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UNIVERSITETI



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CRAFTSMANSHIP IN THE STRUCTURE OF SOCIAL-CULTURAL LIFE OF BUKHARA



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Annotation: The article deals with the formation and development of handicraft shops in the structure of the socio-cultural life of Bukhara. The structure and socio-cultural significance of the craft organizations of the workshop of painters, ornamentalists, masters of artistic products is considered. It shows the education of the apprentice (apprentice) in the master in the shop of painters, based on the life rules of artisans (rice). Turning to the history of the issue, the author notes the diversity of the types and forms of the creations of the painters of the workshop of painters who contributed to the enrichment of the folk art of Central Asia. The abundance and diversity of the socio-cultural life of Uzbeks and Tajiks confirm the continuity of the traditions of the schools of craft organizations. The statute in the form of legends outlined the history of the craft and regulated the duties of members of craft shops.

The author summarizes that the treatises regulate the labor - professional life of artisan shops, cementing ethical canons in relation to the worker. It was believed that the craft received from a good master, does not know adversity, even if the student is deprived of all of his wealth. For the craft is inexhaustible, as a source.

Keywords: socio-cultural analysis, Bukhara, craft, miniature, handicraft shops, pottery shops, workshops of painters, rituals, treatises, codes.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The study of crafts workshops is of great importance for understanding the socio-cultural life of the people living in Bukhara.

It is the handicraft shops that are the forge of training cadres from among the young men and the successors of the millennial tradition of professionalism, which is always honorable in the eyes of people.

For many centuries handicraft shops were divided mainly into two groups, two forms of organizations of the city art crafts and home production. In the domestic craft, the local identity and its peculiarities are more clearly and distinctly traced; sometimes it is even relic and archaic. Almost all art productions (embroidery, carpet weaving, production of hats, pottery, various utensils, knitted goods, decorative and household items) can be attributed to home craft. The products of the city's artisan craft organizations included items of architectural and decorative art, chasing metal, jewelry, weaving.

Besides these craft organizations, there were also workshops of artisans - painters (nakkoshon), musicians (Sozanda), theater comedians (maskharabozon) and rope-walkers

(dorbozon), weavers (bofandagon), tinsmiths (ohangaron), gold seamstresses (zarduzon), potters (kullgaron), san-gtaroshon (rockets), etc.

The shop organizations, due to tradition and increasing competition, had to resort to strict regulations of craft activities. It was especially rigid in the guild organizations of urban craftsmen, as they had a clear structure with well-developed "rules of conduct", which the members of the organization had to obey unquestioningly.

All handicraft organizations had their own statute (rice), which in general outlines was similar to that of other artisans. It was built according to one plan and consisted of such elements as: the glorification, the origin of certain instruments, the basis of faith and instruction, how to behave in the process of work.

Considering more specifically the craft organizations, it is advisable to give some lines from the "Memoirs" of the largest Tajik writer S. Aini, an eyewitness of the public and literary life of Bukhara at the end of the 19th and beginning of the 20th centuries. "... If the artisan is a weaver," remembers S Aini, "he becomes a member of the weaver's workshop, if he was a shoemaker, then he enters the shop of shoemakers." Each workshop, according to the interpretation of the clergy, chose a spirit-patron (feast-leader) from the number of historical or legendary personalities. So, for example, Imomi Azzam was considered a feast of weavers; a feast of shoemakers - Bukharan, Bobo Poraduz, ... Abbas (the uncle of the Prophet Muhammad) was the feast of water-carriers, ... the prophet David was a feast of blacksmiths; The feast of grooms was Kanbar - groom Aliya (the fourth friend of the prophet), etc.

"Students of any workshop, no matter how skillful they are in their profession, could not get the title of master until they have a treat and they will not be girt with a handkerchief. For the feast on the occasion of "girdling", then the initiation into the master was usually invited by the master of the pupil, the workshop's elder and other important guests. At the end of the meal the student offered his master a valuable gift. The clergy, the elder, and if the pupil studied in the studio, then the master, too, did not remain without gifts.

After receiving the gift, the master encircled the pupil with a handkerchief, read a prayer and gave him a tool (if it was a carpenter - that ax or saw, if the plasterer is a shovel for the plaster, if the barber is a razor or scissors, etc.) and, according to the drawing, allowed his student to work independently. Representatives of the clergy, reading the Koran, represented the new master spirit-patron of this craft.

Thus ended the ceremony of "girdling" ("miyonbandon").

S. Ayni then gives the structure of the internal shop organization, the election of the headman and assistant, as well as other members of the administration of the craft workshops, describes the statutes of the shoemaking organizations of shoemakers, water carriers, groomsmen, weavers, plasterers and carpenters [1, p. 555-562]. In his work, S. Aini approaches the craft organizations from a historical point of view, not assessing their socio-cultural significance for that period.

