



## THE NAMES OF PLACES ASSOCIATED WITH FOLK CRAFTS IN SADRIDDIN AINI'S "MEMOIRS"

Jumayev Ro'ziqul Xoliqulovich  
Bukhara State University,  
Uzbekistan

### ABSTRACT

*This article is devoted to the toponyms of handicrafts in Sadriiddin Aini's novel Memoirs and their naming.*

**KEYWORDS:** "Mahallai bolo", "Takmanbofon", "Zargaron", "Mahallai dehqonon", "Naqqashan", "Duridgaron", "Sangiosiyotaroshon".

### DISCUSSION

Ustod Aini, in addition to describing his life in the "Notes", also described his time, the people of the village and town, folk crafts and crafts. "Memoirs" as a historical and memorable work can provide valuable material in the study of the history of handicrafts, the details of the pioneer shop in the late nineteenth and early twentieth centuries. Moreover, it shows the attitude of the people to the craftsmen and leaders and once again emphasizes that the hand of the craftsman is always on top. Master's conversations with the craftsmen in this work demonstrate the master's sincere relationship with artisans and craftsmen.

In the works of Sadriiddin Aini, the theme of life and dreams of the working people occupies a central place. In this process, hardworking people play a significant role in almost all the works of the writer, and the depiction of the life of these people is one of the central themes of the work of this meticulous writer, ethnographer, nationalist. The writer himself came from the ranks of ordinary people and felt the pulse of life of this class of people very well, and therefore, in the real depiction of their lives and work, he tried in every possible way and succeeded in this work. The Russian writer KA Fedin writes about the value of "Notes": "I began to read Aini - the most mature master of prose - each part of which remains a completed story" [1, 32-33].

Along with reading "Memoirs", the reader gets acquainted with the life of ordinary people in Bukhara, Gijduvan, Samarkand, where the writer spent most of his life. Along with the pictures of the master, the reader enters the house of the working people, workshops and Asian, artisans, artisans' shops, as if for a few moments he became a

sympathizer of the working people, the poor, the lower strata of the country. But everywhere the knowledgeable and skilled masters of their profession are not hidden from the eyes of the writer, and the admiration and pride of a hardworking and art-loving man is reflected in the original ancestral art and the creation of the human mind and hand.

In the first part of "Notes", called "In the field", we talk about the environment and childhood of Ustad Aini. The writer takes us to the homes of the residents of Gijduvan village, tells about the life and work of the villagers and members of his family and relatives.

In fact, a teacher plays an important role in a person's progress and development. In this sense, the first teacher of the young Sadriiddin was his father and hardworking people of the mahalla, who played a significant role in shaping his worldview. They were hardworking, professional, and well-paid. For example, the writer mentions that all his ancestors were known around the world as "masters":

"According to my father, Sayyid Murodkhoja, his father, Sayyid Umar Khoja, was a literate man who knew how to weave and weave well. He was especially famous for his greetings. "My grandfather decorated the mosque beautifully and engraved the words" the deeds of Sayyid Umar Khoja Suktaregi "in his handwriting on the column.

The writer adds that his grandfather was also an artisan in wheelwrights, and his father was also a craftsman. His uncle's detailed account of how his grandfather built the water pump is also very interesting.

Sadriiddin Aini's father, Sayid Murodkhoja, graduated from this father's school and was a hard



worker, honest, sincere and knowledgeable. The writer says of him:

“When my father told this part of his story, he said:

- I had a great desire to read, so I did not want to get married and stop studying. But when I saw that my parents were old and it was difficult for them to live without me, I had to accept a job. In the summer, my mother and I used to stand in Suktare and farm, and in the winter, I lived with my father in the village of Mahallai Bolo, where I worked as a wheelbarrow weaver and weaver. But with all this enthusiasm, I never forgot to read: "We did not reach, you may reach" - I read the primary lessons of Mullo Dehqon, who was a linguist, and educated some village children, took them all to Bukhara and placed them in a madrasah. [2.8].

In the description of family life, young Sadriddin speaks about his father and his upbringing with love and emphasizes that in order not to suffer in life, a person should be hardworking and value time and life, which were the result of his father's school of life. . My father's handicrafts were: “There was a weaving shop at the base of the hotel, and on the south side of the hotel there was a porch, and under the porch there was a spinning shop, where my father was always busy and my mother helped him. »[2.9].

