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CALLS IN THE SOUTHERN TERRITORY OF UZBEKISTAN SOME COMMENTS ON ARTISTIC CRAFT

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ABSTRACT: In the article "Some comments on the art of bells in the southern part of Uzbekistan" the study of important components of material culture - housing, clothing, culinary traditions and cuisine in the example of the Southern Uzbekistan region is considered as one of the scientific issues in Uzbekistan. The bells are rich in unique handicrafts and cultural traditions that have not yet been fully explored. Particular attention is paid to their way of life and farming, their applied arts related to the settled peoples. At present, handicrafts are preserved in the bells living in the southern part of Uzbekistan.

The declaration of independence of Uzbekistan in 1991 was an important event and had a positive impact on the development of traditional arts and crafts. Despite the economic difficulties in the early stages of independent development of our country, the attention to culture and art has not gone unnoticed. The process of nation self-awareness has historically fueled interest in natural cultural heritage and traditional values.

The process of interaction between the cultural traditions of sedentary peasants and nomadic peoples has a special place in the centuries-old history of applied art of Uzbekistan. In the late 19th and early 20th centuries, due to the proliferation of cities in the region and the gradual transition of nomadic and semi-nomadic peoples to sedentary lifestyles, the traditional branches and species of nomadic seed culture naturally disappeared. Nevertheless, their role in the formation of the unique culture of the Uzbek people is enormous. This idea is fully related to the cultural tradition of the bells, one of the

largest ethnic groups in Uzbekistan, living in many districts of Surkhandarya, Kashkadarya and Khorezm regions. The origin of the bells and their location in the territory of Uzbekistan are described in detail in the research [1].

The bells are rich in unique handicrafts and cultural traditions that have not yet been fully explored. Particular attention is paid to their way of life and farming, their applied arts related to the settled peoples. At present, handicrafts are preserved in the bells living in the southern part of Uzbekistan. Woven and felt rugs, smaller rugs, embroidery, leather and wood items are common in the domestic life of the bells. The style and decoration of their dresses are unique. Most of the works of applied art are associated with the decoration of the interior of the "black house" - a portable bell tower. The grass is covered with felt and covered with woven carpets or bark.

The processing and decoration of wool products has taken a leading place in the

artistic craft of bells. Even now, felts can be found in every village and house where bells live. They have been used for both exterior and interior decoration of lawns. The base of the felt is made of dark-colored wool, and for decoration is used white or dyed wool in red, green and blue. Like other nomadic and semi-nomadic peoples, the bells also used a number of methods to make felt products [3:63]. In the first method, the main background of the felt is embroidered with colored wool. To do this, a composition is created from wool dyed in different colors and placed on the fabric in the form of a pattern. The wool is then printed and the top is covered with unpainted wool. All of this is wrapped, pressed with elbows, and boiling water is often poured over the wrapper. This process is repeated many times [4: 173]. The second method is to glue the application. In this case, a pattern made of painted felt or fabric is placed on the base of the felt. The third method is a mosaic technique in which two different colored pieces of felt are cut and all the elements of a pattern are sewn together. In this case, one of them will be a pattern, the other a background or vice versa.

The ornaments on the felts are simple, clear, succinct, and the patterns are magnificent. Their large size gives the felt a charm. Although the pattern is not so much, the weavers have created different variants of it. Felt ornaments reflect the worldview of nomadic peoples. These are mainly zoomorphic motifs, among which the "ram king" and "frog" patterns stand out. There are also triangles, rhombuses, meander shapes, circular symbols, images of celestial bodies, and various floral patterns.

An integral part of grass ornaments, woven carpets also played an important role in the domestic life of bells.

Nowadays, bell women only weave rugs without feathers. But older carpet weavers say the bell women also used to weave rugs before. In the household of bells, along with polosgilams, sacks, dig-diga (dik-dika) - a blanket thrown on a horse, napramoch in the form of a box for storing household items and clothes - woven bags, tablecloths, decorative woven tapes such as bov, kur .

Depending on the method and type of production, woolless carpets differ from each other. For example, if both sides consist of a row of stripes of the same color, a rug; the rug, in which the back threads create color and pattern, and the carpet, which is created by tying the threads of the body, is a bare rug; patsy carpet national carpet (there are several types of this type of carpet, ghajari carpet is one of them, the surface of which consists of a flat pattern, and on the back there are loose body threads that were not used to create this pattern). ; It is called a white carpet, which is made by the Ghajar method, decorated and woven from white wool, and formed as a result of the interchange of pieces embroidered on top [4: 153–155].

Reds and blues, which create a muffled hue, are more commonly used in bells and rugs. Yellow, pink, green, white and black were also used in addition. But now bell rugs use very bright, sometimes extremely bright colors. In fact, their earlier specimens were not purple. The contrasting colors on the carpets were distinguished by their mutual harmony. This testifies to the high artistic skills and delicate taste of carpet weavers.

Carpets are mostly woven from wool, sometimes cotton yarn. Carpet weavers have been dyeing wool, felt and yarn for many years with natural dyes derived from the roots of rye, apricot, oleaster, pistachio leaves, and wild trees. Since the end of the 19th century, the use of cheap anil dyes has led to a sharp deterioration in the quality of carpets.

The decorations of bell-wool carpets are divided into geometric and zoomorphic types according to their shape. The geometric shapes are simple, consisting of stepped rhombuses, meandering themes, W and S - shaped symbols, octagonal stars, triangular shapes, celestial and mystical symbols - crosses, squares, etc., and a zoomorphic group of patterns depicting birds, wild and domestic animals. . In this case, only certain parts of the creatures, such as the king, heel, claws, and eyes, are depicted as ornaments. These patterns are called ram's horn or ram's or camel's neck, dog's footprint, sparrow's stone, frog's, bull's eye [4: 159–160].

On rugged rugs, only white-width rugs use floral embellishments. According to some studies, ... the peculiarity of white carpet decoration is the combination of elements of "nomadic" and "urban" carpets: on the one hand, they have ancient tribal zoomorphic and astral symbols, on the other hand, the floral palmettes typical of "urban" art is reflected ... ”[4: 160]. In our opinion, this idea is more relevant to the white wide carpet, which began to be woven in the middle of the twentieth century. Because as a result of long-term coexistence of nomadic and sedentary peoples, the composition of white carpets was a combination of patterns typical of the art of sedentary and nomadic peoples. Earlier samples of the same type of carpets and some embroideries show a simple depiction of

flowers, tulips, thorns and other plants, which are found mainly in desert and mountain tops [5:25]. From this it is clear that the bells used floral images that were not previously associated with the art of "city" in the decoration of white carpets.

In general, the bell craft has existed for many centuries and has managed to preserve to some extent the unique traditions of historical and cultural significance as an artistic value even today.

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