Let us analyze their socio-cultural significance by the example of the workshops of painters, who for many centuries acted in accordance with their statutes - rice.

Along with other artisan organizations, ancient art is the source of the creation of the masters of the workshop of painters, ornamentalists, and art products, who carefully carried their artistic traditions to the present day. From the rock paintings of the Paleolithic era, monumental wall paintings, miniatures of the Middle Ages to the modern vision and the embodiment of the world, to the diversity of species and forms-the long way of developing the painting of the peoples of Bukhara.

The unique paintings of the ancient Penjikent, the cities of Ustrushana, Khulbuk, Gissar, Bukhara, Samarkand, etc. have become famous all over the world. The works of art of these places are

marked by high culture of performance, individual individuality of various craft schools of painting. The most famous are murals of temples, palaces, houses of Penjikent, badly damaged during the Arab conquest of Central Asia, which in their artistic merits are equated with the famous frescoes of Pompeii.

For the Penjikent craft organization of the art school (workshops) is characterized by a stylistic unity - the flatness of the image, the refined colorful range of local flowers, the line of drawing, refined to the refinement.

The craft schools of Samarkand and Herat were famous for all the countries of the East. According to V. Bartold, "the time of Timur and Timurids, as is known, was for Central Asia the epoch of the greatest external brilliance" [2, p. 74], and its capital, Samarkand, adorned with majestic architectural structures, was one of the largest and richest cities in the world and a true center of science.

In Herat, together with the growth of urban construction, various industries of handicraft production, trade, there was also a significant upsurge in culture, manifested in the development of both poetry, music, and schools of miniature painting, calligraphy and other arts where handicraft organizations played a significant role. The city became a famous center of intellectual activity during the reign of Sultan-Hussein.

Particularly interesting, from our point of view, the creation in the XV century. Herat Literary and Cultural Center, headed by the Tajik poet and scholar Abdurahman Jami and his student, the Uzbek poet Alisher Navoi, whose collaboration serves as a vivid expression of how much already in the fifteenth century. There was a rapprochement between two peoples - Tajiks and Uzbeks. Both of them were initiators and organizers of various palace handicraft organizations, large literary debates on issues of cultural life, poetry, prose, music, painting [3, p. 132]. Under their leadership, in the library organized by Shahrukh, skilful calligraphers and bookbinders from the best craft organizations of the schools of Herat, Bukhara, Samarkand, who were engaged in artistic design of the works of the masters of the word, were assembled. Among their products, the decoration of one of the most interesting creations of classical poetry of the East - the poem of Pavlin Abdurahman Jami "Salamon and Absal" - occupies a worthy place among their products.

The researcher-orientalist NV Dyakonova, touching upon the question of localization of this monument of world literature, notes: "The beautiful manuscript of the poem Jami" Solaman and Absal "... is unique in the grand and unusual decoration of the pages, the general nature of the picturesque ornaments imitating technique of applique typical for Bukhara at the end of the 16th century, but the only ones of their kind are miniatures arranged in these ornaments" [11, p. 18].

Along with the craft organizations of schools of painters, other genres of arts and crafts developed: workshops for painting on ganch and wood, ceramic dishes, minting for metal, jewelry and gold embroidery, embroidery of clothes, skullcaps, heels and others.

These facts once again confirm the continuity of the tradition of the Bukhara school of crafts organizations of painters, which, like other handicraft associations, had its own charter - a draft where the history of the craft was presented in legendary form and at the same time a kind of religious and ethical code regulating the duties of members of the craftshop of painters.

The charter was first analyzed from the point of view of the ethnographer historian E. Darsky [5, p. 104-109], where the term "nakkosh" is translated as an "artist-ornamentalist".

Since in analyzing the previous craft organizations we did not give the content of the texts of the drawing itself, we considered below, as an illustration, to bring in full the "Treatise of the Painters' Workshop" in full.

"In the name of God, merciful and merciful! Praise be to God, the ruler of the worlds, the blessing of the faithful, the prayer and peace to his messenger (ie, God) Muhammad, the house and his companions to all. Imam Jafar Sadiq, a worthy guide, says: (if asked) from the time of Adam, let

there be peace over him, until the time of the divine prophet (Muhammad) how many painters were painters, answer that there were one thousand nine hundred and fifty masters of painting. But of them (only) twelve were outstanding masters.

The first is Hazrat Osman, the owner of two luminaries, the second is Hazrat Ali, the chosen one (God), the third is the uddal Abdal-Wahid, the fourth is Abdal-Karim, the fifth is Ustad Baba, the sixth is Ustad Nizamaddin, the seventh Ustad Ubaid Bukhari, Abdi Jalil Tashkandi, the ninth one - Jalaladdin Andigani, the tenth - the wearer Muhammad Balkhi, the eleventh - the weary Shamsiddin Kashgari, the twelfth - Omar Baghdad. All the named (masters) have reached the fullness of perfection.

