

**THE ROLE AND SIGNIFICANCE OF BUKHARA HANDICRAFTS IN THE  
DAILY LIFE OF THE POPULATION**

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**Abstract:** Bukhara has long been a city of craftsmen, where our ancestors were engaged in blacksmithing, locksmithing, embroidery, and carpet weaving. Each of them is rich in its own history, customs, and ceremonies, and the "Miyanbandon" ceremony is the first step for the mastery of craftsmen. Bukhara is the capital of goldsmith art. At the end of the 15th century - the beginning of the 16th century, the position of artisans in the social, political and cultural life of Bukhara increased significantly. Among the important branches of handicrafts, the production of various household and household appliances from ceramics has developed. In the 17th and 18th centuries, Zandani cloth was produced, and the trade in goldsmithing, cloaks, and turbans brought great profit to the emirate. After the development of the production of metal products, the craftsmanship rose again to a higher level. Bukhara jewelers created bracelets, zirak, crutches, and bracelets, which are becoming famous not only in Bukhara, but all over the world.

**Keywords:** Bukhara, city, oasis, population, handicrafts, tailoring, copper boiler, leather worker, holidays

**Annotatsiya:** Buxoro azaldan hunarmandlar shahri bo'lib, bu yerda ota-bobolarimiz temirchilik, chilangarlik, kashtachilik, gilamdo'zlik bilan shug'ullanishgan. Har biri o'ziga xos tarixga, urf – odat, marosimlarga boy bo'lib, "Miyonbandon" marosimining o'tkazilishi hunarmandlarning egallagan hunari uchun ilk qadam hisoblanadi. Buxoro esa zardo'zlik san'atining poytaxti hisoblanadi. XV asr oxiri – XVI asr boshlarida Buxoroning ijtimoiy, siyosiy va madaniy hayotida hunarmandlarning mavqei ancha oshadi. Hunarmandchilikning muhim tarmoqlaridan sopoldan turli xil uy – ro'zg'or anjomlarini ishlab chiqarish rivojlandi. XVII – XVIII asrlarda Zandanicha mato ishlab chiqarilgan bo'lsa, zardo'zlikda zarbof chopon, chakmonlar savdosi amirlikka katta foyda keltirgan. Metal buyumlar ishlab chiqarish rivojlangach, hunarmandchilik yana yuqori cho'qqiga ko'tarildi. Buxoro zargarlari yaratgan – bilaguzuk, zirak, baldoq, tillaqoshlar faqat Buxoroda emas, balki butun dunyoga mashhur bo'lib kelmoqda.

**Kalit so'zlar:** Buxoro, voha, shahar, aholi, hunamandchilik, degrezlik, mis qozon, charm ustasi, bayramlar.

**Аннотация:** Бухара издавна была городом ремесленников, где наши предки занимались кузнечным, слесарным делом, вышивкой, ковроткачеством. Каждый из них богат своей историей, обычаями и церемониями, а церемония «Миянбандон» — первый шаг к мастерству ремесленников. Бухара – столица ювелирного искусства. В конце XV — начале XVI веков положение ремесленников в общественной, политической и культурной жизни Бухары значительно возросло. Среди важных отраслей ремесел получило развитие производство различных бытовых и бытовых приборов из керамики. В 17-18 веках производилась ткань Зандани, а торговля ювелирными изделиями, плащами и тюрбанами приносила эмирату большую прибыль. После развития производства металлических изделий мастерство вновь поднялось на более высокий уровень. Бухарские ювелиры создали браслеты, зираки, костыли и браслеты, которые становятся известными не только в Бухаре, но и во всем мире.

**Ключевые слова:** Бухара, город, оазис, население, ремесла, портняжное дело, медный котел, кожевник, праздники.

Today, the revival of the centuries-old *master–apprentice* traditions that have developed within our national handicrafts, the restoration and preservation of ancient traditions that are gradually disappearing as a result of modernization, the formation and enhancement of the population's professional skills and craftsmanship, as well as fostering a spirit of devotion to national values in the minds of the younger generation, are of great importance. It is well known that this tradition developed in the nineteenth century in the Bukhara Emirate in the form of handicraft guilds based on the master–apprentice system. As a result, neighborhood workshops and the traditions associated with them also developed widely. Crafts such as coppersmithing, jewelry-making, pottery, blacksmithing, and baking became the main crafts that flourished in the Bukhara region.

