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Research Article

TRADITIONS AND INNOVATIONS IN HANDICRAFTS OF THE POPULATION

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ABSTRACT

This article describes in detail the characteristics of handicrafts in the economic life of our country, the role of handicrafts in it, the types of handicrafts carried out by the population, the specific characteristics of the development of this industry, the role of handicrafts in the formation and development of the inhabited area.

KEYWORDS

Textile, daycare, carpet making, blacksmithing, coppersmithing, kandahar, pottery, embroidery, jewelry, painting, traditional, colors, houses.

INTRODUCTION

The article describes the characteristics of the development of crafts, its place in the economy, its types, specific aspects through comparative analysis and analysis.

The development of crafts in our country, the interest in studying its types has always been the focus of attention of researchers. Russian researchers:

Kovalevsky A.P., Karmysheva B.Kh., Arandarenko G.A., Batrakov V.S., Radlov V.V., Maev N.A., Shishov A. conducted research in this field. Uzbek scientists Shaniyazov K., Abdolnizoyov B.O., Ikramov T.H. have detailed the role of animal husbandry in the life of the people and its types.

RESEARCH RESULTS

For the inhabitants of the Kashkadarya oasis, since ancient times, there have been necessary conditions for engaging in various aspects of the economy: farming, animal husbandry, handicrafts. We've analyzed the farming and ranching sectors above, now it's time to look at crafting webs in the oasis. In this regard, during the field ethnographic research, we received information that in the past there were: weaving, embroidery, day-making, carpet making, pottery, blacksmithing, coppersmithing, kandahori, jewelry, painting, etc. [1]. It should be emphasized that handicrafts are also directly related to economic needs, many types of crafts: blacksmithing, weaving, needlework, carpet making, felting, etc., began to be produced by the population from the middle of the 20th century. It can also be explained by the fact that money was created to buy these things as his life improved. It is from this period that stores - shops were established in every village, where food products, light industrial goods: clothes - hats, fabrics, shoes, etc. were sold.

Weaving is one of the traditional handicrafts, and the villagers in many settled farming areas were engaged in it until the 50s of the 20th century[2].

According to the informants from Gilan, cotton (a type of cotton) was brought from Shahrizabz. At home, after cleaning it (cleaning the head from seeds), cotton thread is spun on a spinning wheel. They put some barley flour in a pot and boiled the thread to make it strong. Karboz-white suri is woven from ready-made yarn. The raw material is prepared. Guli surkh - color obtained from red earth (ochre). Natural from plants: black, white, yellow, red, brown, colors used to dye threads.

Alochi is a strong gauze, dark in color, woven in strips.

Wool gauzes are woven by spinning wool yarn (on a horizontal loom). Chakmon, ragza (work trousers) are woven. Some of the items woven from wool: carpets, rugs, sacks, ropes are dyed, some are dyed in the color of wool.

The fur is made of leather. It should be noted that in Gilan, until the 50s and 60s of the 20th century, the majority of clothes were made in the village itself[3]. Textiles have been developed since ancient times, and the main raw materials were cotton, silk, hemp and wool. Raw materials are differentiated depending on whether the population is engaged in agriculture or animal husbandry. The inhabitants of the Kashkadarya oasis have been weaving cloth from spun yarn for centuries. They made clothes from gauze and skins. A number of scientific studies have been created about home textiles, in which detailed information about weaving, looms, and dyes is given.

The raw materials needed for textiles - cotton, silk, hemp, wool and leather - were grown in the oasis itself. Cotton was one of the cheapest, natural and climate-friendly raw materials in textiles. At the beginning of the 20th century, 2 types of cotton were grown in Karshi, namely Ghosam Safid and Ghosam Makka. From the collected houses, the necessary amount is separated from the seed and prepared for spinning. In home conditions, cotton is separated from the seed for spinning with the help of a gin. These simple wooden workbenches were bought from carpenters in markets. With one cry, the bush is separated from the cotton seed in the middle of the week. In most of the households, the whole family members are prepared to spin cotton by hand in the winter season. Thread has been spun on a wheel since ancient times.

We have recorded the following poem from our informants in Jarma village of Norota when using the wheel.

Charxim zim – zim etadi.

Tovushi Qo‘qon ketadi,

U bo‘qonchini qizlari, olma taqa sotadi.

Olma taqa sotmayman

Qizimni kuyovga bermayman.