- If anyone asks who originated the painting, give the following answer: (from) Muhammad, the chosen one of God, may the Lord bless him and send him peace. Because (during) the construction of the mosque of Medina, the Almighty God ordered Jabrail to go to Muhammad (he) to (decorate) the holy mosque of Medina. Hazrat Jabrail, bringing thirty-two colors, handed them to Muhammad and taught him (the art) of painting. Muhammad, the chosen one (God), may God bless him and send him peace, teach (painting) the Hazrat of Osman, as well as Hazrat Ali, then decorate the mosque of Medina.

- If anyone asks (is) a painting of the commanded, compulsory, legal, recommended, answer what (after) the Almighty God ordered (Dzhabrailu) - became commanded; (after) Jabrail, peace be upon him, he taught (Muhammad) - became compulsory; (after) the prophet, God bless him and send him peace, made (ornaments), -became legal; (after Muhammad) taught the Hazrat of Osman and Hazrat Ali, - became recommended.

- If someone asks where the colors came from and how many of them, answer that (they appeared) by the will of the creator of the universe and the number of them is thirty-two.

- If someone asks what the artist should say when entering the workshop, answer that he should read Surat "Fatih" three times and Surah "Ikhlas" three times.

- If someone asks what the master should say, sitting down for work, answer: "(He must) thrice glorify God and the prophet." If anyone asks what to say during the dissolving of the paints, answer what should be said: "My Lord, open the gates of mercy and blessings!"

- If someone asks what should be said during the preparation of the brush, answer that it is necessary to say: "(In the name of) God and to his glory." If anyone asks what should be said at that time, (when the master) touches (paper) with a brush (paper), answer what should be said: "In the name of God, merciful and merciful!"

- If someone asks what you should say while drawing, answer: "We must say:" God is great, God is great, there is no god but Allah, and God is great, God is great and God be praised! "

- If anyone asks how many duties (to be performed) the artist, answer: "Seven duties: the first - to perform ablutions; the second - to honor the spirit of the feasts and masters (the past); the third is to produce a joint prayer reading; the fourth is to be sincere; the fifth - to be honest (in their own affairs); the sixth - allowed (by religion) to protect from the forbidden; the seventh is to observe modesty.

- If anyone asks (names) four Shari'ah feasts, (should answer) that the first (was) khazrat Adam, the chosen one of God, the second - Nuh, the prophet of God, the third - Ibrahim, my friend, the fourth - khazrat Muhammad chosen (God) God bless him and send him peace.

- If anyone asks (names) four feasts of the tariqa, answer that the first was the righteous Hazrat of Abu Bekr, the second is Hazrat Omar, the third is Hazrat Osman, the fourth is Hazrat Ali, may God's mercy be with him.

- If anyone asks (names) four hakikat feasts, answer that the first (was) Khazrat Jabrail, the second is Hazrat Mikail, the third is Khazrat Israfil, the fourth is Hazrat Azrail.

- If anyone asks (names) four feasts of the madhhab, answer: first (was) khazrat imam Azam (Abu Hanifah), second - khazrat imam Shafi, the third - khazrat imam Malik, the fourth - khazrat imam Khanbal, with them God's mercy!

- If every master painter knows these positions and reads this sacred tract, (a) if he can not read, (at least) hears hearing it, (a) if he does not hear it, then he will (in his hands), - during all life in what will not feel needs.

The knowledge of this sacred tract, the Almighty will reward with bliss in another world. But each master, who will remain unknown to these rules, will be unclean. And anyone who admits doubt (in the truth of this treatise) will be wrong! We resort to God (in defense) from this, and God knows best "[5, p. 107].

The mention of the names of the four first caliphs (Abu-Bekr, Omar, Osman and Ali) indicates that the treatise was widespread in the Sunni context. The basis for more precise localization is given in the list of twelve "outstanding" masters. Five of them have a "nisbu" in their name, indicating their connection with Central Asia or neighboring regions. They are Ubaid Bukhari, Abdi Jalil Tashkandi, Jaloliddin Andigani, Muhammad Balkhi and Shamsiddin Kashgari. It seems quite acceptable to suggest that the founders of the charter borrowed these names from local legends.

Thus, craft organizations for many centuries were schools of training professionals and continuers of the unique traditions of the material and spiritual culture that has reached us. It's not for nothing that the Eastern sages taught the children: "Oh, dear children, listen to my advice-study the craft. Property and money are so unreliable in this world. Gold and silver are only a danger for the traveler: while the living house can be robbed by robbers and fire. Craft is as inexhaustible as a source ... "[6, p. 78-79].

Craft, received from a good master, does not know adversity, even if it loses all its wealth. We must pay tribute to the craftsmen. Masterpieces of creativity of artisans of Bukhara convincingly testify that they were and are artistically educated people of their kind and period.

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