



# Ethnographisms Related to Craftsmanship in The Prose Works of The Jadids

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**Abstract:** This article analyzes the ethnographies of crafts in the prose works of the Jadids from a linguistic and ethnographic perspective. It studies the terms of crafts found in the texts of the works, their meaning, function, and place in the cultural context. In the course of the research, the lexical units related to national terms related to crafts - embroidery, carpet weaving, jewelry, and headdress making - are analyzed. Also, the synonymous variants of these ethnographies and their interpretation in explanatory dictionaries are considered. The article aims to reveal the importance of language in reflecting national values and traditions through ethnographies of crafts.

**Keywords:** Ethnography, embroidery, goldsmithing, sarpo, cultural context urchuq, belbog, kiyiq.

**Introduction:** The craft profession emerged during the decline of the primitive communal system due to the need for making hunting and other labor tools. The sale of handicraft products also gave rise to another type of labor—trade. Songs sung during the execution of handicraft work are called handicraft songs. Among Uzbek folk handicraft songs, those related to spinning, weaving, embroidery, sewing coats, and carpet and coarse fabric weaving hold a prominent place. Among them, tasks such as spinning, embroidery, making skullcaps, sewing coats, and weaving carpets were mainly performed by women.

Another feature of Uzbek handicrafts is their direct connection with household economy. Many artisans, in addition to their main profession, were also engaged in agriculture, gardening, and vegetable farming, especially in rural areas and sometimes even in cities.

## METHODOLOGY

Gold embroidery (zardozi) is the craft of decorating fabrics with golden threads. It is one of the ancient types of handicrafts. Gold embroiderers created artistic

embroidered items such as clothing adorned with golden threads, short coats, various skullcaps and scarves, gold-embellished footwear, covers, purses, horse blankets, and other decorative items. In this region and other provinces, various types of braid and decorative trims were also widely practiced. In Bukhara and partially in Khiva, gold embroidery (zardozi) developed significantly.

One of the most widespread domestic crafts among Uzbeks is skullcap making (do'ppidozlik). Skullcaps from Chust, Kokand, Margilan, Samarkand, Khorezm, Shahrisabz, and Surkhandarya differed in their unique shapes, embroidery styles, and floral designs.

Among Uzbeks, as in other Eastern nations, the tradition of presenting garments to esteemed guests has been preserved since ancient times. Coats, skullcaps, and belts were given as gifts to relatives, respected guests, and servants during weddings and memorial ceremonies. This tradition contributed to the significant development of coat-making (chopondo'zlik), with coats even being exported to foreign markets. Leatherworkers and tanners produced various items such as footwear, headwear, horse and donkey harnesses, leather bags, water skins, cases, sheaths, and other goods, which were sold in both nearby and distant markets. In large cities, specialized districts and market stalls were dedicated to tanners, shoemakers, bootmakers, furriers, cobblers, and patchworkers. The most widespread sector among them was footwear production. Shoemakers were present in all cities and villages, producing items such as boots, traditional soft shoes (mahsi), sandals (kalish or kavush), and leather slippers (choriq). Their production tools included awls, special knives (kashkart, gazan, choptrarash), various needles, curved needles (bigiz), molds, and patterns. Shoemakers, bootmakers, and sandal makers typically worked from home-based workshops, while some had stalls in the market. In certain cities, specialized craftsmen known as "patakchi" made and sold large and small shoe soles from leather or felt.

## RESULTS

In the past, hardworking artisans wove not only fabrics such as atlas and kimkhab on simple looms but also boz (a type of coarse cotton fabric). Due to its affordability, durability, and comfort—keeping warm in winter and cool in summer—boz was much more in demand compared to atlas and kimkhab. It was mostly worn by the working class. While atlas and kimkhab were suitable for weddings, boz was much more practical for daily labor. Boz weaving looms were located in damp and dark rooms, and those who wove boz were called bozchi. Weaving boz was an extremely difficult task.

Today, the automation of textile production is gradually replacing traditional weaving looms.

Fitrat provides the following definition in this regard:

"The nation is highly skilled in making water jugs and weaving carpets, especially in alacha weaving, where they have no equal."

(Fitrat. Selected Works. B-200)

## DISCUSSION

In the past, woolen yarn was used to produce carpets, shol (a type of fabric), and other wool textiles. The spindle tool (urchuq) was used for spinning wool into yarn. Spinning yarn with a spindle was primarily a women's activity. While engaging in this laborious and arduous work, women expressed their grief and sorrow about their difficult, restricted lives through songs, using singing as a means to momentarily escape their hardships. One of the most widespread traditional crafts among the people was carpet weaving and sholcha (small carpet) weaving, also known as o'rmak o'rish.

"Ra'no, with her eyes fixed on her knees, was twisting the sholcha thread with her hands as she sat."

[7,211]

Uzbek embroidery (kashtachilik) is world-famous. Our people have been practicing this craft since ancient times and have elevated it to the level of fine art. There are several types of embroidery, including bosma, jim alay, sanama, and ilma.

The etymology of the word kashta is explained in the following way:

"Kashta is derived from the Persian verb kashidan, meaning 'to embroider.' The past participle form kashida was borrowed into Uzbek, with the phonetic transformation of d to t. It denotes an embroidered decorative piece sewn onto fabric using multicolored threads."

(O'TIL, II, 374), [3, 120-121].

"In the courtyard—by the pond—Zebi was sitting and embroidering her kashta, unaware of her father's arrival." [6,77]

The words kashta, belbog' (belt), and qiyiq (scarf) hold great significance in wedding ceremonies, as illustrated in the following excerpt:

"To compensate for the shortcomings of your untimely wedding, I still have a lot of work to do," said the woman. "Whenever someone comes to see the bride, I nearly die of shame. If only the ground would open up and swallow me! The bride, the new groom... there isn't a single new quilt or pillow in the house, not a single new tunic or dress on the rack, not a single new belt. There isn't even a proper cover on the bundles or a decorative

hanging on the wall..."

[9,126]

"Among the group of twenty or thirty young men—Rahmat's companions—Otabek, the groom, stood out. He wore a shimmering shohi turban, a black woolen-lined sovsar coat, and underneath it, a sky-blue woolen kamzul and woolen trousers custom-made by Shamayda. On his feet, he wore kalapoy boots, and around his waist was a shohi belt, sewn by the skilled hands of Kumushbibi."

[3,58]

## CONCLUSION

The article highlights the preservation and development of traditional handicrafts, emphasizing the necessity of innovative approaches to further integrate this sector into a stable part of the economy. Additionally, the importance of teaching handicrafts to the younger generation and promoting their significance is discussed.

In conclusion, handicrafts not only preserve the values of the past but also serve as an essential element of the nation's cultural heritage, ensuring its transmission to future generations.

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