Charkhim zim - zim.

The sound of Kokan goes,

He sells the daughters of the farmer, apples and
horseradish.

I do not sell apple horseshoes

I will not give my daughter to the groom.

The women working at the wheel sang a song. Charkh is probably brought from Kokan. At that time, nothing was bought from abroad. Craftsmen sewed everything from shoes to hats[4]. The spun yarn is made into kalava. In some villages, cotton and fiber were sold, while in others, ready-made yarn was sold in the markets.

Another source of raw materials for the industry is wool and leather, which are also exported to neighboring countries. Animal husbandry is well developed in the Kashkadarya oasis, sheep and goats and cattle were raised in the mountainous and mountainous districts, while in the desert and steppe areas they were engaged in goat breeding and camel breeding. The inhabitants of the desert area still grow most of the livestock products [5].

Guzor, on the border of the desert and the mountains, used to have several goods markets. The Arabs living in the Karch desert and its surroundings supplied the markets with black leather. Every year, near Karshi, a

sale of livestock fed for slaughter was held. In the Kashkadarya oasis, cattle breeding and camel breeding also had their place. According to the Russian researcher E.K. Meendorf, there was a great demand for Karshi's two-humped camels and Karabayir horses in the Emirate of Bukhara and neighboring countries [6].

Another important raw material for textiles is silk, and silk production was considered another important branch of oasis agriculture. Silkworm rearing and silk threading are common in the oasis. The silk made in the oasis was also taken to the markets of the cities of the neighboring countries. There were special cocooning workshops in oasis cities. In the past, more women were engaged in the production of silk thread at home, but during the Soviet era, men worked in this labor-intensive field. In particular, from the beginning of the 20th century, the employment of men in workshops is expanding.

To dye silk threads, first they are thoroughly washed and cleaned, then boiled in alkaline water and rinsed in running water. After the thread is spread out and dried, it is dyed by putting it in boiling water in a pot. On the other hand, the thread fabrics are dyed in dark green, golden, dark red, orange, dark pink, blue colors, and in Shahrizabz and Kitab, they are painted in light yellow, blue pink, blue colors.

Until the middle of the 20th century, the main tool of weaving was the loom (shop). Cloth taken twice from the store was considered as one garment. Initially, the fabrics were up to 40 cm long, and from the beginning of the 20th century, the weaving of wide, wide fabrics became widespread.

The most common cotton fabric in the country is karbos, the production of which continues to this day. This woven fabric is divided into several types

depending on the thickness and color. It is a gray-yellow and blue fabric, eight colors (white, black, green, inky, crimson, yellow, gray, and blue) can be found. Dunushbandi karbo was the most beautiful of them [7]. This fabric, which keeps you cool in summer and hot in winter, is woven not only for your own needs, but also for sale. Boz was mentioned many times in the gazelles issued to Russia in the 18th century. According to the historian Fazlullah Ruzbekhan, there was a great demand for rice among the nomadic inhabitants of the steppe [8].

One of the many fabrics produced in the Kashkadarya oasis is olacha. The best type of olacha was called zibak[9]. The artisan weavers of the city of Karshi are considered to be incomparable masters in the production of olacha. Olacha was also produced in Shahrisabz and Kitab, and the olacha woven in them is characterized by the lightness of its color. There were Guzars who specialized in the production of olacha in oasis cities. Olacha is a striped fabric woven from high-quality colored silk and cotton fibers, hence its name. Olacha was recorded under the name "nestradv" among the goods exported to Russia from the 17th century to the beginning of the 20th century[10].

Adras is woven in Karshi, Shahrisabz and other places of Kashkadarya oasis. This fabric was exported not only to the domestic market, but also to the markets of Eastern countries along the Great Silk Road. Adras thread is woven from natural silk, rope from cotton thread. It is a type of semi-silk fabric. Various summer and winter clothes are woven from it.

Silk was woven in a number of cities. A pure silk fabric, at least the type called kanade is particularly common. Women used it as a base for summer clothes, belts, and embroidered items throughout the 20th century. Futa is a light transparent fabric woven from warp yarn and wool yarn. Originally woven in Samarkand. Later, Futa

learned the secrets of the profession from the masters from Samarkand. In Shahrisabz and Kitab, they started weaving fabrics such as futa, taffeta, chit, kimkhob, etc.

