

WITH CRAFT SPONSORS RELATED UDUMS (FOR EXAMPLE OF FERGHANA VALLEY)

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ABSTRACT

In this article, Fergana Valley craftspeople's activities related to patrons of crafts are highlighted. The main focus is on the patron symbols preserved in Ferghana Valley handicrafts and the customs associated with them, showing that they have changed under the influence of Islam.

Keywords: Fergana valley, handicraft, artisanship saints, custom, Islamization, sacrifice, worshiping to spirits.

INTRODUCTION

In addition to the spiritual values of the peoples of Central Asia, the genesis of intangible culture and traditions, such as handicrafts, has been one of the main objects of scientific research. In particular, these studies are important for the scientifically correct solution of issues related to the study of the symbols of patrons, who occupy an important place in the study of the spiritual life, traditions, customs of the artisan community.

It is known that the customs of the peoples of Central Asia related to the craft sector, in which the issue of the udums related to the symbols of patrons, has been analyzed ethnographically in a number of studies. Interesting information about the origins of handicraft customs and traditions [1:195-201; 121-141; 48-53].

However, the social attitudes of the Fergana Valley craft school that we are researching have not been specifically studied in these studies. Therefore, in this scientific article, we tried to analyze the activities related to patrons in the crafts of the Fergana Valley based on field ethnographic materials.

At this point, it should be noted that the basis of all traditions and customs in the field of handicrafts is based on beliefs related to the patrons of handicrafts. According to these visions, all crafts were discovered by patrons of crafts with supernatural powers and left to mankind by them. The view that the further development of the handicraft network was always the result of the spiritual support of these patrons was in the main place [2:11; 34-36].

Prohibitions confirm that the first ideas related to the symbols of patrons of handicrafts appeared in the ancient times of mankind. In the Middle Ages, with the introduction of Islam to our country, the ancient local crafts of Udum and the images of saints in it became Islamized. Some of these symbols have come down to our time in this form [3:324;196]. This historical process is the product of a long historical development, and it is difficult to show the content of its continuous, full picture at the moment. Nevertheless, some aspects of this topic can be clarified on the basis of available historical and folklore sources, various literature, and field materials.

We know that in the early periods of human history, every new invention and discovery made by man was associated with the name of a specific local saint. Man has not yet fully understood

the essence of nature's forces. The essence of the historical processes taking place is connected with the influence of divine forces. In this way, handicraft productions were created in many regions of the world, including Central Asia, and a part of it in the Ferghana Valley.

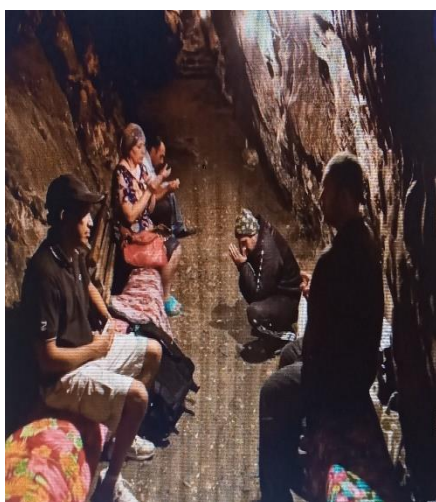
On the basis of these ancient traditions, the images of local patrons of various economic sectors were also formed. For example, even at the beginning of the 20th century, in some remote countries of Central Asia, the image of "Grandfather Farmer" was used as the patron saint of farming, and the patron saint of the textile industry was "Bibi Seshanba", "Bibi Chorshanba", "Weaver Momo", "Charkhchi Bibi". symbols are being recognized [4:324-325]. It can be said that this was caused by the late introduction of Islam to these regions and the preservation of local patron images even in later periods.

However, among the settled population of Central Asia, where Islam has firmly penetrated, the images of such local patrons have already become Islamized. For this reason, in these regions, the figure of Adam is sanctified in Islam as the patron of the farming sector, the figure of Prophet Abraham as the patron of the builders' branch of crafts, the figure of David as the patron of blacksmiths' branch, the figure of Prophet Noah as the patron of the carpenter's branch, the branch of blacksmiths It is customary to recognize Hazrat Ayub as the patron saint, women, children, weavers, and images of Bibi Fatima as the patron saint.

It is quite difficult to clearly show this reasoning on the example of Fergana Valley crafts. Because the religion of Islam has spread widely in the region. It can be said that the archaic forms of belief about the patrons of crafts, which arose on the basis of ancient religious forms of belief, have already been suppressed. Nevertheless, the analysis of existing ethnographic data on the region shows that the ancient beliefs of the local population are at the core of the genesis of the crafts of the valley artisans related to patrons.

