

The First Private Handicraft Workshop

Murodov Halim Salimovich

Associate Professor, "Social Sciences" Department, Bukhara State Pedagogical Institute, Doctor of Philosophy (PhD) in Historical Sciences, Bukhara, Uzbekistan

Received: 12 February 2025; **Accepted:** 09 March 2025; **Published:** 08 April 2025

Abstract: Due to the policies enacted on the eve of independence, the tourism sector and its associated industries fell into dire straits. In response, Uzbekistan, along with Bukhara, a major tourist hub, undertook numerous efforts to navigate this challenging situation. Specifically, the dedication of national master artisans in reviving millennia-old traditions and presenting them globally is illustrated with concrete examples. The nuances of these master artisans' work, the creation of handcrafted goods, and their purchase by tourists are discussed, emphasizing their crucial role in contributing to the economy and the overall prosperity of the nation.

Keywords: Pakistan, Islamabad, Baxshillo Jumayev, Naranyan, "Hunarmand" (Craftsman Association), "Sovg'a" (Gift), Bukhara, "Bukhara Silk Paper", "Umrboqiy meros" (Immortal Heritage), kashtado'z (embroiderer), zardo'z (gold embroiderer).

Introduction: Gaining independence placed the reorganization of every sector on the agenda as a pressing issue. This was because most of the connections from the colonial period had either ceased or no longer aligned with the new conditions of independence and national interests. The tourism sector, in particular, had been managed primarily from the center of the former Soviet state, serving the ideology of that era rather than the economy. As a result, the geography of tourist-originating countries was limited, and the sector lagged behind global tourism development. The activities of tourism and its related industries also fell into a difficult situation. In this regard, Uzbekistan and Bukhara, one of its main tourist centers, saw master craftsmen, through their dedication, mobilize all their knowledge and efforts to revive millennia-old traditions and showcase them to the world. Gaining independence placed the reorganization of every sector on the agenda as a pressing issue. This was because most of the connections from the colonial period had either ceased or no longer aligned with the new conditions of independence and national interests. The tourism sector, in particular, had been managed primarily from the center of the former Soviet state, serving the ideology of that era rather than the economy. As a result, the geography of tourist-originating countries

was limited, and the sector lagged behind global tourism development. The activities of tourism and its related industries also fell into a difficult situation. In this regard, Uzbekistan and Bukhara, one of its main tourist centers, saw master craftsmen, through their dedication, mobilize all their knowledge and efforts to revive millennia-old traditions and showcase them to the world.

In Uzbekistan, Bukharan craftsmanship holds a special place alongside tourism companies in establishing the national tourism network. In particular, advanced and ancient forms of traditional crafts such as gold embroidery ("zardo'zlik"), jewelry ("zargarlik"), copper work ("misgarlik"), confectionery ("qandakorlik"), pottery ("kulolchilik"), national dressmaking, skullcap making ("do'ppichilik"), and embroidery ("kashtachilik") began to revive. The activities of skilled craftsmen such as Jumayev Baxshillo, Alisher Narzullayev, Shokir Kamolov, Mahfuza Salimova, Usto Samad, Atamuradov Safo, and Toshev Davron proved highly effective in this regard.

After independence, in the early 1990s, many types of crafts fell into a difficult situation because raw materials for these industries (velvet, gold threads, cardboard) were brought from various regions of the former Soviet Union. Bukharan artisans used their

resources to solve the problems and quickly established their own shops and workshops. The first private handicraft workshop in Bukhara was established by the gold embroidery master Jumayev Baxshillo.

Previously, participation in overseas exhibitions was very limited. Efforts began to establish international relations. In 1994, the first international festival with the participation of artisans from 70 countries was held in Islamabad, Pakistan, where Bukharan master Jumayev Baxshillo took first place and established lasting partnerships.

