

## LOCAL CHARACTERISTICS OF SURKHAN OASIS CRAFTSMANSHIP

Ergasheva Sayyora Abdusolatovna,  
Senior Teacher of the Department  
“World History” of Termiz State University  
E-mail: sergaseva223@gmail.com  
Phone: +998 912282767

### Abstract:

This article analyzes the processes of change in the local characteristics of oasis handicrafts from the southern regions of Uzbekistan, i.e. Surkhandarya region, in the 1950s-1980s. Also, the achievements in the fields of pottery, weaving and handicrafts, as well as the disappearance of traditional trends in these crafts, are highlighted on the basis of scientific literature, periodical press and archival materials.

**Keywords:** Surkhandarya, Termiz, Boysun, Sherabad, Denov, pottery, Khondamir, Xondamir, Sharq go‘zali, Uvaysiy, “Kallapush”, “Bosho‘rov”, qiz gilam, “Atlas”, “Gumbaz”, “Quroq”, “Yulduz”, “Ilon izi”, “Kelin qoshi”.

### Introduction

Traditional folk handicrafts, which have developed and improved over the centuries, are not only an important branch of the economic activity of our people, but also an area that embodies artistic and aesthetic taste. The various handicrafts of the artisans not only met the daily needs of the people, but were also exported to Afghanistan, Iran, India and neighboring regions. The development of crafts in the oasis compared to other regions was slightly different. The natural geographical location of the oasis, socio-economic and political factors have a specific effect on this. The artisans who worked in the field of folk decorative art of Uzbekistan actively worked to preserve and enrich the artistic form and content interesting craft, formed over centuries, even in the difficult, complex political and social situations of the late 19th and early 20th centuries.

### Analysis of literature on the topic.

The periodical press and archival materials dedicated to the research topic of the processes of change in the local characteristics of oasis crafts in the Surkhandarya region in the 1950s-1980s, as well as the researches of scientists of the Soviet and independence eras served as an important source, and many of their data were included in the scope of scientific research for the first time. In particular, scientific works of ethnographers such as Davlatova S., Tursunov S., Masimov I., fund 544 of the Termiz city archive, as well as periodical press materials were widely used.

### Research Methodology

In this article are used historical methods -historicity, comparative-logical analysis, sequence, principles of impartiality.



### Analysis and Results

In the 80s of the 19th centuries, the introduction of technical equipment into the domestic industry eased the work of embroiderers, jewelers, and woodcarvers. Masters began to use new materials, paints and new methods in the production of works of art. But these processes led to a decrease in the level of artistic decoration of objects and a decrease in their material value. Take simple pottery for example. Jugs, plates and teapots made in cities and regions such as Samarkand, Tashkent, Andijan, Bukhara, Termiz, Sherabad, Denov, Boysun gained great fame in their time. They were sold abroad. This is undoubtedly what our ancestors spread to the world. Pottery is one of the oldest crafts, but during the Soviet era, especially in the 1950s and 1980s, the range of pottery products was greatly reduced, and it even fell into oblivion. By the end of the 1960s, a trend of the disappearance of a number of unique centers began to be observed in the general development of the glazed pottery of Uzbekistan. In most cases, this was due to socio-economic reasons. The traditions of Samarkand, Kattakorgon, Shahrisabz, Kitab, Denov, and Tashkent have disappeared, some centers have stopped their activities, only rare samples of museums testify to the development of this type of craft in the past [3, B.56]. The Sherabad Ceramics Factory established in 1977 could not be the basis of consistent development of traditional pottery [11, B.2]. This ceramic workshop was intended for the production of ceramics and souvenirs, and it was necessary to produce 350,000 soums per year [12, B.2]. 4 types of more than 30 products with the "Quality Mark" were produced and exported to Russia and Turkmenistan [16, B.109].

