



Occupational Health in the Carpet Weaving Industry, Prognosis and Prevention of Work-Related Diseases

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Abstract: When viewed in harmony with the historical realities of Uzbek life, the artistic and structural differences characteristic of Uzbek knots show that they are associated with a complex system of factors acting together as attributes. Hygienic standards and safety rules have been developed to prevent the influence of the paints used and their composition on the health of workers.

Key words: Carpet weaving, peoples of Central Asia, patterns, carpet production, hygienic aspects of labor protection in industrial carpet weaving production.

Relevance

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, Ferghanas, as well as representatives of the steppe nomadic world - Sako-Massaget tribes, Tocharians, Hephthalites, Turks, Karluks, Oguzes and other, smaller groups that have left only their names in history. Carpets of Uzbekistan Depending on the region, they differ in color and ornament. For example, black, red and blue tones predominate in Samarkand carpets. Long-pile Bukhara carpets are full of colorful patterns. In the Fergana Valley, the carpets have red and blue stripes. The specificity of Khiva carpets is in plant patterns. Carpets with the image of the sun, tumor amulets and argali horns have a magical meaning and are designed to protect its owner from harm and bring good luck and prosperity to the house. An oriental carpet can be compared to 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 "julkhirs", short-pile carpets "gilami" and without pile carpets "rugs".

During the XVI-XX centuries. pile weaving represented the most developed and widespread type of Uzbek artistic creativity and was an integral part of the life of the people and an indicator of their ethnicity. A vibrant, distinctive and easily recognizable phenomenon of Eurasian textile civilization, Uzbek carpets exhibit a huge variety of color, ornamental and structural differences. These differences attracted the attention of researchers of the phenomenon already in the early stages of its study and at

the same time received a number of explanations. The main reasons were the tribal and temporal features of the carpets, while ornamentation was used as the initial attributing markers, which allowed A.A. Bogolyubov, S.M. Dudin and A. Felkerzam to identify groups of products correlated with the Salor , Saryk , Teke , Yomud , Chowdor , Arabachi , and Kyzylayak tribes . The most clearly identified were the bedding ones, i.e. rectangular challah carpets used to cover the floor, an obligatory part of the decor of the central field of which are tribal gyol medallions . Currently, carpet production in Uzbekistan is developing in three directions: handicraft home weaving; production of handmade carpets on the basis of state enterprises; production of carpets by private companies.

Samarkand, Urgut, Kokand, and Khorezm are also centers for the production and sale of carpets. Craftswomen make long-pile and short-pile carpets, and no -pile carpets .

In Uzbekistan, a carpet is a symbol of prosperity and home comfort. At an Uzbek wedding, a carpet is a mandatory gift for the newlyweds. Uzbek carpets come in long-pile, no -pile and short-pile varieties. In carpet weaving centers, sketches of ancient national designs, which traditionally carry Central Asian symbols, are carefully preserved.

The Khiva factory has gained great popularity in the production of carpets. In modern conditions, the factory is expanding its capabilities - it has begun producing portrait carpets, the tradition of making which was known in the East in the early Middle Ages.

Depending on the region, carpets vary in color and design. For example, black, red and blue tones predominate in Samarkand carpets. Long-pile Bukhara carpets are full of colorful patterns. In the Fergana Valley, the carpets have red and blue stripes. Khiva carpets are mainly made from plant patterns.

Carpet weaving has been known in Uzbekistan since time immemorial. A connoisseur will immediately recognize the products of Khiva or Samarkand, Kashkadarya or Surkhandarya carpet weavers by their patterns and colors . But the real glory of Uzbek carpets was created by Bukhara carpets. In past centuries, carpets were very expensive and served as luxurious decoration in the chambers of rulers and nobility. Only the best sheep wool has always been selected to make the Bukhara carpet. Since ancient times, it was believed that sheep wool carpets were able to heal diseases and give good health. There are many legends about the ornaments of Bukhara carpets. Carpets with the image of the sun, tumor amulets and argali horns have a magical meaning and are designed to protect its owner from harm and bring good luck and prosperity to the house.