If we look at the history of handicrafts, we see that they emerged alongside human productive activity and, in the course of societal development, gradually separated from agriculture and animal husbandry. Over different socio-historical periods, handicrafts were perfected in connection with technological progress and became divided into various specializations, including pottery, carpentry, blacksmithing, coppersmithing, construction, stone carving, wood carving, embroidery, leatherworking, tailoring, weaving, jewelry-making, dyeing, casting, gold embroidery, painting, shipbuilding, horseshoeing, tinsmithing, and others.

Studies conducted in the 1920s indicate that research during this period focused mainly on the production technologies, economic structure, and social organization of traditional Uzbek handicrafts. By the 1930s, however, growing interest in the artistic and aesthetic aspects of handicrafts became noticeable. From this period onward, as a result of competition between traditionalism and artistic expression in national handicrafts, the craft sector began to develop further. In the 1920s and 1930s, many branches of handicrafts—such as silk production, embroidery, gold embroidery, and metal engraving—were revived. In printed fabrics used for clothing, the Fergana stylistic trend and the delicate execution of complex patterns became prominent (A. Ahmedova and others), while in interior textiles (bedspreads), the concise and compact large-scale motifs characteristic of Bukhara gained dominance. Alongside the revival of traditional fabric printing, efforts to explore thematic imagery began (A. Abdug'afforov, G. Qo'ziyev, K. Qo'ziboyev). In embroidery (suzani), the best traditions of the nineteenth century—ornamentation, sincerity, and expressiveness—were restored (R. Rajabova, Z. Kovalevskaya). In densely embroidered suzanis, a principal compositional type was formed, in which the central field was filled with dark vegetal motifs framed by wide, multi-row borders. Among traditional skullcaps, the Chust “chust” and Shahrisabz “iroqi” caps became widely popular. Pile carpet products and traditional geometric-patterned flatwoven rugs were produced, and for the first time, a portrait carpet was created (master Q. Abdullayev). Jewelry items became simpler in form (Abduvali Abdurasulov, Abdug'ani Abdurasulov, Abdukarim Abdurasulov, S. Pochchayev, K. Miroqov, and others). In metal engraving, the aspiration toward thematic imagery intensified (A. Hamidov, V. Stolyarov, and others).

Today, in handicraft branches such as coppersmithing and metal engraving, ornamental patterns like *islimi*, *girihi*, and *arabesque* are widely used. In pottery, the Varakhsha, G'ijduvon, and Vobkent schools have become well known, and both glazed and unglazed vessels with colorful decorations are common. Family-based artisans also continue their activities; for example, the tandoor-makers of O'ba village in Vobkent district have earned the respect and recognition of the people of Bukhara for the tandoors they produce. The famous markets of Bukhara—Toki Zargaron, Toki Sarrofon, and Toki Telpakfurushon—are well known for attracting tourists with handicraft products made by local artisans.

The development of animal husbandry has long been a fundamental component of the lifestyle of the Bukhara oasis and has contributed to the growth of another branch of handicrafts—Karakul sheep breeding. This type of economic activity developed in the oasis from the late second millennium BCE and the early first millennium BCE along the foothills of the Zarafshan River,

particularly in the areas of present-day Olot, Karakul, Jondor, and Romitan. These areas became extensive pastures and favorable settlements for the ancient pastoral population of Bukhara. In the Amu Darya oasis and the lower Zarafshan region, where animal husbandry was well developed, traditional pastoralism retained a highly commercial character. In these regions, first, there were no rigid boundaries between pastoral and agricultural zones. The mutual complementarity of the two economic types contributed to the development of pastoralism in various forms. Second, this interaction stimulated bilateral assimilation processes, leading to increased economic activity among sedentary and semi-sedentary populations. For the inhabitants of the Bukhara oasis—Uzbeks, Turkmens, and Arabs—animal husbandry and handicrafts were considered major and highly profitable sectors. Sheep, goats, and other livestock formed the basis of pastoral farming. In particular, the development of sheep breeding provided food products such as meat and dairy, as well as highly valued raw materials such as wool and leather. The most valuable product obtained from sheep was Karakul fur.

Of particular interest is the *yas-yosun* ritual, which has long been practiced among pastoral communities. According to M. F. Gavrilov, until the seventeenth century this ritual was known as a ceremony involving the consumption of kumis; later, it was replaced by drinking a special beverage called *bo'za*, prepared from millet and *kurmak*.

### **Conclusion**

In conclusion, Bukhara handicrafts represent not only a form of craftsmanship but also an invaluable heritage that reflects the centuries-old history, aesthetic views, and culture of the people. Perfectly crafted items created by Bukhara artisans, distinguished by refined form and rich content, were purchased by merchants from various countries through trade caravans and transported to other lands and cities for commercial purposes. This, in turn, contributed to the further development of handicrafts.

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