Dishes, cups and bowls made by Rasul Zuhurov, one of the representatives of the Denov Pottery School, known as the master potter, went to other republics in the 1960s and 1970s. [20, B.2]. During this period, the cities of Urgut, Samarkand, Shahrisabz, Chust, Margilon, Tashkent, Fergana, Boysun, and Denov operated as embroidery centers based on specific local characteristics and traditions. This situation is especially evident in the hat-making industry [23, B.56]. The growing interest in the hat as a headdress among the local population began in the middle of the 20th century. In the 1920s and 1930s, the cap was the only type of embroidered headdress and served as an everyday headdress for both men and women. Young girls and young men are fond of wearing caps, first with a headscarf, then without a headscarf, and this wearing of a cap later becomes a tradition. The hat making industry served as the most popular form of folk art, and it expressed the individuality of a person, the richness of imagination, the versatility and decorativeness of pattern elements. By this time, hats will have a new appearance and many elements. They are made in three main shapes - round, conical and rectangular. This phenomenon lasted until the mid-1930s in some areas, and for a decade or more in others.

In the artels established in the 1930s and 1940s, women carried out many different «palak», «gulkoʻrpa», «choyshab», «dorpech», «zardevor» and started selling similar embroidery. Since ancient times, women have been engaged in the art of sewing caps and putting patterns on them in different ways. A group of talented women was specially appointed to work on patterns, they were called "drawers" or "pencils" [9, B.22]. In the 1950s-1980s, hats were distinguished by their colorful, decorative and elegant design. They are embroidered with pearls, capitals, colored stones, metallic prints and embossed patterns. The pattern of the hats also includes new pictures taken from everyday life [10, B.98]. During this period, skilled hat makers worked for many years in the workshop of Boysun Industrial Combine, which operated in Surkhandarya region. Handcrafted by skilled hatters "guldoʻzi", "bodomgul" Boysun hats were exhibited at the National



Economic Achievements Exhibition of Uzbekistan [13, B.2]. The kallaposhes typical of Boysun district “guldo‘zi”, “lolagul” such types differ from hats of other regions by the shape of the embroidered flower. And in other areas of the Surkhan oasis, it belongs to kallapas “to‘ldirma”, “to‘rlama” there are more copies sewn in such a style. Not only in Boysun district of Surkhandarya region, but also in Dashnabad village of Denov district, skillful tailors engaged in the national craft of hat-making were also famous for their hats [8, B.9]. The Museum of Applied Arts of Uzbekistan has a rich collection of hats from all regions and schools of Uzbekistan. There are a total of 689 caps from the 19th-20th centuries. 53 of them belong to the Surkhandarya school [2.B.127]. The southern regions of Uzbekistan, Kashkadarya and Surkhandarya, are distinguished by their ancient and unique, unique ethnographic land. This can be seen in just one example of the textile industry: home furnishings, felt, rugs and carpet products and their history. In particular, the carpet has a history of several thousand years and is being formed as a unique example of national handicraft art. Just as in embroidery, in carpet weaving, specific traditions, methods and styles have been formed since ancient times. Carpets woven by local herders who have continued the tradition of carpet-making for centuries, especially carpet-making artisans living in Sherabad, Shorchi, Angor, Termiz districts, have their customers not only in the oasis, but also in the markets of foreign countries. Carpets woven in Termiz and Sherabad areas are popular in Central Asia, Russia and European countries and are sold at high prices. Even some types of carpets have achieved high marks at exhibitions in the city of Paris. Like the carpets they weave *qiz gilam, julxirs gilam, arava gilam, qoqma gilam, g‘ajari gilam, dig‘dig‘a gilam, oy gilam, chumchuqli gilam, bibishak, to‘rt terma, oqin kabi gilam turlari, jun patsiz palaslar, xoli gilam*, carpet bags in which various items can be placed (*tuz xalta, oyna xalta, dasturxon*), xurjun and others can be included [24, B.94].