The Khiva factory is widely known for its magnificent carpets, the products of which are worthy of inclusion in any museum collection. In modern conditions, the factory is expanding its capabilities - it has begun producing portrait carpets, the tradition of making which was known in the East in the early Middle Ages.

Private firms are also making their contribution to the revival of carpet weaving in Uzbekistan. Their carpets are distinguished by their quality, the use of natural materials (wool, cotton threads, silk) and natural dyes. Carpet production workshops are opened mainly in rural areas, closer to the main source of raw material.

Thanks to their activities, more and more women in the village are mastering carpet weaving skills and becoming familiar with traditional designs. Drawings of old Turkmen or Uzbek classic carpets are used as samples.

The most important tasks facing carpet weavers are the restoration of old carpet compositions and the creation of new ones, and most importantly, the restoration of the technology of dyeing wool threads with natural dyes. Long-term use of aniline dyes has had a detrimental effect on the aesthetic qualities of homemade carpets, turning them into ordinary household products.

The state attaches great importance to the prospects of carpet weaving at all levels. Taxation was lifted on handicraft products, including carpet products. The creation of a carpet weaving training system is planned within the structure of educational institutions of the Academy of Arts of Uzbekistan.

Carpets are woven on vertical and horizontal looms. Dimensions - within 3 by 1.5 m. Weaving density - from 600-800 thousand to 1 million 200 thousand knots per 1 sq.m. , pile length does not exceed 2 mm. Silk thread goes into both the warp and weft of the carpet. The finished carpet is extremely thin and durable at the same time.

The quality of work is very high, but the main thing is the decorative characteristics of the material itself, which is why a silk carpet is so highly valued. Silk carpets are also produced in Bukhara.

When viewed in harmony with the historical realities of Uzbek life, the artistic and structural differences characteristic of Uzbek knots show that they are associated with a complex system of factors acting together as attributes. Hygienic standards and safety rules have been developed to prevent the influence of the paints used and their composition on the health of workers.

On the territory of Uzbekistan, material evidence of the existence of pile weaving is recorded during the Bronze Age, but the ornamental component can be traced back to the late Neolithic, from the time of settlement of the Khiva strip by farmers who came from the south and west. From the above, it is obvious that the motifs of the Eneolithic and Bronze Ages of YuT were preserved in the zone of their primary formation and in the SAD, where they were brought during the movement of YuT farmers to the east. The Saki had a great influence on local culture, including carpet weaving .

A new stage began with the appearance of the Turks in Central Asia, whose infiltration into the region began quite early, but became widespread with the arrival of the Oguzes, who played an important role in the formation of the Uzbeks as an ethnic group. Carpet making adopted the Turkic tribal style and symbolism while the early population of the region preserved significant visual subjects of previous eras.

A comparison of the identified types of nodes with historical realities revealed some previously undescribed patterns. At the same time , the variety of materials and thread structures used, characteristic of Uzbek carpet weaving, can be considered as territorial features. Thus, residents of the AK zone made wefts from camel hair, silk, and sometimes cotton, while the carpet weavers of YUT and SAD used them in pile. A special marker is the warp material, which can be sheep (UT tribes) and goat wool (SAD), cotton (AK zone). As a preliminary, it can be suggested that the practice of making not pile, but warp and weft, is more archaic and stable, determined by territorial traditions associated with the presence of producers of certain materials on the farms, which, in turn, depends on the type of farming adopted by the tribe.

Conclusion

Thus, taking into account the above, when studying these processes of formation of the Uzbek carpet by determining its general and particular regional, modern identification features. Such indicators are: the type of knitting and the symmetrical knitting methods used; color spectrum; type and decoration of small objects; the properties of carpet materials were determined. When viewed in harmony with the historical realities of Uzbek life, the artistic and structural differences characteristic of Uzbek knots show that they are associated with a complex system of factors acting together as attributes. Hygienic standards and safety rules have been developed to prevent the influence of the paints used and their composition on the health of workers.

This is one of the scientifically based studies of the hygienic aspects of the working conditions of employees in this area. Our team has carried out scientific research to develop safety standards and

regulations that prevent the influence of the paints used and their composition on the health of workers.

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