In Uzbekistan, Bukharan artisans were the first to establish the "Immortal Heritage" ("Umrboqiy meros") Craftsmen's Association (including its charter) in 1995. Robert Almeev, the director of the Bukhara Museums Association and a constant supporter of artisans, was elected president of the association, and Baxshillo Jumayev and Alisher Narzullayev were elected vice presidents[1, B.1-3]. The development of craftsmanship in Bukhara and its success in international festivals caught the attention of the international UNESCO organization. As a result, in 1996, Dr. Narayan was sent to Bukhara to study the experience of Bukharan craftsmanship and provide conclusions and recommendations, and collaborative research was conducted for a year. Dr. Narayan presented a one-year research report and recommendations to UNESCO and the Government of Uzbekistan. This research and the experience of the "Immortal Heritage" association spurred the creation of the "Hunarmand" ("Craftsman") Association of the Republic of Uzbekistan in 1997.

The importance of craftsmanship in providing employment to the population increased significantly. According to Baxshillo Jumayev, who served as the chairman of the Bukhara regional branch of the "Hunarmand" Association of the Republic in 1997-1998, 700 artisans were active as members of the association during this period. With the increase in the number of Bukharan artisans and the restoration and expansion of ancient crafts, craft masters occupied the cultural heritage sites, cells ("hujralar"), and places previously occupied by non-characteristic commercial goods stores, liquor stores, and pharmacies in the historical center of the city. By establishing their workshops and shops, this area not only became prosperous but also a safe area for tourists to stroll at night.

The production of souvenirs and miniature art samples further expanded, which contributed to an increase in the quality and variety of products for tourists. In this regard, master gold embroiderer Baxshillo Jumayev

was the first in Bukhara to establish his own private gold embroidery workshop in 1990. Baxshillo Jumayev is a sixth-generation representative of a famous dynasty of gold embroiderers. His grandfather, Rajab Oqsoqol Abdurahmonzoda, was the head ("oqsoqol") of Bukharan gold embroidery masters during the Bukhara Emirate from 1900-1920.

To develop the art of gold embroidery and offer a wider range of products to tourists, master Baxshillo Jumayev established the "Sovg'a" ("Gift") Gold Embroidery Center in Bukhara in 1995. As a result, Baxshillo Jumayev's gold embroidery and padded embroidery items and clothing spread throughout the world through tourists, contributing to the increased popularity of the Bukhara brand. In 2013, Baxshillo Jumayev established the "Sovg'a Ustozoda Zardo'zon" family enterprise. To this day, the master leads this enterprise, making a significant contribution to the development of Bukharan crafts and tourism. Master Baxshillo Jumayev has trained more than 500 apprentices in gold embroidery, who came to learn from all regions of Uzbekistan, as well as countries such as Tatarstan, Bashkortostan, and Tajikistan[2,B.4]. Based on the Decree of the President of the Republic of Uzbekistan No. PF-1741 of March 31, 1997, "On Measures for State Support for the Further Development of Folk Art Crafts and Applied Arts" and the Decree of the President of the Republic of Uzbekistan No. PF-3588 of March 28, 2005, "On Measures for the Further Development of Folk Art Crafts and Applied Arts," the Bukhara Silk Carpet Weaving Center was established thanks to the prospects and opportunities opened up for folk artisans. The Bukhara Silk Carpet Weaving Combine, established in the years of independence, specifically from 1997 to 1999, was transformed into a large production and sales center in 2011 with the support of the regional administration. It is located in the very center of Bukhara city (at the beginning of Khuja Nurobod Street), next to the Mir Arab Madrasah.

Looking at the history of carpet weaving in Bukhara, it is known that the art of carpet weaving was very developed in Central Asia, including Uzbekistan, in the 10th-12th centuries. In the second half of the 18th and 19th centuries, carpet weaving in the Bukhara Khanate acquired its own unique style. Carpet production here began to stand out for its decorations, high-quality weaving, and dyeing techniques. The Bukhara Silk Carpet Weaving Complex was established as a continuation of these schools. This center, based on global standards and high demands, was formed on the principles of preserving national identity. At the Bukhara Silk Carpet Weaving Center, 40 girls were engaged in carpet weaving, and 10 girls were

simultaneously engaged in weaving adras (a type of ikat silk fabric) [3,B.245]. Conditions have been created for students and apprentices who have reached maturity based on the traditions of master-to-apprentice skill training to start their own individual entrepreneurial activities. By 2015-2016, taking into account the branches established throughout the tourist center, a total of 258 people were employed together.

