The colour palette of the Tashkent School of Naqqoshlik also serves as an important artistic source for contemporary design. New decorative solutions can be created by combining traditional colour harmony with modern materials and technologies.

In this process, it is essential to preserve the original artistic characteristics of national ornaments, maintain colour proportions and adhere to traditional compositional principles. The study of traditional decorative painting within the educational process is also of particular importance. Introducing younger generations to the distinctive features of regional schools of decorative painting can increase their interest in national artistic heritage.

Particular attention should be paid to the distinctive interpretation of beauty reflected in the ornamental patterns created by masters of the Tashkent School of Naqqoshlik. In this context, beauty is presented as a symbol of the transient earthly world. According to the Muslim worldview, earthly life is temporary, whereas the heavenly realm is eternal. Islamic belief emphasises the continuation of existence after death, representing the concepts of eternity and spiritual legacy. For this reason, craftsmen sought to give interior spaces a mythical and paradisiacal splendour. This approach symbolised the “Garden of Paradise”, representing the eternal world, tranquillity and prosperity.

These ideas are reflected not only in medieval architectural decoration but also throughout the artistic traditions of the Tashkent School of Naqqoshlik. Alongside the symbolic meanings of floral patterns and other decorative elements, the symbolism of colours is also of considerable interest. Like ornamental motifs, colours possess their own symbolic meanings, expressing particular concepts, mystical powers and

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benevolent wishes. It should be noted that colours have different symbolic meanings across various cultures. This is because the interpretation of colours is associated with geographical, climatic and other factors. For example, blue symbolises the clear sky, red represents joy and happiness, while green signifies the eternity of life. Throughout the centuries-long development of Central Asian artistic culture, the influence of nomadic peoples' art can also be observed. This influence was reflected in clothing, interior decoration and the preference for certain colours in decorative compositions. Furthermore, the colour characteristics of mineral pigments used by craftsmen in decorating various objects played an important role.

Regional characteristics also influenced the attitudes towards colour in artistic schools that emerged during different historical periods. In particular, a distinct preference for red can be observed in the southern regions of Uzbekistan. Researchers associate this phenomenon with the influence of the neighbouring Indian culture. Colour symbolism also acquired particular significance in the philosophy of Sufism. This aspect has been noted by numerous researchers.

In particular, Tajik researcher A. Qurbanmamadov states: "In Sufism, colour possesses a mysterious energy that influences the human spirit."

The symbolic meaning of white is associated with purity, simplicity and spiritual awakening. In Sufism, white is regarded as a symbol of renunciation of worldly existence and spiritual purification. It also represents the deepest, hidden and difficult-to-comprehend mysteries of the human inner world.

Black is considered a symbol of isolation and renunciation of worldly pleasures. A person wearing black clothing demonstrates their humility and powerlessness before God. Wearing black may also signify the existence of hidden intentions or secrets concealed from others. Black has also been interpreted as a symbol of evil, cruelty, misfortune, disaster and destruction. These symbolic meanings have been widely reflected in Eastern poetry.

Blue has been perceived as a symbol of the sky, boundless space, danger and adversity. In Sufism, blue also carries spiritual and moral significance. It is associated

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with humility, simplicity and eternity. Furthermore, blue is regarded as a symbol of stability and patience.

Green symbolises tranquillity, serenity and silent contemplation of God. It is also believed to enhance visual perception. From a moral perspective, green represents generosity, obedience and devotion to God. It should be emphasised that the symbolic meanings of colours are interpreted differently by peoples of the Northern and Southern Hemispheres, as well as by Eastern and Western cultures. Each individual perceives colours according to their mentality, geographical environment, climate, living conditions and visual perception.

In this regard, it is important to emphasise that the masters of the Tashkent School of Naqqoshlik demonstrated exceptional skill in using colour palettes. Undoubtedly, they also possessed considerable knowledge of the symbolic meanings of colours and their artistic interpretation.

