

Cultural Heritage Of Baysun – Craving

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Abstract. This article gives information about one of the example of ancient art relevant to craving in Surkhandarya region, its history, background, its significance in people's lives, how to sew and decorate it, ancient native people's attitude towards it.

Key words:cultural heritage, tradition, craving, customs, rituals, celebrations, suzana, jaynamazs (little carpet on which prayers worship), Baysun.

The customs, rituals, literature and art that have been shaped for thousands of years have not been hidden and evolved from other nations. On the contrary, the direct participation of fraternal peoples, who have been living side by side with us since ancient times, was created, accompanied, developed, and even many other peoples of the world have a significant contribution to the development of this ancient culture.

The concept of "intangible cultural heritage" reflects traditions, forms of expression, knowledge and skills, as well as related equipment, objects and cultural spaces. Created by communities and groups, and passed on from one generation to the next, this heritage is always based on the environment, nature, and history of that community.

According to the 2003 Convention, the Intangible Cultural Heritage is represented in 5 areas:

1. Oral forms and traditions of self-expression;
2. Performing Arts;
3. Society's customs, rituals and celebrations;
4. Knowledge and customs related to nature and the universe;
5. Knowledge and skills associated with traditional crafts.

The intangible cultural heritage of each nation represents the identity of that nation, and it must be respected. The protection, preservation and transmission of

intangible cultural heritage will have a positive impact on sustainable development. This is because in the intangible cultural heritage of a nation, there is no factor that can have a negative impact on sustainable development, and that legacy contributes to sustainable development.

Baysun district of Sukhandarya region of the Republic of Uzbekistan was one of the strategic regions of Bactrian state, then Takharistan - Chaghaniyan state, the Timurids' government, and later the Bukhara Emirate. It is one of the largest districts of southern Uzbekistan in the twentieth century, and its geographical position allowed preserving the rich traditions of folk culture. In 2000, Baysun was recognized by UNESCO as an intangible cultural heritage among 19 cultural heritage sites. Since 2002, the annual Open Folk Music Festival "Boysun Bahori" has been held here. In 2003, a nationwide "Boysun Scientific Expedition" was launched on the basis of the Institute of Art Studies of the Academy of Arts of Uzbekistan. Historians, ethnographers, and linguists took part in the expedition, but at this stage the study of the rich traditions of folk art in Boysun was at the forefront, as traditions still play an important role in the minds and lives of local people.

In addition to a wide range of national crafts, as well as carpet weaving, Baysun is one of the most popular branches of folk art. Almost every home in Baysun is a unique museum of folk art, with a wealth of artisans, including embroidery, carpets, felt, ceramics and toys, wood carvings, folk instruments and leather products.

Consequently, unlike museum exhibits, these are all used in modern life. The girls still sew eye-catching suzanas for their wedding(*pictures 1,2*). The beds, decorated with brightly colored floral motifs, are placed on the crates.

Luxurious indoor, dig-digs are packed for horse riders on their beds. The saddle and other equipments for horseback riding are also on the road, and puppies will also be sewing custom footwear. Instruments made by local craftsmen: drummers, rubabs, flutes and clay dolls - are widely used in weddings, national

ceremonies and holidays. Ethnic culture features of the region's traditional culture are reflected in the Boysun embroidery color, flower character and composition. However, when it comes to the general type of goods, it is almost the same as in other parts of Uzbekistan. Baysun's Kuchkak, Bogibola, Generation, Labisoy, Ariqusti, Sayrob, Chilanazar, Five Men, Munchoq, Hojabulgan, Dashtigoz, Rabot, Kofurin, Tuda, Kyzylkishlok, Duoba, Machay, Gumatak, Kurgan, Akmachit, Darband Includes items created from the 60's to the present. The most common items among them are velvet, chalk, apricot, rhinestone, balcony, belt, glass, kettle, and suzane.

Bright color and distinctive flowers are the striking features of Boysun embroidery. The abundance of red, green, yellow, and blue colors make for an amazing combination of light and subtle cuts in the colors of the Boysun embroidery. There is no limit to the selection of embroidery and flower combinations, as the girls make their own embroidery for embroidery: 2 suzannis, 2 ruffles, 2 baskets, 3-4 brooches, 2 knickers. Thus, the bride's room was decorated with various types of embroidery and decorated with the bride's room. Items: Palak are mattresses or boots, adornments, sandals, and bolts that are worn on the beds. There are many other things in the decoration, including belts, teapots, glasses, and belts.

It takes a month to prepare one suzane. Special flowers are drawn by the craftsmen. Young girls embroider on this drawing. There are very few embroideries made by the old embroidery among the population of Baysun. The rest, as in other areas of Uzbekistan from the 1950s to 1990s, are dominated by Baysun embroidery, with both Islamic and quirky patterns. They are made of small dots, or embroidered in bird and animal form.