The writer's uncle also enjoyed the above-mentioned crafts, and young Sadriddin affectionately says of him: “In the last part of this yard on the east side lived my father's cousin. At the time I remember, he was about 50 years old and a master carpenter. It was said that carpentry and carving were rare in Bukhara. His name was Hidoyatkhoja, but people called him Ustokhoja because he was a master craftsman. He was literate and had a good language and good manners”[2.28].

This uncle's craft is described in detail by the young Sadriddin in another place in this work, in the story “Uncle Usto”:

The master's uncle, Ustokhoja, was building in his yard under a porch; the doors he made were of sawn wood. he was polishing a wooden board so that the picture of everything was blurry. On those hard planks, which can be called "iron planks," he carved with his various steel pens. His carvings were so delicate and beautiful that it was as if the master painters had drawn them on a piece of paper with a feather pencil [2.42].

The author's conclusion and his meticulous observation of Ustokhoja's work can be an example of craftsmanship and the original national art of the people, which testifies to the generosity, art and generosity of craftsmen. Also, the author's comments in the detailed and detailed description of the writer can be the source of the work of masters, as can be seen in the following passage:

“One day I asked him:

"Uncle! To whom did you learn so much?

he replied:

- Our relatives all know how to greet. You don't see that your father was a master, your uncle was a master, and your grandfather was a master. But none of them became disciples and learned from each other, after which, according to their abilities and zeal, some became more skilled and some less skilled. I also learned to sharpen by looking at my grandparents' work. After that, I used my mind and developed my craft. In carving, I first took samples from the stones of our own tomb, and then with my mind I found beautiful carvings.

Uncle Usto showed me a drawing on a piece of paper and said, "This is called the Twelve." He showed me another piece of paper and continued. stars and almonds are engraved between the twelve knots. You can see how much more beautiful and impressive this twelve is than that ancient twelve. It was this pettiness that I took out of my mind and added to the ancient twelve verses [2.42-43].

When Ustokhoja reprimanded his son Ikromkhoja for violating his father's role in making wood, his son used a stick to politicize and intimidate him, and young Sadriddin ran after them and shouted at him. don't cry. When his anger subsided, Ustokhoja turned to him and said, “You were afraid that I would hit Ikrom-aka, or not, I would not. Not every child beats; the cow does not beat the calf, why would a man beat his child, I told him to learn a trade and I pissed him [2.45].

The writer writes about learning the art of writing: “I did not want to practice writing in front of such a person (ie, Sayyid Akbar - MO). But I thought, "First of all, to learn a trade, you have to overcome some difficulties" [2.73].

We can clearly feel the breath of the people and the pulse of public life from the real images of the writer. Aini, who came from the working people, tried to acquaint the reader, first of all, with the work of the working masses, their professions and occupations. For example: "The main occupation of the population of this village was farming, most of them were landless and landless" [2.5]; “There was almost no handicraft industry in the village, only artisans, who, like themselves, worked as blacksmiths. In the center of the village - in Dehnavi Abdullojon, the tailors - those who wore old boots - turned into a monopoly of the smugglers, and the fruits of their labor were eaten by those smugglers (this is also described in the novel "Slaves" "). 2.6-7]. Or: "A part of the population of Mahalla Bolo village was a shepherd, collecting firewood, or to the rich they were orphans - batraki. The main winter occupation of the population of this village was cotton picking" [2.7]; "Here, There is no one better than a spinning wheel and a spinner”[2.7].

The writer's view of such images is often critical, as he saw that these workers only partially



enjoyed the fruits of their labor. had his own. For example: "Part of the population of Mahalla Bolo village used to be shepherds, collect firewood, or look like orphans to the rich. The main winter occupation of the population of this village was cotton growing. The cotton-pickers took the cotton from the cotton-pickers by hand, passed it through the ginnery, cleaned the cotton and handed it over to the owner with its cotton, and received a small fee for this work. The only payment left for their work was a cotton ball, which was burned in the fire and in the fireplace"[2.7]. Or: "But other pioneer societies were formed entirely to the detriment of ordinary pioneers. Ordinary weavers and shoemakers, in particular, did not escape the clutches of their grandfathers and craftsmen until they died. The Bunak rule was also the most common among the leaders of these two professions. Because the grandfather and the craftsman had reduced the salary to such an extent that the life of an ordinary pioneer was not provided with that salary"[2.392].