Tailoring. Clothes - dresses have been woven for centuries in a certain measure, taking into account age, gender, height. Each era had its own clothing culture and clothing types based on it. Almost all women knew how to sew, since traditional clothes were very simple. But not all women cut clothes, every village had a cutter, they cut outerwear. Girls were taught to dance from a young age.

The reapers tore the cloth by hand, and cut some rough places with a knife. They didn't use it because cutting fabric with scissors is considered to be a risk to a person's life. Cutlers and tailors tried to save as much as possible the fabrics taken for this or that garment and not to waste them. The front and back of the dresses are straight, the shoulders are seamless, the hems are the same width as the armpits, and the armpits are hand stitched. The collars were shoulder collars and open collars. Open-fronted clothes, such as tunics and jackets, do not have collars [11].

Traditional clothes are created in accordance with natural climatic conditions, economy, values, traditions and customs of the people living in the region. Over the years, our people have been wearing clothes made of cotton, wool and silk. Academician T.A. Pugachenkova writes that the clothes depicted in the miniatures of the 16th century were very similar to the clothes of the Uzbeks and Tajiks at the end of the 19th century [12]. Most of the summer clothes were one-layer, without lining and without cotton, and winter clothes.

Even at the beginning of the 20th century, clothes were made of different fabrics, embroidered and embroidered in different styles and designs,

depending on the age of the person who wears them, their position in the family and society. Usually, the color of the clothing is also very important. Therefore, when making clothes, the tailor has determined in advance who will wear them and when. According to the informants, the clothes are symbols of happiness, joy or sorrow, depending on their color and not only their appearance.

In the tannery region, especially in the Kashkadarya oasis, there is also a profession of leatherworking, where they sew headwear and footwear, such as telpaks, boots, maxi - kovush, garik, mukki, popush, tashtavon, charik - popugi. For centuries, tanners - tanners, shoemakers, makshidos, zamfondo (women's shoe makers), embroiderers - kohnadoz have been working in craft centers, especially in the Kashkadarya oasis [13].

One of the many items that Oasis artisans sewed was men's telapagi. Karakol telpak, there were types of telpak made of rabbit skin, fox skin, etc. The most expensive of the leather products was fur, which was made from the skins of sheep, fox, water buffalo and other fur animals.

Carpet weaving was also a type of textile developed in the Kashkadarya oasis. Until the beginning of the 20th century, the inhabitants who have been continuing the carpet-making traditions were Uzbeks, Arabs and Turkmens, who lived in the Karshi deserts until the beginning of the 20th century. They lived in Qamashi, Jiynov, Chirakchi districts and settled in this place. The women and girls of these population groups wove carpets, sacks, bags, baskets, etc., in which food products were placed: carpets, sacks, bags, etc. Carpets are not only for local markets, but the high art level of carpets has also been exported to foreign countries. The tufted, featherless carpets used at

home are still being made in the villages of the Kashkadarya oasis [14].

Oasis carpet weaving is characterized by its high quality and variety of patterns, although it is not widespread compared to other types of handicrafts. Most carpet threads are dyed with natural dyes. As a material, wool, and cotton in some cases were woven from silk threads in the settled population. In the beginning of the 21st century, the representatives of the tribe, who were engaged in cattle breeding in the past, continue the tradition of carpet making. In carpet weaving, the traditions of mainly geometric designs and partial decorations have been preserved until now.

As a type of home craft, carpet weaving had its place in our villages until the 50s and 60s of the 20th century. Later, factory-made carpets and polos from artificial fibers caused a crisis in the industry. Only vertically woven carpets survive as examples of high art.

Pottery was one of the most widespread crafts in the Kashkadarya oasis. Necessary conditions for the development of pottery were: a sedentary lifestyle, the proximity of the main raw materials to the production centers, and a high demand for these items.

It is known that ancient cultural centers such as Erkurgan, Uzunqir, Sangirtepa were opened and studied in the oasis. Many types of clay used in pottery can be found in the area. There were enough markets for pottery. It can be seen from the chemical analysis of ceramics found in archaeological excavations that the soils used in pottery in the country, in the oasis, have been used for centuries [15]. In Shahrisabz pottery, iron soils (joshachir) are used, and clay soils are available in Khilvat oasis areas. Local soils are characterized by their resilience and fire resistance. It is necessary to say that if the soil is called succulent soil, it will be soil without sap. Succulent soils were mainly

used to make large and tall vessels: khums, persimmons, jugs and tandoors. The clay was used to make small flat vessels: bowls of various sizes, plates, and various toys.