At the beginning of the nineteenth century, the successors of the Tashkent school primarily used pure, saturated and solid colours. By the middle of the nineteenth century, craftsmen began to introduce mixed colours and more complex shades. By the end of the nineteenth century, the colour palette had expanded further. This development was associated with the introduction of factory-produced paints imported from Russia into Central Asia.

The predominant colours used in the decorative ornamental compositions of the Tashkent school included red, dark red (burgundy), yellow, blue, light blue and dark green. After the application of paints, the ornamental design was outlined using a fine brush through the *pardoz* technique, employing black, dark red (burgundy) or ultramarine colours. The process of creating contour lines demonstrates the artist's mastery of brushwork, particularly in the delicate and skilful execution of curled forms known as *marg'ula*, eyelash-like elements referred to as *targ'il*, and border lines called *siyohqalam*. During the development of the Tashkent School of Naqqoshlik, two main approaches emerged in the creation of wall-painted ornamental compositions.

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The distinctive characteristics of the first approach, which developed in the early nineteenth century, involved relatively limited coverage of wall surfaces with ornamental patterns. The patterns were primarily used in combination with carved ganch decorations. The colours employed were predominantly local, solid and saturated tones. These included blue, red, yellow, green, brown, black and white. According to the author's perspective, the stylistic characteristics of this approach clearly reveal the influence of the Fergana tradition of decorative wall painting.

The second approach developed in the late nineteenth and early twentieth centuries. During this period, greater attention began to be devoted to decorative wall painting. In many cases, the entire wall surface was covered with ornamental patterns, which were also used as an alternative to labour-intensive carved decorative elements.

During this period, a general expansion of the colour palette can also be observed. The range of colours increased to approximately 10–12 tones. New shades, including orange, pink, light blue, pale green and other colours, began to appear in ornamental compositions. The author has identified the influence of Russian artistic culture on this approach, particularly in the use of factory-produced paints imported from Russia.

When discussing the first approach, it is important to emphasise that, in terms of its artistic content and execution techniques, the Tashkent School of Naqqoshlik was most closely related to the Fergana tradition of decorative ornamental painting. The Fergana school was renowned for its highly skilled craftsmen. Among them, particularly prominent were talented and highly qualified masters such as Yusufali Musayev, Mullo Azamat, Usto Muhammad Salim, Usto Hojali Saliev, Narkuzi Nurmatov, Saidmahmud Narkuziyev and others. In the late nineteenth and early twentieth centuries, when Tashkent developed into a major economic, political and cultural centre, craftsmen from numerous cities, particularly from the Fergana Valley, came to the city to work and pursue their artistic activities.

A distinctive feature of the ornamental decoration found in residential buildings belonging to the Tashkent School of Naqqoshlik was the planar nature of the compositional arrangement and the uniform application of local colours. Each

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ornamental element was outlined with a contour line in a contrasting colour. When selecting colours, craftsmen employed distinctive combinations of contrasting tones. In particular, white and black, red and green, green and yellow, ultramarine and other colours were used in harmonious combinations.

When creating compositional sketches, artists sought to reproduce natural forms. For this reason, each master prepared a personal album containing collections of such ornamental examples. One of these albums belonged to the renowned Tashkent master Alimjon Qosimjonov (1878–1952). The album is preserved in the collection of the State Museum of Arts of the Republic of Uzbekistan. His artistic activity had a significant influence on the formation and development of the Tashkent School of Naqqoshlik. As in several other regional schools, masters of the Tashkent School of Naqqoshlik prepared a special transfer template known as *akhta* after completing the ornamental sketch. It consisted of tracing paper on which the contours of the ornamental design were perforated using an ordinary needle.

Before proceeding with the traditional technique of ornamental decoration, the master predetermined the compositional structure of the pattern and its colour scheme. The decorative treatment of the walls was also selected according to the dimensions of the ornamental design. In this process, harmony was achieved through the integration of ornamental ganch decorations, painted ceilings and other decorative elements.The technological process of ornamental painting was carried out in the following sequence: first, the ornamental design was transferred onto a prepared, plastered and smoothed surface using a template known as *akhta*. To ensure the accuracy of the transferred design, its contours were marked with a pencil. After all the lines had been carefully traced, the ornamental image was painted onto the dry plaster surface using pigments.