The speeches presented a unique rich landscape, with poetic reflections on the creation of the world, nature, happiness and love. On the surface of the suzannas, 2m wide and 3-4m wide, the women of Baysun embroidery can see the world.

In the center there are large circles, which symbolically represent the sun and moon. The number of these circles varies in suzannas - from one to eight or more, as if a single suzane contains several solar systems. However, all the planets have the same name - the moon: but they are divided into the big moon, the lunar month, and the small moon. In the center of the planet its heart is in the form of a pistol or a saga, and its surroundings are surrounded by a ring of colorful leaflets. Between the "planets", the ornamental patterns such as almonds, lilies, freely located, are represented on the bush with various images of swords and nightingales. The whole landscape represents a poetic symbol - this is how the masters of the imagination describe "heaven". It is not accidental that winged creatures are introduced into the landscape, and embroiderers call them angels. At the edges of the word "obi" - a waterway, which symbolizes the world of fairy tales.

The necklace is partially embroidered, with only a triangle visible, filled with very varied and colorful flowers. Its basis is a circular orbiter surrounded by scientific forms. The edges are rounded in a narrow way. In persecuted Uzbeks and Baysun Tajiks, daffodils are decorated with flowers, and their wavy twigs give a sense of calmness and serenity. The bell-shaped flowers of the Uzbeks are reminiscent of their favorite rugs, and are characterized by a rosy rhythm, full of intense tension.

The baskets are decorated with rhythmic shapes that have paws on their backs. As in the suzane, there are flowers in the form of almonds, tulips, and herbaceous plants in the middle of the altar.

Bright flowers in pillow-like pillows add to the traditional color, while the hotel has a festive mood and festive mood. The abundance of red in the overall color of the embroidery makes it such an environment.

The decorations of the jaynamazs (little carpet on which prayers worship) are rather limited - the place where the feet of the worshiper are standing is usually without flowers, and the edges are decorated with an altar-shaped flower and the

whole landscape is completed with an archetype. The rugs display a wide variety of shapes, many pomegranates and tulips.

Tea, glass, belt, napkins and towels are also filled with flowers. They are also used in the form of rounded leaflets and shrubs, delicate herbs and almonds.

These decorations have long been thought of as being a long mosque. The novelty came to Baysun with difficulty, but still passed the most demanding examination of centuries-old feelings and tastes. That is why it is a rare event to find a huge suzani with a beautiful image of a beautiful black-haired and white face, which embraces the tone of luxury in Boysun.

This image can be seen in almost every village near Baysun. There is also a difference between the gorgeous dresses and the color of the grooves, the ornaments and their structure. The artistic improvisation of the basic principle of folk art - the ancient law, is preserved. This issue came to Baysun in 1950 when two families from Ossetia emigrated. There were carpets hanging in their houses, which served as a standard for the Suzanne favorite. Since that time, sully suzane has become an integral part of the Baysun bride sow. Local embroiderers call it "deer's image" literally. Some pictures of owls are often found in crate decorations, indicating that this animal has become a favorite among the locals.

Summarizing the data collected, the area of the spread of these pictorial suzanas covers Baysun itself and neighboring villages. It has different shapes, but the combined image of the girl and the ax is the most common.

The orange found in Kofurun village can be called unique. It depicts a pair of bullets and a pair of girls, which are proportional to the whole border and are woven together into an Islamic cloth. Studying the area of the embroidery of these embroideries can provide interesting details about its social and artistic process.

The discovery of the Suzanne date in the late 19th and early 20th centuries in Beaumont is truly a remarkable event. A man who is astonished by the winged wings of a plant's wings, is amazed. Although it is close to Samarkand embroidery in its colorful ornamental style, Uzbekistan's embroidery does not exist until now.

The similarities between the Baysun items can be found in the embroidery of other centers - Samarkand, Urgut, Surkhandarya and other schools in Uzbekistan and Tajikistan. But Baysun embroidery is distinct with its originality, which is reflected in the content of the ornaments, their interpretation, development, coloring, double standards of embroidery and nomadic peoples of the region.

At the same time, the embroidery of Baysun district is very diverse. In the towns and villages of Baysun the embroidery of the embroidery is distinguished by a more serious approach to antiquity. The ornaments are relatively small, and illustrations are used extensively (owls, single or double birds, people, etc.). In the mountainous areas, the decorations are slightly modernized, large-scale, sometimes brick-and-mortar images. Whereas, the basic principles of the design - the roundabouts, the border with the border - have been preserved.

The main characteristic of Baysun embroidery - its lively connection with national life, customs and imagination, is expressed in poetic form. Baysun embroidery, though unique and fascinating, is still a completely unexplored area of Uzbek national culture. Today the task is to study more in this area, to create a dictionary of traditional Baysun embroidery, to include the embroidery into a source of information for creating a map of the Boysun crafts and folklore centers.

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picture 1



picture 2

