



## HISTORICAL FOUNDATIONS OF UZBEK NATIONAL CRAFTS

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<b>Article History</b> Received: 08 Aug 2023 Revised: 28 Sept 2023 Accepted: 29 Oct 2023  CCLicense CC-BY-NC-SA 4.0	<b>Annotation.</b> There will be no evidence of our opinion that crafts and applied art created by our ancestors were exhibited in museums, exhibition halls, Shahsi collections of several countries of the world, and received recognition from foreign peoples, such as Zoroastrianism, carpet weaving, pottery, misery, knifemaking, wood carving, jewelry, embroidery and many other types of samples. After the independence of the Republic of Uzbekistan, the Uzbek people gained tremendous opportunities for the revival and development of their ancient National Handicrafts. Chunonchi, during the years of independence, the Government of Uzbekistan paid attention to the heritage of National Crafts in the quality of the national cultural wealth of the people. It is for this reason that preserving, appreciating and treating the heritage of crafts created by our people with their own hands, Labor, thinking and treating it as a contribution to the Universal Foundation of our creative people, studying it, reviving it has become an urgent and urgent task of the present day. <b>Keywords:</b> archaeological finds, ancient centuries, medieval stone, bone, wood, ceramics, fine arts, medieval ceramics, writing materials, Uzbek paper, Samarkand paper, Kokand paper, writing materials, calligraphy, painting, workshops, tools, metal working, knife art, embroidery, jewelry making.
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### Introduction.

According to archeology, the history of crafts goes back to a very old past. Scientists admit that in the genesis of history, mankind first began the history of crafts, making weapons for Labor, stone, bone, and in some cases wood, as well as for everyday needs, and later (the last Paleolithic, Mesolithic) founded the Fine Arts, describing various landscapes on rocks and gorges. The ancient and medieval period of Uzbekistan, in general, a huge number of research works have been carried out on the history of the craft, art, culture of Central Asia, this direction is a topic in historiography.

### Methods and materials.

It is permissible to dwell on the history of Uzbek paper when it comes to the historical roots of Uzbek national crafts. Research has shown that the history of Uzbek paper dates back to the Middle Ages.

In Central Asia, paper was originally made in Samarkand. Various accounts are given in the sources as to when Samarkand paper, which has been popular for more than ten centuries, was made. One common source records that the Arabs established the first paper-making workshop in Samarkand after the battle between the Arab and Chinese Army at Talas in 751[1: 12].

According to the Arab historian Ibn an-Nadim in his work "Fexrest ul-ulum", the Arabs were shocked to see that there were papermaking enterprises in the city when they invaded Samarkand in 706. The Arabs did not see the paper anywhere else until they reached Samarkand. Ibn an-Nadim notes that Samarkand paper is flat and thin from Khanbaliq (now Beijing) Paper[2: 37].

So, on the territory of Uzbekistan, paper began to be prepared as early as the 5th–8th centuries. Paper made in Samarkand was distinguished from paper made in other regions by a number of aspects, such as its light Baker's color, the flat lying of ink on a crisp thin surface, and the slight absorption of ink. Samarkand paper was exported to European countries via the Silk Road. From the 9th to the beginning of the 19th century, Samarkand paper as a writing instrument was very popular in the eastern and Western states.

As a result of local disputes, the Samarkand Masters moved to other cities, paper-making workshops were also opened in Bukhara, Tashkent, Kokand. By the 19th century, cockpits were also popular.

The prepared paper went through a lot of process, until it went to the hand of a calligrapher or Naqqash. In particular, it was grunted so that it was convenient to write. There are various methods of grilling paper: it is sanded with rice, wheat, egg white or bitter. The processed paper was smoothed using a smooth stone or glass ball and stored in a dry, shady, flat place for a pale year. Such paper, which had long been kept in such a place, became a good source for calligraphy to write[3: 37-38].