Liquefied clay has the ability to take different forms in both solid and loose cases, which played an important role in the quality of the product. But in the process of drying and cooking, there are cases where it does not ripen or becomes distorted. That's why potters mixed different types of soil depending on the degree of hardness of the soil. Shahrisabz potters, for example, used a mixture of other types of clay, depending on the degree of hardness.

Another important material source in pottery is white sand and white stone, which are widely used for polishing and glazing pottery products. Sand is mainly taken from rivers and streams. White sand was used to make glaze. Due to the fact that white sand is not found uniformly in all regions, masters used white stones widely. Such stones were first heated in furnaces and then crushed.

Lime, another important material used in pottery, was used in the preparation of tiles in architecture until the 17th century. By the end of the 18th-19th centuries, the increase in the demand for fayane led to the production of fayane with 7-12% lime in Shahrisabz architecture [16]. It was also used to make angob.

Lux, wool, straw, pieces of coal, dyes and alkalis obtained from various plants were also used as auxiliary materials in Kashkadarya pottery. They were used to increase the viscosity of the clay and improve the quality of the product. In particular, the wool used in the preparation of large khums and tandoors increased the strength of the clay. Tandir is prepared in special workshops today. But for centuries it has been prepared at home and is still being prepared. Different

from the tandoors made only by artisan tandoori, home tandoors grow old, and the service life is shorter, not more than 2-3 years [17]. Lux played the role of helping ceramic dishes, especially household items, to come out smoothly and dry faster. The potters thought that the luxuries that grow around rivers and lakes last for a year. For painting and glazing ceramics: Alkali was isolated from plants such as saffron, sedum, and saritniq and used to obtain glaze [18].

Women's pottery is a narrow range of consumers: they prepare products for their family and relatives, and the products do not have a commodity character. This type of pottery is common in mountain and sub-mountain villages. The production is carried out in an open place with the help of the simplest work tools (hoe, belt, ax, hoe). Clay was prepared in the required amount and baked for 3-4 hours with the help of children. During this process, wool, straw and salt water were added to the clay. As in other regions of our republic, in the Kashkadarya oasis, bread tandoors are mainly prepared in this way. After that, the top of the clay is closed - the clay, which has matured for a few days, is used for the second stage of preparation. After 4-5 hours, the clay is pounded with the feet, and it is ready for dishes or tandoor. Making the items was done by one or more women in the open.

While sitting, the women made different dishes by placing the mud taken from the mud pile on a flat stone. Cups, saucers, jugs are made from the bottom.

Women potters used water, rags, special boards, wooden spoons to prepare and polish dishes. After polishing, the pots were dried in the shade for 3-4 days. On the morning of the cooking day, the soil containing iron was thoroughly mixed and rubbed on the surface of the dishes with a rag. It helped the dishes to heat up quickly and the color was moldy.

In many places, the firing of pottery was done outdoors in a simple way. Large vessels are in the middle, small ones are placed inside them, surrounded by stones, and a fire is lit. It is not surprising that our ancestors also cooked pottery in this way. The vessels were cooked over moderate heat for several days and sorted when this process was over. Bad-quality containers were broken, and the rest were filled with water. It was left for a few days. With this, they are checked for holes.

Iron working also has many centuries of experience and tradition in the oasis. This opinion is confirmed by the existence of such neighborhood-guzars as Temirchi, Degrezi, Chilongaron guzars in Karshi, Degrezchi and joi-haitak guzars in Shahrizabz, Jewelry, Kish jewelry, gunsmithing in Kitab.

In the past, miners were mostly interested in quick-melting and shallow deposits. Archaeologists have determined that mining operations in the Kashkadarya oasis have been widely developed since the early Middle Ages. Among the minerals studied in the region, it was determined that iron took the leading place. Deposits of non-ferrous ores and iron ores are scattered in small river oases east of the Hisar mountain range[19].

