

## PROUD OF POTTERY TO HIMSELF FEATURE

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### Abstract

The article talks about the monument to Akhsikent, one of the ancient cities in the Fergana Valley. “Futuh al-buldon” by Al-Balozuri (d. 892), “Masolik val- mamalik” by Istakhri (850-957), “Ahsan at-taqasim fi ma’rifatil-aqalim” by Shamsiddin al-Muqaddasiy (947-990) , “Al-Masalik val-mamalik” by Ibn Khurdodbek (820-912), Hudud al-alam, Mujam al-buldon by Yaqut al-Hamawi (1179-1229), “Nuzha al-Mushtaq” by Abu Ubaydullah al-Idrisi (1100-1165), “Surat al-Ard” by Ibn Hawqal (d. 976) narrated about information the city. Also, the researches carried out in Akhsikent by archeologists such as N.Veselovsky, I.Kastane, M.Masson, Ya.Gulamov, A.Anorboev, Y.Kasimov, I.Ahrorov, A.Mohammadjonov in the end of the XIX and XX centuries and their results how compatibility was analyzed.

**Keywords:** Akhsikent, Fergana, Al-Balozuri, Istakhri, Yaqut al-Hamawi, source, Syrdarya, rabod.

### Introduction

Uzbekistan in the area take went archaeological in fossils found artifacts pottery Uzbek practical of art the most ancient and high level progressive reached from networks one that confirms . of Uzbekistan main pottery schools one how many face years during formed they are between three of them main is : Ferghana pottery school — Rishton , Gurumsaray , Andijan and In Kokanda centers there is Samarkand - Bukhara pottery school — Samarkand, Shahrisabz , Bukhara , Gijduvon , Urgut and In Kattakurgan centers there is also Khorezm pottery school — in Khiva , Kattabog and In Chimbo have centers .



Current until the day activity walking coming pottery work release centers Rishton , Gijduvan , Khiva , Samarkand, Gurumsaray , Shahrisabz , Kasbi , Urgut and in Tashkent there is . Leader to centers about casting and don't fall pottery that's it of the area only to himself special has been shape , pattern-decorations and to color have Gurumsaray potter of masters in their work ceramic a little rougher although they are pattern in compositions integrity and item edge across to each other looking at processed couple patterns with attention pulls



Gurumsaray pottery items blue in color decoration if given , of course main tagrang reading colors will be if the person attention white in color to patterns if directed , then blue color by itself main to the ground becomes



Mojazgina Gurumsaray village, located in Pop district of Namangan region, is one of the famous centers of folk pottery art in Central Asia.

Gurumsaray is one of the oldest pottery kilns of our Republic. One side of it is connected to the foothills of Chotkol and Kurama mountains. The Syrdarya flows from the other side. The purity of the fresh air of the countryside brings peace to a person. The huge wealth of Gurumsaray is yellow oil soil. This soil is important in making fine ceramics. At first, almost all the inhabitants of the village lived by pottery. Although the exact date of origin of Gurumsaray pottery is not fully scientifically based, the old pottery samples created in the past centuries, based on the current museum exhibits, confirm the existence of pottery art here since ancient times.

The name of Master Kenja Sotim, Rakhim, Turop, Otajon, who lived and worked at the beginning of our century, is still mentioned with respect by the people. The beautiful ceramic dishes made by them, such as plates, bowls, bowls, and bowls, are carefully kept in the houses.

Resolution No. 451 "On the promotion of spiritual ideals and increasing the efficiency of spiritual and educational activities" is aimed at preserving our national values, restoring our disappearing traditions, art He set the task of restoring our history, instilling the feelings of love and loyalty to the motherland in the minds of young people. After all, as President Islam Karimov said, "There is a person who wants to know the identity of his descendants, his lineage, the history of the village, city where he was born and grew up, in short, the history of his homeland."

The village of Gurumsaray is an ancient place that continues the traditions of pottery in our country and many master potters grew up. Also, it is written in the sources of the Gurumsarai pottery school, which is the second in the valley, that a man named Koki came to the place in the 1700s and founded pottery. The main reasons for this are the cleanliness of the village soil, its resistance to fire, and the cleanliness of the air.

Usman, Diyar, Tokhta buwa, Hokim Tavakli, Turob Tavakli, Sadiq Kulol, Master Soti, Master Khaitboy, Master Mahmud, Maqsud Tavakchilar are also the successors of Gurumsaray Pottery School. are counted. They were famous for their fineness, clarity of color and ease of use of pottery such as barkash, nimbarkash, nimtavok, damtovok, cream, cup, bowl, bowl, and large jug. We will give brief information about some of these masters.

Hokim Satimov, who was popularly known as Hokim-tavocakhi and Hokim Buwa, was born on May 10, 1902 in the village of Gurumsaray. Hokim-tavokchi, who lived and worked during the former Soviet Union, who acquired the secrets of pottery from his uncle Turop tovokchi, is one of the first Gurumsarai masters who participated in exhibitions in many cities and countries such as Moscow, St. Petersburg, Poland, Germany, France, Australia, Czechoslovakia, Yugoslavia. .

In 1974, he became a member of the Association of Former Union Artists. In 1980, he was awarded the title of People's Master. He is the owner of many diplomas and honorary titles, medals of the former Union. The unique features of the master are the size of the objects he made in terms of shape, the boldness of the patterns, and the use of dark colors. He made more large items such as barkash, khum, kuza, persimmon, damtovak. In the way of cooking, it was distinguished by long-term cooking.

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By the end of the 20th century, the fate of Gurumsaray traditional pottery fell into a sad state. All three masters are now over 60 years old, unable to work with the same vigor as when they were young, and their students are practically non-existent. If the art of ceramics in Gurumsaray does not continue, then the alkaline blue ceramics of Forgona will be in danger of disappearing altogether. Because the alkaline raw materials of Gurumsaray potters are often used by Rishton ash, and the extraction of alkaline mass from steppe grasses is a process that requires a lot of work. But at this time, the people of Gurumsaray themselves (mainly Makhmud Rahimov was engaged in this work with the help of his sons) barely managed it. "If my sons don't help me collect alkali," said Mahmud Rahimov, "I'm unlikely to work anymore." Doing the dishes is also becoming more and more difficult for me every year. I regret that my three eldest sons did not follow in my footsteps - all my hope is focused on my youngest, my fourth son Nu'mon. "I want to teach him my craft," the master's hope will not come true. A master's children do not carry on his craft. The master passed away, thus the Rahimov dynasty ceased to exist.



"In order for this unique center of the people's creativity to continue to flourish, we need the help and selfless help of local authorities, the Union of Artists of Uzbekistan, and all art fans who are passionate about the fate of the national artistic values. The former Union authorities did not pay attention to this, no matter how much the master complained .1

The death of Maqsudali Turopov, the last great representative of the dynasty of masters, indicated that this process was inevitable. Because the master was one of the famous devotees of the traditional folk pottery school, which was passed down from ancestors to sons and grandsons in Gurumsaray. Although there were many students of the master, they did not step on the path of independent creativity. They didn't even know the most necessary things, such as how to get alkaline paint and how to make magil. This creates the risk of breaking the link in the golden chain of Gurumsaray pottery art and its continuation.

After the master's death, almost all of his students moved to other fields without realizing the value of their craft. Only a few of his students continued the age-old tradition and chose the path of creativity. One of such students is Vahobjon Buvaev.

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