



## Research of the Technique of Carpet Weaving of the Peoples of the Republic of Uzbekistan

1. Zhumaeva A. A.
2. Iskandarova G. T.

Received 2<sup>nd</sup> Jun 2022,  
Accepted 3<sup>rd</sup> July 2022,  
Online 5<sup>th</sup> Aug 2022

<sup>1,2</sup> "Bukhara State Medical Institute"  
Bukhara, Uzbekistan  
[azizajumaeva7@gmail.com](mailto:azizajumaeva7@gmail.com)

**Abstract:** This article discusses the carpet weaving of the peoples of Central Asia. The analysis of carpet weaving as one of the oldest types of arts and crafts is carried out. The development of the technique of carpet weaving of the peoples of Central Asia and the peculiarities of the manufacture of carpets of various types are described.

**Key words:** Carpet weaving, peoples of Central Asia, patterns, carpet production.

Central Asia is a very ancient civilization. And the indigenous population of these lands include: Uzbeks, Turkmens, Karakalpaks, Kazakhs, Kyrgyz, Tajiks[2]. Each nation adapted differently to life, so the skills differed significantly from each other.

The Uzbek carpet is a rather young phenomenon by historical standards, formed simultaneously with the multi-tribal people themselves, now known under the collective term "Uzbek". However, this phenomenon is based on earlier traditions associated with multilingual human groups that played an important role in the ethnogenesis of the Uzbeks. These are the inhabitants of agricultural oases - Bactrians, Sogdians, Khorezmians, Fergana, as well as representatives of the steppe nomadic world - Sako-Massaget tribes, Tochars, Hephthalites, Turks, Karluks, Oguzes and other, smaller groups that left only their names in history. Carpets of Uzbekistan, depending on the region, differ in color and ornament. For example, black, red and blue tones dominate in Samarkand carpets. Long pile Bukhara carpets are full of multicolored patterns. In the Ferghana Valley, carpets have red and blue stripes. Specificity of Khiva carpets in floral patterns. Carpets depicting the sun, amulets-tumors and argali horns have a magical meaning and are designed to protect its owner from trouble and bring good luck and prosperity to the house. An oriental carpet can be compared to a good wine - the older it is, the higher its value.

Basically, carpets in Uzbekistan are usually woven from wool, cotton, and much less often from silk threads. Carpets are divided into several types according to the length of the pile: long-pile carpets "dzhulkhirsy", short-pile carpets "gilam" and lint-free carpets "palas".

**Short pile carpets - gilams** are distinguished by a rich red-brown color palette with a slight interspersing of details of other shades in the overall pattern. Most often, the pattern is simple **geometric shapes**. The design in the middle of the carpet - a flower bed - consists of several

octagons, and the edge is decorated with stars. The center of production of this type of carpets is Bukhara. Gilams, created in Samarkand, differ significantly in color - they are characterized by blue-yellow tones, three large medallions in the middle and a Greek **meander ornament** applied around the perimeter.

**The long-pile carpet "dzhulhirs"** combines the monumentality of the composition with a relatively simple ornament. This type of carpet inherited the traditions of the ancestors more than any other, and it is often woven using stone and wooden spindles by women from the countryside. Thick and coarse yarn gives the product softness and fluffiness, but at the same time the carpet is quite light. The dzhulkhirs ornament corresponds to the spirit of that era when it was just started to be made. In particular, this concerns the Samarkand julkhirs. They are also produced in Andijan using cross patterns and blue and red contrasting colors.

**free carpets**, called "**palas**", are also extremely common in Uzbekistan and are in great demand. They are woven from **cotton, kenaf** and **wool**, and are subdivided into several types - "**koshma**", "**arabi**", "**gajari**" and "**terma**".

**Bukhara rugs** remain one of the most famous - rather large items with an unpretentious pattern of white, red and yellow colors.

**Koshma** is one of the most ancient types of carpets, known since time immemorial. It is made from **camel and sheep wool**, and can be either simple, without patterns, used to cover **yurts**, or ornamented, designed to decorate a home. The production of the latter variety is widespread in **Khorezm, Karakalpakstan, Surkhandarya** and **Fergana valley**. Surkhandarya The region is also famous for making rugs using the technique of "**gajari**" and "**terma**". Their distinctive features include a two-tone base with a geometric pattern applied to it. And, finally, rugs made in the "**arabi**" technique are known with their clear, catchy pattern of contrasting light spots.

The traditions of ancestors in carpet weaving are also honored by modern carpet manufacturers, bringing something new to them and taking advantage of the achievements of progress. At the moment, in Uzbekistan, the **manufacture of carpets** is determined by three areas - **handmade**, factory production and private enterprise. All of them strive to ensure that their products meet international quality standards, be competitive, and, of course, fully reflect the customs and flavor of their native land.

**Handmade carpets** are lovingly woven by masters living in the Ferghana Valley, Samarkand, Nurata intermountain, Kashkadarya, Surkhandarya, Syrdarya regions, as well as in Karakalpakstan. **Samarkand, Urgut, Kokand, Khorezm** are considered to be the centers of carpet weaving and sale of carpets, where you can choose and **buy a carpet of** incredible beauty. **The production of carpets** is deployed as widely as the interest of Uzbeks and tourists to become owners of these genuine **works of art is strong**.

