



TRADITIONS, CUSTOMS AND CEREMONIES RELATED TO CERAMICS OF KHOREZM OASIS

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ABSTRACT

The ceramic culture of the Khorezm oasis is distinguished by its history, customs and traditions, its color and uniqueness. Traditional ceramics of the region craftsmanship are historically deep and ancient. Traditions, ceremonies and traditions related to ceramics have a local ethno-cultural character.

KEY WORDS: *Traditions, master, ceramics, tiles, antique, crafts, Khorezm, ceremony, apprentice, blessing*

DISCUSSION

In traditional ceramics of Khorezm, "pottery workshop" has always been the most esteemed place regarded as a clean and well-kept place and a holy place in ancient and nowadays. The main reason for these traditions is the production of pottery products for sale and the importance of it in the economic life.

Every craft has been sacred because of its inherent mystery. The ceramic masters of Khorezm oasis, who have taught ancient secrets and traditions to their descendants, pay particular attention to the quality, artistry, usability and lifelongness of each product. That's why the lifetime of the mosaics decorating the historic monuments, from simple pottery to baldness, has left the world laugh.

Ceramics of the region, primarily the pottery product *bodiye* was produced by the proprietary technology, which is a household appliance. The inhabitants of region are more likely to benefit from these dishes. It is noteworthy that the mystery of the *bodiye* is that it is specially treated by potter's craftsmen, using specially designed sand fluid. This method is considered to be glazing of oak ceramics, and nowadays the present generation of masters of "Madiram ceramics school of Honka district" and centers of Khartabag ceramics of Yangiariq district are the centers of Khorezm ceramics. In addition, the Chinese village (Kipchak

district of the Republic of Karakalpakstan) is also called the "Chinese Empire". It also indicates that it has a unique ethno-cultural character. The reason for this is mutual trade relations and cultural relations. In the above-mentioned oasis ceramic centers, the embroidery was produced, especially in the geometric shapes associated with natural carpets, which are made of artificial ceramics in this field. [1] It is reported that the products of these two ceramics schools were sold not only in Khanate, but also in the Amudarya and other parts of Turkmenistan.

In the first quarter of the 20th century, a scientist from the Central Asia G.P.Gelmers wrote that a few miles from the hill there was such a magnificent red earth that the potters prepared unique and sophisticated bottles [2]

Especially, the "art of the mural" of the madrous ceramists was so great that the Khiva khan called them to decorate the outer buildings with glazing tiles. Special attention was paid to the work of Bagat masters on the production of large-capacity bottles, which mainly provided the surrounding areas with such products.

Among the craftsmen there are special customs, traditions, cultures, poetry, prayers and traditions related to each type of profession, strictly adhering to these principles. Particularly, they occupy a special place in the oak ceramics. Both the

potter and his master had duties and responsibilities. Such traditions have a role in promoting craftsmanship to the national applied art. In addition, it is natural for every craftsman to have his outlook on the piece he has created, and to absorb the breath of the environment he lives in. That is why it is important and important to further develop the pottery art from ancestors. In Khorezm, this ancient art has passed from generation to generation as a tradition, and is now being developed and perfected.

Traditions of the pottery workshop. The "pottery workshop" considered in the pottery as an esteemed place and it was clean, tidy and well-kept. The main reason for this was the production, sale and importance in economics of the country. There is a proverb that cleanliness leads to wellness.

At the beginning of the 20th century, the existing rules, traditions and positions in the Khorezm ceramics workshop played an important role. A long-time "pottery workshop" workshop remained important in the ceramic as well as the head of each workshop, called the "qalantar", under which the master, the worker (xalpa) and the students worked together.

The cast or workshop manager was selected at the general workshop sessions and was dedicated to the founder of the pottery workshop as a usual ceremony. At the same time, the head of the sex department was nominated by the calligrapher and the master for the title of master, and named him the gallant. Khatun's elderly potter Ortik Yagubov claims that the Khiva khanate's power was directly influenced by the election of the castle and its candidate in the elections. The head of the workshop - the kalantar had been elected from the craftsmen of the highest category, and the skilled artisans who had good skills. He needed not only organizational skills, but also the skills of the judiciary. Because the kalantar assistants also did some specific tasks. First of all, the kalantars assigned "paykals" for the session. He was selected among young and poor masters. If they felt guilty, they would have been re-elected. They were not awarded awards, they were respected by the members of the workshop for their services and received gifts during the events.