Times passed, and papermaking began to develop in Kokand. Samarkand Masters moved here. Thus, paper production stopped in Samarkand workshops, and gradually the Fergana Valley workshops began to own paper supplies throughout Central Asia, namely in Turkestan-from the insular sea to the Chinese borders.[4: 47]

Manuscripts dating from the 2nd half of the 18th century and the 19th century, most of the records, are known to have been written on Kokand paper. Because, paper production is integrated into one whole neighborhood. Persons responsible for the quality, quantity and price of paper are appointed. As a result, Samarkand and Khorasan papers soon began to be squeezed out of consumption in Central Asia. A. Fedchenko notes that the Kokand paperclip method is very similar to the Chinese paperclip method. This issue is addressed by the researcher N. Habibullayev wrote in his comments: "there is no need to admire the way Chinese paper making, traditions and skills acquired by the Papermakers of Central Asia from very early times. Because, despite the extremely old age of their workshops and equipment, their manual labor-based methods, they were able to raise this craft at the level of art, as well as preserve the methods of making paper of excellent quality. That, too, is that it has also been done in several families by the method of teaching their craft from generation to generation[5: 21-22].

Pottery is one of the oldest crafts in Central Asia. In fact, archaeological finds testify to this as physical evidence. In particular, E. M. Pesheroва paid attention to the history of pottery vessels in Central Asia in her research and assessed the history of pottery works in ancient and medieval times. N. A. Dimitriyeva and L. I. Akimova analyzed the place of this art in the history of the ancient world and evaluated the ceramics of antiquity.

During the excavation of the Big Fergana Canal, the remains of hums from the 1st millennium BC, pipes with a length of 120 cm and a diameter of 26 cm were found from the city of Kuva from the

V-VI centuries. These pipes were buried 4 km long and it was found that water was transferred from them.[7: 12]

It is also possible to find out from the samples of the binkent pottery art that pottery flourished on the territory of Uzbekistan even in the 9th-11th centuries.[8: 4] while these glazed vessels are considered in part, it is for this reason that it itself adds new important drawings to the overall landscape of the development of Uzbek pottery in the Middle Ages.

Under the Timurids, pottery took on a new form and developed in the territory of Uzbekistan. During this period, Samarkand, the capital of the Timurid state, became known as a major pottery Center. It was during this period that a new style of Uzbek pottery decoration was formed. The style also influenced other later pottery Center styles such as Tashkent, Bukhara, Shahrisabz, Marv, Niso.[9: 29]

At the beginning of the 18th-19th centuries, M. S. Hamidova's research on the historiography of the crafts of the Kashkadarya oasis showed that pottery has ancient historical roots in the territory of Uzbekistan and analyzed the sources and scientific literature that illuminate the history of the oasis. Research conducted in Termiz also proves that pottery has been developed since ancient times in Central Asia, including in Uzbekistan. We can refer to the materials collected during the study of the history of Termiz pottery during the Greco-Bactrian and Kushan periods. In particular, some success has been achieved in the study of medieval pottery [10: 24-25].

In the 18th-19th centuries, the large part of the population of Central Asia used ceramic products to further develop this industry.

The high-quality products made in the village of Rishton, which was a major pottery center of the Ferghana Valley, became famous throughout Central Asia. In particular, the selection of Rishton items from Central Asia for the World Exhibition, which began in Paris in 1899, confirms this opinion. Researcher Y. Golovin wrote in his memoirs that in exchange for the improvement of the production conditions of the craftsmen here, it is possible to export the products even to the European markets.

By the art of knifemaking, we understand the profession of making knives. When making rare knives, little is found a master who falls in front of the Uzbek knife-maker Masters. Knife making was known from the early Paleolithic period. Crafts originated and developed during the Iron Age. The making of copper and bronze knives was in full swing by the Bronze Age. The discovery of iron marked a major turning point in the development of knifemaking. In the Middle Ages, the most developed place of sawmilling was the arab countries, while it grew rapidly in Spain and Italy. In Germany, England, Austria, France in the 16th century, knifemaking was banned as a profession and knives were used in kitchens. At the beginning of the 17th century, Pakki, razors and other pocket-sized Pakki, which were closed by opening the knife, appeared. From archaeological finds it is known that knife specimens dating back to the 2nd millennium million years ago were found in the Central Asian territory. From the paintings made on the walls of chiliktepa, Afrosiyob, Varakhsha, it turned out that the knife was used as a military weapon, in addition to housing. From the 6th to the 12th centuries, knife making developed and the technologies of its decoration changed. In the 15th and 17th centuries, a variety of side-hanging Knives appeared. This can be seen from miniatures made in the works of Navoi, Babur. Later, the distinctive schools of knifemaking emerged.[11: 248] the Fergana Valley, Samarkand, Bukhara, Tashkent, Khorezm, Kashkadarya, Surkhandarya have long been knife-making centers, differing in their technology of operation, shape, large size and decoration.