For Tajiks, Bukharan Jews and Uzbeks, the first place was occupied by culture and knowledge of various fields of science, as well as the construction of cities and agriculture. Therefore, for them, a sedentary lifestyle is the most suitable. But the Kazakhs, Kirghiz, Turkmens and Karakalpaks, on the contrary, were nomads or semi-nomads and connected their lives with cattle breeding. Nowadays, all these nationalities have switched to a non-nomadic way of life, with a permanent place of residence. The peoples of Central Asia are very hardworking, so they live in abundance. And they always strive for something new, but do not forget about their traditions and culture[1]. Carpet art occupies a separate place in the material culture of all Central Asian peoples. This is a separate category of applied craft, which has its own customs and traditions. Carpet weaving is an art that has a centuries-old history[4]. The history of woven carpets has more than one thousand years, and therefore, naturally, there were periods of prosperity and decline in carpet weaving. Since ancient times, people

have decorated their homes with carpets. Simple, hand-woven and dense pieces of knitted fabric served not only decorative purposes, but also testified to the wealth of the owners, and most importantly, they served as a reliable way of protection from the cold[7]. Bashkortostan is rightly called a reserve of folk art crafts, a land of remarkable craftsmen. The most diverse types of crafts have long been widely and widely developed here - artistic metal processing, stone and wood carving, pottery, carpet weaving, bone processing, patterned knitting, felting from wool. In the past, these types of crafts have played and continue to play a very important role in the economy of the mountainous region in the past. Folk arts and crafts have acquired great importance in the economy and spiritual life of the people. Turkmen carpets are distinguished by a rather strict decor and restrained colors. As a rule, a bright red color is used for the background, and white, brown, orange, yellow and black colors are used for the picture. The best grades of sheep and camel wool were used as materials. And also for the pile thread of the carpet they used colored silk and paper yarn. The basis of the central composition of Turkmen carpets is the so-called gel (translated from the Turkmen language means "pattern, drawing, pattern"). It is a rather complex symmetrical figure with an internal ornament, often framed with intricate petals, hooks, teeth. Often, the inner drawing of the gel is divided into four parts, which are interconnected by lines or gratings. Göls are usually arranged in several rows, often combined with smaller geometric motifs. According to some studies, the göl ornament is an image of the totem of this tribe - the carpets of each tribe are distinguished by their unique patterns. Also, for Turkmen, as well as for Central Asian carpets in general, the presence of elems is characteristic - wide transverse stripes with ornaments located at two opposite ends of the carpet. In ancient pile carpets, they were woven, from the middle of the 19th century they began to be woven with pile with a certain pattern. Turkmen patterns national culture enters our consciousness along with the genes of our parents. And the sooner we come to understand and comprehend the culture of our people, the more we will be imbued with the purity of national values, the closer and dearer it will become [3]. Carpet weaving is one of the oldest types of arts and crafts [8]. The artistic traditions of folk carpet craft are unusually high. After all, among individual pastoral peoples of Central Asia, carpet weaving was almost the only means of satisfying aesthetic needs. Many generations of Kyrgyz weavers have invested their vision and their talent in creating various types of carpets that exist and are in demand today. Turkmen carpet, Kyrgyz carpets are famous for their high quality. This is due to the subtlety of artistic techniques and techniques. Masterful technique and artistic folk motifs give Kyrgyz carpet products a unique charm. Characteristically, the traditions of carpet weaving are well developed among pastoral nomadic peoples. This is explained by the fact that in everyday life carpet products were of great importance, both for the Kyrgyz and for other nomadic peoples. Since in the conditions of nomadic life it was not possible to equip their homes, and the yurts of nomads were sometimes equipped with only the most necessary things, it was carpet products that gave them the appearance of a cozy home, and also protected them from the cold. They replaced furniture, were used to fasten some parts of the yurt, and served as decoration. Outside, the yurts were hung with a carpet curtain, and the threshold was blocked with a small narrow rug. The earthen floor of the yurt was covered with soft and warm felt mats, rugs and carpets. Special carpet duffel bags were used to store utensils. Among all the pastoral peoples of Central Asia, carpets are an integral part of a girl's dowry. According to custom, when she came to her husband's house, the girl had to equip the yurt from the inside. As a dowry for daughters, mothers had to make at least three carpets, so before the wedding among the Kirghiz, as well as among other peoples of Central Asia, women from the side of the bride - the most skilled craftswomen gathered and wove carpets. It cannot be said that Kyrgyz carpets were popular only among nomadic peoples. The urban population also equipped their homes with various carpet products, since wooden furniture was not particularly common in the East, carpets were one of the most necessary things in the house. The Kyrgyz carpet industry was not developed at the production level, they mainly wove carpets for their own needs, but in the 19th century this situation changed and today Kyrgyz carpets are becoming widely known throughout the world. Among the most common types of carpet art in Kyrgyzstan, such

as tush kyiz , shirdak , fleecy rugs, kurak , chi, alakyiz [6]. Carpet weaving and the manufacture of household items from felt are known to many peoples of Asia and Europe, but they were most developed among nomadic peoples.