The head of the Craftsmen Association in Khorezm were two people, the head of the association was the kalaontar and his assistant was a assistant (paykal). The association of craftsmen is called "the town". Craftsmen in one of the craftsmen are called "ulpagars". The term "Ulpugar" was used in two terms, including Arabic, "alphabet", friendship, brotherhood, and in the Persian, a profession, commonly referred to as a whole profession. The bowls were made of special whales and, in the years to come, relied on practices, workshops and rules of procedure.

Kalontar has been a major asset in every field of craftsmanship. In some areas of industry, especially in the field of construction, the kalontar was appointed by the local authorities and approved

by the khan. The association has protected the interests of artisans and has supervised their work. He also had the authority to deal with any conflict issues and to control the quality of the products produced by the masters. In the Khorezm oasis, there was also a hereditary father's inheritance.

The main role in the production of goods is played by the master and the students, who are considered as the main figure in all of the charts. Neither the calendars nor the master assistant are mentioned in the old statutes. Their position grew slightly in the 19th - 20th centuries. The reason for this was that during this period pottery workers used the power of hired labor. This, of course, has influenced the development of oak ceramics. Because they did not have any interest, understanding, or skill in this field. Charged employees were usually attracted at hot times, and the agreed fee was paid.

Traditions of taking apprentice. - One of the peculiarities of the Khorezm pottery work of the 20th century is the master-student traditions. First of all, craftsmen have been able to teach their children to study ceramics. Students admitted to the pupil have been examined one by one and paid special attention to their age, mostly young children. Initially, children were assisted by masters in the household business and later were involved in workshops. Thus, the inheritance of the profession from generation to generation developed traditionally. The following traditions were adhered to when making disciples in the Master pottery. Taking the boy to the master was a special celebration. The parent and relatives of the child have come to the master to prepare the scalp and hamstring, saying, "The baby's flesh is yours, the bone is ours" to the master. Because the future of the child is entirely dependent on the master, and in 10 years, he has been studying the secrets of profession for 15 years. The pastries were then cooked together. In addition to teaching a child, he provided food for the entire study. Occupational learning was free.

According to the tradition of the workshop, his mentor was the second father of the child. The student master had studied profession for many years, but did not pay for the service. The master was giving these things on holidays or weekends. If the Master's disciple had not done his work in time, he would put the disciple and sometimes even give it to him. These rules are mainly reflected in the provisions of the workshop. The student was not a full member of the workshop; it was only a private member (after receiving a white photograph from the master).

The teacher was tough and demanding. For each profession was to be learned with the utmost care and patience. The masters have developed the specific requirements for students. For example, they demanded that they not be distracted during their work, close to the curves and disadvantages, and that they would not do anything without the teacher's permission. The master, besides teaching the mystery

of the profession to his disciples, also prepared for the household work.

After she had mastered secrets of the art, she was given a parting words.

At the ceremony, a student gave to his teacher some stuff. Sometimes a teacher would give the student the tools and templates used in the profession so that the student would be able to work independently. If some students did not want to work independently, they could work on their teacher.

Parents gave their child to master on a "the flesh is yours - the bone is ours" basis, because the future of the child entirely depended on the master. The master was considered to be the second father of the child. The apprentice had studied under the control of master for ten years, sometimes even more time, being not payed, except of holidays, when he could get something from his master. Master could give a biting for work that was not fulfilled in time, and this was reflected in the regulations of the workshop.

Master-apprentice traditions. In the Khiva khanate, traditionally the title of "master" was traditionally passed from generation to generation, but the "master-apprentice" school was of particular importance in the craftsmanship. From the historical sources of Central Asia it is known that the "master" status was given to apprentice generally on Friday, at the craftsmen's gatherings. The ceremony of blessing by the master was in form of an expression of gratitude to the spirit of ancestors. After apprentice became skilled enough, the master blessed him. Also, teacher gave him some tools and a raw material. According to the tradition of ceramics of the region, all invited members of the craftsmen union went to the future master's house after the Friday prayer. During the ceremony, the student greeted guests with tea, dessert and dinner. Then the head of the association held ceremony that is called "kalontar" or "kamarbasta", led by one of the members of the association. This was a formal expression of the "master" status of the student.