For example, as in other regions of Central Asia, in the Ferghana Valley, we can witness the formation of traditions related to the belief in the image of David as a patron of artisans whose profession is related to the production of metal products.

It is known that, according to the views of the Islamic religion, David is a divine person who lived in the Middle East and taught the secrets of blacksmithing to people for the first time. Therefore, it can be considered that the works of Fergana valley smiths related to the image of David, peace be upon him, were created on the basis of traditions.



However, the ethnographic data on this matter, the symbols of patrons associated with metalworking believed by the artisans of the population of Central Asia, and the customs associated with it, actually originated in very ancient times and had a local basis. This leads to the conclusion that the symbols changed their initial appearance under the influence of ethnocultural contacts in later periods.

For example, some of the artisans of the Ferghana Valley imagined that David lived in Central Asia and was engaged in handicrafts. In particular, at a distance of 40 km from the city of Samarkand, there is a pilgrimage site "Cave of Hazrat Davud". Residents came here for various purposes and climbed 2,500 steps to the legendary cave.

Or in the Laylak district of Kyrgyz-ton, there is a grave of this saint, and objects related to the craft cult have been found here [5:1]. It is noteworthy that these objects were created on the basis of ancient ore deposits. It is clear from this that the traditions of Ferghana Valley artisans related to Davud, peace be upon him, were created on the basis of ancient ideas related to the foundations of belief in the image of the ancient metal and metalworking craftsman of the local population. The symbols of the local patrons were later converted to Islam and absorbed the signs of the images sanctified in the Islamic religion.

The history of traditions related to the patrons of crafts of the Fergana Valley can be analyzed through the comparative study of ethnographic data related to the crafts of other peoples of the region. For example, Fergana Valley artisans, like artisans in other regions of Central Asia, considered it important to believe in the patron of the industry and to reach for his spiritual support in all technical processes of product preparation. To achieve this, they performed various rituals. The analysis of these rituals also shows that these customs are connected with ancient religious concepts.

Due to the technical backwardness of the production in the iron casting degreasing industry, the product often came out defective. Local artisans, who did not understand the true meaning of this process, associated this situation with ancient imaginations. Those who understand the product as "eye contact". For this reason, the degrees of the valley held a special sacrifice ceremony asking for help from the patron saint [6:1]. Researches show that the basis of this ceremony is actually the traces of the ancient beliefs of the peoples of Central Asia. For example, the following ritual in the crafts of the Kyrgyz of the Syrdarya River is a proof of this. During the process of smelting ore and extracting metal, they sat in a circle around the ore pot and held a special ceremony. In this, they begged the patron to melt only lead metal from the ore [7:122-123]. All the technical processes involved in this are connected with the support of the sponsor. So, as mentioned above, the elements of ancient beliefs have a major place in the traditions of the valley degrezes.

Also, artisans of the Fergana Valley had a ceremony of "smoke" to prevent successive failures in the production of products [8:1].

The research confirms that the ceremony of "is release" of artisans is also conducted in the form related to the patron of the network, but in fact, it is clear that there are ancient forms of belief at the basis of it. Researcher M. S. According to Andreev, woodworking artisans of the Varzob Valley of Tajikistan called the act of distributing bread to the population as a sacrifice to their patrons "buyg" - that is, "smelling". For this reason, the researcher connects this udum with traces of the ancient sacrificial cremation ceremony. So, the ceremony of "is release" of

the valley artisans is actually related to the ancient sacrificial ceremony of the local population. It is also based on the traces of views related to the ancient imagination of the inhabitants of the valley.

Among the inhabitants of the Ferghana Valley, beliefs about the workshop of craftsmen and its various equipment are also widespread [9:73-74; 318]. For this reason, the local population relied on artisans for help in various difficulties, i.e., in preventing various public diseases, in treating domestic animals, and in divination of women. The basic content of these forms of faith reflects the belief of the local population in the forces of nature, as well as the motive of worshipping a skilled person who has a lot of experience in life compared to ordinary people. In conclusion, it can be said that the various forms of udum embodied in the traditions of Fergana Valley artisans were actually created on the basis of our ancestors' belief in the symbols of ancient patrons. The images of patrons of these crafts later changed their initial appearance under the influence of Islam. Some of the images associated with these symbols have survived to this day.

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