In Central Asia, from time immemorial, there were practically conditions for the processing of metal, that is, the production of craft weapons. There were a lot of materials such as natural zapas of

copper, silver, dry aluminum. Artisans have long lived in the same neighborhood in combination with each other, so the komi of their neighborhoods are carried by the same name, whichever trade many practice. For example, jewelry was referred to as jewelry (jewel), misery was referred to as misery (misgaron), and so on. The komi of the village of "Sufikordgar" still survives in Bukhara. A generation of sawmills still live there today. There were many such neighborhoods in the provinces of the Central Asian territory. While the knife was used as a cutting tool in the day, in ancient times it was used as the most necessary weapon of work of men in Central Asia, as a decoration. Artistic decoration of knives also played a big role. That is why, as a result of the revival and assimilation of the best traditions of Eastern culture, knife farmers in the Republic of Uzbekistan have elevated the National knife to the level of art. The famous Hungarian traveler A. Vambéry, in his magnificent work "a journey through Central Asia", says this about the knifemaking of the rug: "even though it was not qualitatively superior to the hissorli, but, completely spread to Central Asia, it was carried by the Khojas even to Iran, Arabia, India, and, rather than its native location, knives were sold 3-4 times more expensive abroad".

The knife is used in Central Asia, in the kitchen of the knife. And from the beginning of the XVII century, open and close (stored in a pocket-pakki, razor, etc.) Hillary has also occurred. From the Uzbek territory, a sample of a knife from the 2nd millennium BC was found in Millo. From drawings on the walls of afrosiab, Chiliktapa, Varakhsha, it can also be understood that the knife was used as a military weapon, in addition to housing. Knife samples from the 6th to 16th centuries confirm that the metal composition, knife-making techniques and decorations went to change and progress.[12: 77]

In miniatures (XV-XVII centuries), worked into the works of Navoi, Babur, various examples of side-growing knives are shown. The Fergana Valley, Bukhara, Samarkand, Khorezm, Tashkent, Surkhandarya and Kashkadarya were the ancient centers of the knife. Now there are about 20 knife centers in Uzbekistan. Parkent, Shahrikhan, Chust, Karasuv, Kokand, Chimyon, Boysun, Bukhara and x. k. Knives made in Chust, Shahrykhon, Karasov (Fergana Valley) are valuable for the elegance, compact and sharpness of their national shape. These knives are also valued as an important gift in our republic and beyond.[13: 78 ]

As early as ancient times, the craft of embroidery had risen to the level of art, which it was customary to also practice as artistic embroidery. Embroidery - (Persian – drawn, drawn) - is a common type of Applied decorative art. A flower, image, pattern, which is sewn with a needle, is sewn by lowering it into the fabric. Embroidery is considered one of the types of folk Applied Arts, which is performed in the style of painting in various ways on the basis of a floral pattern, which was previously lowered using a template, sometimes on the basis of which threads are made of fabric by suction. [14: 7]

## **Results**

Until now, the items amaze people with their unique beauty, variety of elegant decorations. Artistic embroidery has a long history. This is evidenced by archaeological finds and written sources. Uzbek embroidery has developed in conjunction with all professions in connection with the climate, natural conditions, environment. Through miniatures dating from the XIV-XV centuries, it can be seen that embroidery has evolved from a very old time. The Spanish ambassador Rui González de Clavijo recorded in his diary that he saw Uzbek national embroidery ornaments in the palace of Amir Temür. Kamoliddin Behzod worked for Zafarnoma. The miniature "Timur on the throne" also featured a tent embroidery.