The master decorator applied appropriate colours to all the elements of the ornamental design. The painting process began with the smaller details, followed by the application of the background colour. Highly skilled craftsmen generally created ornamental compositions for interior decoration independently. In this process,

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groups of ornaments consisting of smaller coloured elements were selected for the lower part of the wall, while larger and more colourful patterns were chosen for the upper part. Such an arrangement of ornamental patterns created a visually unified and balanced composition.

Cool colours were used in the lower part of the wall, whereas warm colours were applied to the upper part. The ornamental decorations were outlined using a fine brush known as *siyohqalam*. This technique ensured the visual integrity of the ornament and made it possible to express each ornamental element and its individual details with greater precision and clarity. A distinctive feature of the ornamental patterns found in residential buildings belonging to the Tashkent School of Naqqoshlik is their planar compositional structure and the uniform application of local colours. Each ornamental element is defined by a contour line in a contrasting colour. When selecting colours, craftsmen employed distinctive combinations of contrasting tones. In particular, white and black, red and green, green and yellow, ultramarine and other colours were used together.

The Fergana School of Naqqoshlik, in contrast, is characterised by vegetal ornamental forms that closely resemble natural shapes and are based on natural patterns. When creating compositional sketches, artists sought to reproduce forms found in nature. For this reason, each master prepared a personal album containing collections of such examples. One of these albums belonged to the renowned Tashkent master Alimjon Qosimjonov (1878–1952). The album is preserved in the collection of the State Museum of Arts of the Republic of Uzbekistan. His artistic activity had a significant influence on the formation and development of the Tashkent School of Naqqoshlik. As in several other regional schools, masters of the Tashkent School of Naqqoshlik prepared a special template known as *akhta* after completing the ornamental sketch. It consisted of tracing paper on which the contours of the ornamental design were perforated using an ordinary needle.

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Several principles were followed in the composition of ornamental patterns, including symmetrical, grid-based, repetitive (rapport-based), and free arrangement methods. Regardless of the principle underlying the design, all decorative elements were carefully balanced in terms of scale and unified through an overall colour scheme. The rhythmic structure of the ornament was closely connected with the stylistic interpretation of the forms being decorated. One of the most commonly used decorative and artistic techniques among Tashkent masters was the application of geometric and vegetal ornaments. This characteristic was also typical of other architectural and artistic schools of the nineteenth and early twentieth centuries. Geometric patterns consisted of rectangles, triangles, rhombuses, squares, and multi-pointed stars. These shapes formed a unified composition known as *girih*. The word *girih*, derived from Arabic, means "knot" or "interlacing". It refers to a continuous

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sequence of interconnected geometric forms. In panel decoration, these shapes were combined in various ways, resulting in distinctive artistic effects. A *panel* is a specially designed work of painting, relief, ornamentation, or decorative art intended for a particular section of a building's wall or ceiling. It is noteworthy that each geometric shape was generally painted in a base colour and outlined with a contour line in a contrasting shade.

In conclusion, the colour palette of the Tashkent school of ornamental painting is one of the important artistic and aesthetic characteristics of Uzbek national applied decorative art. It embodies the harmony of colour and form, compositional balance, decorative expressiveness, and national artistic traditions.

The colours used in the Tashkent school of ornamental painting serve to reveal the meaning of ornamental patterns, enhance their aesthetic impact, and ensure the overall unity of the composition. The scholarly study of this school's colour characteristics makes it possible to understand the developmental patterns of national ornamental art, conduct comparative analyses of regional artistic traditions, and preserve and continue these traditions in contemporary artistic practice. Therefore, the colour palette of the Tashkent school of ornamental painting is not only an important part of the historical and artistic heritage but also a valuable source of creative inspiration for the development of contemporary design and applied art.

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