In the Khorezm ceramics, this custom was made by the master himself, giving the student a blessing. In the craftsmanship of the oasis, the garbage ritual performed the "satellite" of the association. It should be noted,

The order and traditions of craftsmanship in the Central Asian region, including Khiva Khanate, are reflected in craftsmen's brochures. According to him, the head of all potters was Said potter, also known as Shamsiddin potter. [3] One of the peculiarities of craftsmanship is the fact that every profession has a "pir" who supports and protects the craftsman. "Pir" from taj. means old man, master, teacher; "sheikh" from arabic - spiritual teacher, sponsor, saint

In the archives of the Ichan-Kala Museum of Khiva, there are brochures about butchers, shoemakers and cobblers. They contain important information about the history of the crafts, pirs,

ceremonies, and master relationships. In the workshops they thought that order and tidiness in the workshops, compliance with community-based traditions and liberty thought to be directly related to the pirs and ancestry.

Traditionally, craftsmen sold their products at their workshops. Craftsmen without shop rented stores from shopkeepers of the marketplace. Some craftsmen are also active controlled income from the tax for the property called vakf, and were responsible for distributing funds.

According to the information, 3-4 students were photographed at once, so all the workshops were called, so each student was given blessing by their teachers.

- The Master did not allow the student to immediately build his own workshop, traditionally, even after blessing, they had to stay in the workshop and assist his teacher in pottery work for a while. According to information, the student freely worked for a certain period of time due to respect for the master (in the Khorezm dialect) and for the salt he had eaten. In the Xonqa ceramic center there were some other "khalpa"s - the student shares income that was gotten co-operative, but subordinate to master. He was a freelance worker, and he was allowed to move to another master when he wanted to.

At the end of the 19th - beginning of the 20th century, ancient traditions of the potters were preserved, as all artisans did. The reason for this is that they used these ancient cultures to educate the disciples and teach them secrets of the profession. It should be noted that religion made grade impact of the development of craftsmanship. According to Kulol Ortiq Yagubov, Bakhouddin Nakshband (XIV century) was the creator of ceramics basics. Sajir Matrasulov, a 70-year-old Xonqa master of ceramics thinks that Jaloladdin was the apprentice of the Bakhouddin Nakshband, where as Said Mir Kulol was his teacher.

The Khorezm pottery was trying to preserve traditions, ceremonies and customs associated with the ceramics workshop in the early part of the last century. At the beginning of the 20th century, with more than 100 ceramists, Kattabag (Yangiariq district of Khorezm), Madir village (Xonqa district) and Bagat District were the largest centers for the production of ceramic products.

After studying his job, a student receives blessing from his teacher. To get it, the student was initially asked the teacher for a "patiya pilau", which was given by a kalantar or other masters. If the master agrees to bless his student, he informed workshop's kalantar about his decision. Then he was questioned by kalantar about the student, his behavior, skills and enthusiasm. Then he was interested in how many people were invited to dinner, and, of course, everything was prepared for him separately. Then, through the "peykal", other masters were invited to the feast ("patiya"). If the

student's family was rich, other masters of the workshop were also invited.

As Russian researcher A.Kun noticed, in the middle of the 19th century in Khorezm, after the death of the father, the profession was passed on to the eldest son. [5] In Khiva to carry out this feast, it must be asked from master and the student, and at the end of the ceremony the student put chapan on his teacher and gave shirt to kalantar [6]