The artisan artists of the Bukhara Silk Carpet Weaving Center weave 100-150 silk carpets annually. Primarily, more than 10 different patterned carpets such as "Anorgul," "Chorbog," "Kashkoi," "Salogul," and others are woven by the artisans and their apprentices. The center has a carpet weaving and adras weaving workshop, a carpet dyeing department, and a bar that prepares refreshing drinks for foreign tourists, serving 27 people at a time. Also, an ATM of the Bukhara branch of "Kapitalbank" is installed in the center's building, providing currency exchange services to tourists 24 hours a day. More than 100,000 tourists visit the Bukhara Silk Carpet Weaving Center every year. The Bukhara Silk Carpet Weaving Center is expanding its activities year by year, making a significant contribution to increasing the inflow of foreign currency into the region's economy. It provides export services worth between 200,000 and 450,000 US dollars annually.

A distinctive feature of the center compared to other centers is that they provide excellent and prompt service to guests here, treating visiting tourists with the rejuvenating, thirst-quenching, and fatigue-relieving miraculous "Avitsenna" tea. Tourists who come here cannot leave without purchasing examples of Bukhara's miraculous art [4, p. 253]. In addition, to develop the art of Bukhara miniature painting, the "Bukhara Silk Paper" handicraft center was built and put into operation in May 2019 by master artisan Toshev Davron. At the same time, on the initiative of artist Toshev Davlat, the "Master-Apprentice" Miniature Center was established on the basis of an ancient monument built in the 16th century, located on "Arabon" Street in the city of Bukhara [5, p. 4].

It is noteworthy that in a survey conducted with tourists, 45% expressed interest in seeing and directly participating in the folk music and dances, national costumes, and customs of the art. In particular, the folk-zullisonayn singing consisting of "Bukhorcha" and "Mavrigi" songs and dances, which have become a key part of Bukhara's cultural life, plays a unique role in enriching the leisure time of tourists, guests, and pilgrims. By establishing special "Bukhorcha" and "Mavrigi" song and dance stages in front of historical centers, and showcasing the repertoire of national singing folk groups, unforgettable moments and high cultural relaxation are provided to tourists, attracting

more tourists and serving to increase the attractiveness of Old Bukhara as a tourist destination [6, p. 334]. In Bukhara, the total number of artisans in 2017 was 1050, and thanks to reforms and incentives, their number increased to 12,179 in 2020 [7, p. 5]. This, in addition to being a major factor in creating new jobs in the region, served to increase the number and quality of souvenirs, folk art items, and souvenirs for tourists. The main thing was the influx of foreign currency into the region's economy, that is, the increase in income from the export of services.

CONCLUSION

In conclusion, folk art fields, including visual and applied decorative arts, architecture and theater, music, and national singing folklore art, play a highly significant role in the development of Bukhara tourism. Especially in the current post-pandemic tourism recovery process, they demonstrate great potential for promoting sustainable tourism development in the region and increasing the region's tourism reputation. Taking this into account, it is appropriate to take measures to further increase the tourism potential of the region and increase the number of tourists through good deeds such as preserving and developing the traditions of national architecture and the famous gold embroidery, jewelry, copper work, confectionery, and ornamental applied arts that have long been developed in Old Bukhara and are unique to this region that has captured the entire East, promoting, restoring, and preserving their unique examples.

REFERENCES

- Recorded from an interview with Jumayev Baxshillo Shirinovich, head of the "Sovg'a Ustozoda Zardo'zon" family enterprise. April 17, 2022.
- Recorded from an interview with Jumayev Baxshillo Shirinovich, head of the "Sovg'a Ustozoda Zardo'zon" family enterprise. April 17, 2022.
- Bukhara Regional State Archive, M-1503 fund, 1st inventory, case 40, pages 245-256.
- BRSA, M-1503 fund, 1st inventory, case 40, pages 253-260.
- Current archive of the Bukhara Regional Tourism Development Department // Information on the work carried out to develop tourism in the Bukhara region. December 01, 2019.
- Murodov H.S. The role of the cultural sphere in the development of tourism in Bukhara. // Current issues of museology in the modern world. Collection of the International Scientific and Practical Conference - Tashkent, 2021. - №1 – P. 334-342.
- Current archive, Bukhara Regional Department of Tourism and Sports. Reference information on tourism

sector indicators in the Bukhara region. As of April 01,
2022. 2022.