The women of Poshkhurd village of Sherabad district have been weaving and sewing carpets, sacks, khurjin, spoon bags, salt bags, glass bags since ancient times. Village artisans weaved eight types of carpets. Carpets are made of wool or cotton [17, B.87]. In the middle of the 20th century in Poshkhurd, Quvvat momo Tora girl, Kimmat momo Tora girl, Oytora momo Davlat girl, Tursunoy and Rabia Niyoz girls, Ashuroy momo, Bori Uzman girl, Qurbanoy momo Khojal girl, Pardakhol Jovli girl, Uzbekoy Rizvan girl, etc. After 60 years, daughters of Hayitay and Nabat Ashur, daughter of Ashuroi Bori, daughter of Mohitob Mamarasul and dozens of other women wove carpets and other items [18]. During the research, information was collected about Moral Momo Gafforova, who is engaged in carpet making in "Arol" neighborhood of Termiz district. Momo Moral is considered a representative of the third generation, aunt Abduvalieva Obodon (born in 1887) is the first, mother Yozdurdieva Annabeka (born in 1927) is the second generation, and granddaughter Odamurodova Oyjamol is the fourth generation [19]. Moral Ghaffarova is one of the veteran craftsmen, and from the age of 14, besides learning the secrets of carpet weaving, she also worked in a carpet workshop located in Termiz district [26, B.23]. Currently, one of the main directions of product repair and service activities in the Republic of Uzbekistan is handicraft. This type of handicraft has been developed in Surkhandarya region since ancient times. During the period of the Bukhara Emirate, the description of master flower craftsmen such as Master Tilov from Sherabad, master Khurram son of Shoyi, master Tora son of Norpolat, master Khairullo son of Beknazar was widespread throughout Boysun province [25, B.328]. They are types of shoes such as mahsi kovush, nугоi kovush, nугоi boots, mokki, popish were skilled



craftsmen who prepared it. During the Second World War, an artel consisting of 10-15 people from the Amakdiki clan living in the village of Laylogan, Sherabad District, was formed under the leadership of master Toranazar, shoes and various other necessary items were prepared and sent to the front [14, B.2]. Shoemaker Abdulla Abdurahmanov is also considered one of the famous shoemakers. At the age of 16, he came to Sherabad from Dagestan and started working here. In those years, there was a great need for national footwear. Because of this, Abdulla used to sew kovush, mokki boots, and mahsis. In 1941, he took part in the Second World War and showed heroism in liberating the cities of Sevastopol, Kerch, Kpacnadar. He returned from the war in 1945 and continued his profession [15, B.3]. In addition to Sherabad district, shoemakers also worked in workshops of the household service combine in such cities and districts as Termiz, Shorchi, Boysun, Denov, Zharkurgan [5.B.53]. In 1961, 14 of the total 258 workers in the "Rodina" household service complex in the city of Termiz were shoemaking workshop workers. Haitov Ya. Kh., Haimov S.D., Ganafiev I.G., Haitov A., Yagudaev A., Ashurov I.A., Sofiev A.A., Gamzatov T., Isaev R. are among them [22, B.62.]. Through this archival information, it can be known that during the research period, that is, in the 1960s, the repair and supply of shoes in the region was in a bad state. Since 1960, in connection with the liquidation of all artels based on hand weaving, mechanized weaving enterprises began to work. In the Soviet era, the artistic embroidery type of handicraft was developed, and the sewing of portrait and plot panels was well established. Nevertheless, in the embroidery of the southern regions, specific local features have been preserved. In particular, in the State Art Museum of Uzbekistan, a wall, zardevor, joynamaz, joyposh, boghoma napramach (bag for things), window bag, embroidered by the embroiderers of Shorchi, Boysun (Sino, Toda villages), Sherabad, Sariosiya (Dashnobad village), Denov districts of Surkhandarya. bags, caps, belts and other embroidered items are stored [6.B.195].

#### Conclusion.

In the years of independence, folk crafts, folk cultural heritage, careful preservation of traditional national values, and care for craftsmen rose to the level of state policy. National culture and its development, preservation and protection of crafts have become a natural process. At the level of state policy, attention is paid to the development of the national craft industry in New Uzbekistan. Tasks of "restoration of centuries-old traditions of national handicrafts and its support, strengthening of promotion among the world community" [1.B.6] were placed on the agenda as an urgent issue. For this reason, researching the craft traditions of Surkhandarya residents in historical aspect is not only of scientific, but also practical importance.

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