The festive "patiya pilau" (Fatiha pilau - X. X.) is usually held on Fridays [8]. After the Friday prayer, such ceremonies were held. The Fatiha was originally held in the home of the apprentices, and first of all, masters were entertained with tea. If the student was from a rich family, then the novwot was mixed with tea and honey. If it was held on summer time, there were different kinds of fruits and vegetables on the table. After drinking tea, the national dish pilau was given. All of it was held without apprentice because of him being prepared for the ceremony, wearing "chapan" and "belbogh" at the time. At the ceremony, two loaves of bread were put on his chest and said, "Wish you your profession to be profitable" and "Wish you become successful due to your profession". As master-potter Ortiq Yaqubov said, the bread was placed on his chest by the teacher and blessed. On the festive kalantar invited the student to the company and asked him and his mentor "You gave this student bread, chapan, clothes, money, and do you agree with it? "You served your teacher, do you agree with job you have done? "I agree." Then the tradition began with a master-apprentice dispute. The teacher turned to his teacher (in the local dialect), "I served you a lote, I ate salt and bread from your hands, hope you are satisfied", so his mentor replied, "We beat, we scolded, tortured, and hope you are satisfied too." After that, a student and a master were examined on a variety of topics. After the exams, the adults blessed student to continue his job. First, the bless was given by the kalantar, followed by his teacher. Then the student came to the kalantar, traditionally sat on one leg and gave him a hand, and then he gave a hand to meet his mentor and all other master potters.

In the pottery, this ceremony was a little different, the apprentice collected money for the ritual by selling products he had made. After a dinner, a candidate for the master's degree went out in front of the chief masters and read aloud the rules, and the workshop manager put a belt on the candidate. Then the master presented to his apprentice some tools, blessed him and gave gifts to his guests [9]

The student, who was blessed at the ceremony, became a full-fledged legal member of the workshop. At the end of the ceremony, the student put chapan on his teacher and a shirt on kalantar. If the student was from reach family, then every master was given a handkerchief, and that is how the "Patia Pilau" ceremony was completed.

Since the workshop was closed organisation, no stranger was allowed to "patia pilau". Only the workshop masters and disciples were invited to the ceremony. The recipient of the "Patia" could also invite his relatives and friends. At the ceremony, the meals were organized in a separate room, while women did not enter the room at that time.

According to master-ceramist Sobir Matrasulov, apprentices were not provided with pottery, in a major pottery production center in Madir village, Khanka district, a teacher helped his apprentice only with the construction of a "xumbuz" [10].

The master did not allow the student to build his own workshop immediately. Traditionally, the student who had been blessed remained in the workshop for a while. He had to help with pottery. According to the information, in the Khorezmian language, student cleared respect for the master, eaten food by working free of charge. In the Xonka pottery center there was a slight difference, "khalpa" i.e. student divided his earnings with his master, and he was submissive to the master [11]. He was a freelance worker, and he was able to go to another master at any time.

One of such rituals is the tradition of burning candles and preparing "bogirsok" or "possick" on Thursday dovetod to memory of the spirits of the deceased and the workshop members who passed away. The workshop meeting was usually held every Friday because it was a blessed day, and as mentioned above, only the workshop participants took part. Women were not invited to this ceremony. Only during holidays wife and daughters of the passed away person were invited.

Pottery was considered sacred among the inhabitants of the region. Bakhouddin Nakshbandi is thought to be the founder of the ceramics. His student in Khorezm was Jaloladdin. Sobir Matrasulov, a 70-year-old potter from Xanka, says that Mir Kulol was the master of Bakhouddin Nakshbandi.[12] In addition to the his words Ismail Yoqubov, a potter from Tashauz think that Mir Kulol lived in Bukhara and was a contemporary of Amir Temur. It is worth noting that the rituals of the pottery are of particular importance. One of these traditional rituals is to light candles for on the spirits of the ancestors, died masters of the workshop, and cooking "bogirsok" or "possick" on Thursday. Usually, workshops meetings were held every Friday at the workshop and only members were present. Women are not invited to these rituals. Only the wives, daughters, and other relatives of the deceased master were invited on holidays.

In the craftsmanship of the people of the region, such traditions have been preserved till the beginning of the 20th century. Later, until now, traditions have been used to educate students, produce pottery products, and teach the mystery to the apprentices. These traditions were not only found

in Khorezm but also in other regions of Uzbekistan. In the conclusion, in the production of traditional products of Khorezm ceramics, the local religious rituals are of special significance.

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