In the late Middle Ages: in the 16th century, due to the invasions of Dashti Kipchak tribes, in the 17th - early 18th centuries, the mining industry was depressed due to the economic crisis in the country. Nevertheless, mining of various minerals continued in the emirate in the 16th-19th centuries. Iron was mined from the Shahrizabz mountains, and lead from the Guzor mountains. Most of them were brought to the capital Bukhara. In the villages of Ghilan and Ommoghan on the slopes of Shahrizabz mountain, there were iron deposits, especially in the place of chuyanchi, and the local population smelted pig iron from ancient times,

and this work was continued even during the Belik period.

Қашқадарё воҳаси ҳудудида ривож топган маданга ишлов бериш ҳунарлари сирасига темирчилик, дегрезчилик, мисгарлик, кандакорлик, заргарликни киритиш мумкин.

The most common of them was blacksmithing. Blacksmiths produced household items, work tools, transport or horse-hunting equipment, and military weapons. In particular, belts, shields, helmets, swords, daggers, ax, hoe, belt, scythe, ax, knife, nail, needle, bolt, lock, key, etc., decorated with carvings and precious stones, can be mentioned.

In Gilan, there were various fields of handicrafts. In the past, a village could live for many years, cut off from the outside world. Blacksmiths, carpenters, even masters of making ropes and poles, various home crafts developed. In particular, when we saw a three-room house built in 1926 in the village, they told us that two families lived in it, and one room was a knife making workshop [20].

A shotgun was made in Gilan. Masters Ovlaqul, Suvonqul, and master Abdurahim took the mullah's blessing before making rifles, slaughtered sheep, and then started working. 2-3 sacks of wheat and 5-6 goats were given to one rifle. During the famine years, 5-6 bullets fired from a rifle with a bolt-action rifle could hit up to 500 meters. The length of the rifle was 1–1.20 m. 10-20 fat patirs were prepared and brought to the master as a gift.

Gilan also had master-apprentice traditions. At the end of his apprenticeship, the teacher made him an instrument and gave it to him as a gift. Apprenticeship lasted for 2-3 years and he received blessings from as many teachers as he had. Dedication to mastery 1 ton,

shirt was given to master. A feast was celebrated by slaughtering a sheep. There are currently four forges in the village, which can be opened and used at any time.

Dye plants in Gilan. Armor-yellow paint, qiyam taken from the vein, heals even the broken ones, peppermint - tea from the vein, drunk with milk. Rubbed on the affected area. In the past, dishes - trays were made of walnut, willow, podfora (in Tajik) maple. Misgar made copper pots, pitchers, teapots, lailagos (kata chumich). A plate is also made of copper.

Wooden plate, kareon (barrel), palm (for storing yogurt), chora - hard, for water, gurucha - salt, millet, for threshing wheat, Sogu - wooden bucket for milking cows; kolbiz - a spoon, a large spoon for liquid food - a spoon, made of maple, mulberry, willow, desert kapchan - a more curved spoon, oklov - made of wicker. Pottery was brought to the village from Sharisabz.

In the 19th and 20th centuries, the cities of Karshi, Shahrisabz and Kitab were also centers of jewelry production. An example of this is the presence of jewelers in these cities. During this period, jewelry was made from gold, silver, bronze, copper, precious stones and glass. Jewelry was not only in cities but also in large villages. Shodimurat, a jeweler from Gilan, describes the types of jewelry as follows. Ring, ring, ring - gold, silver dasiona - bracelet, earring - single for a big boy or 1 pair for a boy when he was young, When the child was ten years old, the people were slaughtered.

Panjpichaki - five panchaka rings. The ring leaf is a leaf-like cloth binni at the base of the chain. Leaf – Made of stainless or bronze. The button is also made of copper and silver. Bead - worn around the neck. A wooden shamalok is worn around the neck. The glasses are still being made. These jewels were taken out to the

surrounding villages and sold to the inhabitants of desert areas.

Informants said the following about the construction of the road to Gilan. It took 100-120 head of cattle to build this road. 4-5 kilos of sugar were brought to the farmers and workers every day. In 1957-58, the 18-km long road was built for more than 1 year, and men and women dug it.

CONCLUSION

In short, in the beginning of the 20th - 21st centuries, traditional crafts lost their past importance. However, in the years of independence, some fields of handicrafts, especially pottery, embroidery, hat making, embroidery, etc., went to the stage of growth and started producing modern products that meet the taste of not only residents, but also tourists (guests) coming from abroad. In the process of globalization and urbanization, it is inevitable that only those branches of folk crafts that can adapt to the market economy will be preserved.

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