Two closely related peoples - the Kazakhs and the Kirghiz - brought this type of home craft to the level of the highest art. As you know, Islam forbade the depiction of people and animals, so all the beauty and artistic inspiration of the craftswomen of hand weaving were embodied in the ornament. The term "ornament" means - a pattern (decoration), built on the rhythmic alternation and organizational arrangement of elements. The ornament was applied always and everywhere. The researchers noted that the Kazakhs live, as it were, in the world of ornament. "The surrounding reality is peculiarly poeticized by them in a range of patterns. Carpets, utensils, utensils, weapons, clothes - everything is lovingly covered with ornaments" [5]. The craftsmen knew that the ornament has a strong emotional impact on a person. It tends to convey feelings of joy and sadness, love and happiness. Turning to the Kazakh ornament, it can be noted that almost every ornamental motif, considered in isolation, in isolation from compositions, but from complexes of products and structures, has a direct prototype in the earlier artistic traditions of the Middle East, the Mediterranean, and Central Asia. Having identified and examined them in comparison with the motifs of ancient ornaments, in addition to solving private and local issues, one can be convinced of the longevity and fruitfulness of cultural contacts, the development of trade relations between countries, which undoubtedly left an imprint on the development of decorative and applied art of the Kazakh people. However, if we consider not individual elements and motifs, but rather complete complexes and ensembles, then we can see that the ornamental system of the Kazakhs has a pronounced national specificity. The motifs of the Kazakh ornament are extremely numerous, they retain the features of different eras and styles, not only in form, but also in technique.[6] The main patterns can be divided into geometric, floral, zoomorphic, cosmogonic, which were used during the 17th - early 20th centuries.

#### List of used literature

1. Kannadan Shima. General forms and patterns of Turkmen carpets // Proceedings of the Academy of Sciences of the Republic of Tajikistan, 2010. - P. 212-217.
2. Folk art: Carpets and rugs SPGUPTD, St. Petersburg, 2014. - P. 32.
3. Karakhanov S.S. Economy and material culture of the Lezghins of the Korchag valley in the 19th - early 20th centuries. Makhachkala, 2008, pp. 68-70.
4. Jumaeva AA, Iskandarova GT, Kasimov XO Floods insecticide village on the farm use hygienic basics // in medicine new day. - 2019. - No. 4 (28). BB 160-163.
5. Jumaeva AA, Kasimov XO, Jumaeva ZJ, Manasova IS Hygienic aspects of the possibility of using the new insecticide Seller in agriculture // International Journal of Psychosocial Rehabilitation. - 2020.- R. 1354-1360.
6. Jumaeva AA Hygienic bases of application of insecticide Seller in agriculture // International Journal of Psychosocial Rehabilitation. - 2020. - R. 256-261.
7. Jumaeva AA, Kosimov X.O. Novaya electronic platform po toxicological as soon as pesticides Seller // Svidetelstvo ob official registration software for EVM. Intellectual Property Agency of the Republic of Uzbekistan. - 2020. - G DGU 1417.
8. Jumaeva AA, Iskandarova GT, Kasimov XO Floods insecticide village on the farm use hygienic basics // in medicine new day. - 2019. - No. 4 (28). BB 160-163.

9. Zhumaeva Aziza Askarovna \_ Hygienic basis for the degree of resistance of seller insecticide in the environment. 278-281
10. Jumaeva AA, Kosimov XO Hygienic regulations for the application of insecticides Seller 20% ks on sowing pishenitsy. Materials Mejdunarodnoy nauchno- prakticheskoy conference // Mininvasivnye technology and medicine tomorrow, tomorrow and tomorrow. Problems oath prospects of development . - 2019.- S. 182.
11. Jumaeva AA Hygienic assessment of the movement of the insecticide seller in the soil layer // Sentralasian journal of medical and natural sciences. Volume: 02 Issue: 01 | Jan-Feb 2021. R . 46-56.
12. Jumaeva A.A. Hygiene parameter primeneniya Insecticide C eller v selskom Khozyaystve // Mejdunarodnaya scientific-practical conference. Bukhara. September 25-26. - 2020. - p. 417-421
13. Jumaeva A.A. Hygienic bases of application of insecticide Seller in agriculture // Academicia: An International Multidisciplinary Research Journal <https://saarj.com> ISSN :2249 -7137 Vol.10Issue2, February 2020
14. Jumaeva A.A. Ecological and hygienic justifications for the use of the new insecticide seller in agriculture // Trans Asian Research Journals AJMR: Vol 8, Issue 10, and October 2019. PAGE NO 40-47
15. Zhumaeva Aziza Askarovna. Hygienic basis for the degree of resistance of Seller insecticide in the environment. Vol. 10, Issue 1, Jan. (2022). ISSN: 2347-6915. p. 278-281 Vol. 10, Issue 1, Jan. (2022)