Embroidery as an art form with its own ancient traditions among the types of Uzbek applied decorative arts has become widespread in trade and craft cities and large villages. This type of art,

along with the preservation of its poetic colorfulness, was appreciated among the people and enriched its essence. Uzbek embroidery was enriched and developed under the influence of embroidery of neighboring peoples. If attention is paid to Uzbek embroidery, then one can meet Indian, Chinese, Russian, Kazakh, Kyrgyz and Tajik embroidery techniques.

In the art of embroidery, each nation will have its own pattern that it uses the most. Herbal and geometric patterns are used a lot in Uzbek embroidery. Uzbek embroidery has become more common in the decoration of the item than in patterns of other types of Applied decorative art, and plant-like images, horns, gulbands, bouquets are common in embroidery.

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The ancient varieties of Uzbek embroidery products are practically not preserved. Art objects and embroidery in museums, such as palak, sozana, linen, kirpech, zardevor, belong only to the 19th century.

At the moment, traditional embroidery is being revived in all regions of Uzbekistan and even in Khorezm, where this species does not exist (today in the Ichangal'a complex in Khiva, young sewing girls produce unique embroidery products according to sketches from books on Architectural Decoration of the middle and Middle East). At the same time, in the development of modern embroidery, a distinctive feature arose more associated with the requirements of market factors, and not with the previous local characteristics of art schools.

Today there are two directions, groups for the preparation and sale of embroidery. The first direction is focused on exports, the need for a wide market, in which it is felt that the initiative of the authors is strong. The second line was of a local nature in a relatively small area (village, district), which came into being in the second half of the 20th century. Products of this direction are used in local traditions.[15: 62]

The difference between these two groups of products in the production of embroidery appears as their, and accordingly, their purchasing power is also determined. Naturally, the products of the first group of masters, who sought to revive the best traditional embroidery of the XIX century, occupy a leading place.

### **Discussion**

What items have been made of metal by Central Asian craftsmen from time immemorial?

In Central Asia, from time immemorial, there were practically conditions for the processing of metal, that is, the production of craft weapons. There were a lot of materials such as natural zapas of copper, silver, dry aluminum. Artisans have long lived in the same neighborhood in combination with each other, so the komi of their neighborhoods are carried by the same name, whichever trade many practice. For example, jewelry was referred to as jewelry (jewel), misery was referred to as misery (misgaron), and so on. The komi of the village of "Sufikordgar" still survives in Bukhara. A generation of sawmills still live there today.

What did Central Asian craftsmen make from fabric from time immemorial?

As early as ancient times, the craft of embroidery had risen to the level of art, which it was customary to also practice as artistic embroidery. Embroidery - (Persian – drawn, drawn) - is a common type of Applied decorative art. A flower, image, pattern, which is sewn with a needle, is sewn by lowering it into the fabric. Embroidery is considered one of the types of folk Applied Arts, which is performed in the style of painting in various ways on the basis of a floral pattern, which was previously lowered using a template, sometimes on the basis of which threads are made of fabric by suction.



Having embodied the long-standing values of our people for thousands of years, it is of particular importance among all types of Uzbek kandakorlik art, which is inherited from us from our ancestors.

Kandakor is derived from the Persian word “Kandakorn”, which means cross. Kandakorlik is different from Hook, wood carving and tub from miskarlik. Kandakorism is an area closely linked to miscarism. In miscarlik, copper objects are created by making miscars, while candacores create patterns on copper objects by cutting them with steel pencils. Kandakor does not have a furnace or a rest, as in miskar.[16: 3-4]

### Conclusion

Research shows that in many regions of Uzbekistan, it was found that the field of pattern carving on copper objects was pronounced kandakor, and the master of pattern carving was pronounced kandakor.

During the research, archaeologists found copper artifacts from the territory of our country dating back to the 4th millennium BC. Making objects in copper and bronze began to spread widely from the II - I millennium BC. During the excavations carried out by archaeologists in the area where ancient monuments of this period are located, they found samples of weapons such as swords, daggers, spearheads, various household items, jewelry (including beads), horse bronze utensils and other metal objects. The making of bronze and copper continued in the following centuries. And since the 11th century, in connection with the Arab conquest of Central Asia, the decoration of metal objects with vegetative and geometric motifs, as well as Epigraphy, has become widespread.

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