Ayni, with his characteristic attention, speaks not only about men's professions, but also about the occupation of women and girls of his time and place of residence. For example, Alikhon talks about his uncle. "His wife did not take part in any family affairs. he was a gijduvani and sewed gijduvani cotton shirts. According to Qurboniyaz, Alikhon's income was not bad. And he also benefited from his wife's craft"[2.184-185].

In the story "Unsuccessful Girl" from "Notes" along with the description of the life of girls of that time, he tells about the craftsmanship of this delicate sex from their language: my parents are my only child. My mother was literate, she taught me to read and write. He also taught me all the skills I needed in a girl's family, such as cooking and sewing. When I was 16, she wanted to marry me and watch a wedding, thereby breaking her only dream of having an only child. she spent the last two years of her life waiting for a young bridegroom to come [2. 249].

The burden of life was placed not only on men but also on women. They tried to contribute as much as possible to the well-being and well-being of the family, as a failed girl says to her beloved young man: But I will say in advance that if you take me to the city, no weight of mine will fall on you. Because during these ten years I have had the opportunity to be alone, to read books, to improve my literacy, and whenever I got bored reading, I started sewing and perfected this art. In the city, I can study people's daughters or sew for a living and earn a living"[2.254].

Thanks to such a multifaceted and thematic work as "Notes", the reader can learn more about the crafts that existed at that time. An example of this picture we see in the following story: on the occasion of the incident with his brother, the writer writes the story "Halvogarkhona" [2.18-20], with his educative

view of the work of halvahs and their soapy halvah with careful observation. and tells of interest. The reader thinks that Ayni himself is one of these artists. And this is a feature of "Notes," in which the writer witnesses, or participates in, the events described. Ustad Aini-Kholida, the daughter of Ustad, writes in her memoirs that one day she goes to see her father and Ustad is heartbroken and regrets that the "Notes" are incomplete and he says to comfort her: "You dictate, I will write". The teacher says: "No, my daughter, those memories will not be until I go to Samarkand and drink the grapes of Shiberghan and hear the rustle of my pipe." Yes, the master was right, because only the owner can write a memoir, and such a work is free from fabrications and fabrications"[3, 233].

Ayni was the son of a farmer and craftsman, he had a great love for land and water. When in 1934 at the request of A. M. Gorky wrote a long essay about the life of his countrymen who had joined the kolkhoz of "Communism," after which his ties with his countrymen were not severed. Rahim Hashim writes in this regard: "Ikromi and Ulugzoda were surprised that Ayni knew the work of the soktaregi kolkhoz in detail. And he kept asking again and again, as if only a farmer could ask a farmer"[5, 269].

In general, it is possible to cite as much as possible from the thoughts of Ustad Ayni on labor and handicrafts, but these above examples are like a "fist of wisdom" from the treasury of the writer, master of speech and a prolific writer. The author's conclusion is that one should always learn and improve one's craft, as his uncle puts it: "If a student was content to learn only his master's craft, there would be no craft in the world, the developers of the craft are the students who their minds find things and add to their master's craft"[2.7].

## REFERENCES

1. Ayni S. *Notes*. – Dushanbe, 2009. Chief Scientific Editor of the Tajik National Encyclopedia, 2009. - 680 p.
2. Айни К. С. *Книга жизни Садриддина Айни*. – Душанбе: Ирфон, 1978. – 300 с.
3. Азозода Х. *Адабиёти тоҷик дар садаи XX*. – Душанбе: 1999.- с
4. Аюни С. *Brief biography / Works. 8 volumes. 1- j.* - Tashkent: Tashkent Fiction Publishing House, 1963. - B. 55
5. Аюни С. *A brief biography of myself / Kulliyat. 16 children. Childi - 1.* - Stalinobod, 1958. - Sah. 91