

CULTURAL ASPECTS OF LIFE AND SPECIFIC QUALITIES OF THE CRAFTS OF THE EMIRATE OF BUKHARA AND RUSSIAN-EUROPEAN INFLUENCE ON THE EMIRATE (IN XIX-XX CENTURIES)

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Abstract: this article discusses the features of the handicraft culture of the Bukhara Emirate, which has been formed over the centuries. Along with fragments of works by figures of different spheres of the selected region, one can also get acquainted with the prospects for the gradual penetration of the Russification policy into various activities of the region.

Key words: craft, art, culture, ornamentation, "risolya", master, specialty, building, "jomafurush", "nugai", "khosachi".

Handicraft in Bukhara has original features. Having in itself all the traditions of the East, handicraft here was not deprived of original, inherent only to this place properties taking into account ethnographic, historical, demographic and geographical peculiarities.

It should be noted that the Bukhara region is famous for the abundance of scientists of different branches of science, craftsmen, poets, writers, architects, architects, a huge number of talented, professional people engaged in various activities. In connection with this, handicraft production had a huge impact on the livelihood of the local population. In a state with unstable market relations in the XIX-XX centuries, unfortunately left behind by capitalist transformations and scientific and technical achievements, craft was a basic activity. And it is this problem, mostly local sources of that period superficially studied, which is relevant in modern historiography. In this case, there is a necessity in learning foreign sources in order to perceive objective history of handicraft in Bukhara emirate. For this reason, in this article some works and statements of foreign authors are analyzed and commented.

The literature of the region of the period under study is pleasing in its abundance and unique oriental flavour, covering details of the life of the inhabitants of the state. Based on these sources, the socio-cultural atmosphere of those times is partially reconstructed.

Among the most recent and most scholarly works concerning the history of the region under study are the works of the Soviet archaeologist G.A. Pugachenkova, "Sketches of the Art of Central Asia", published in 1982 together with L.I. Rempel; "Outstanding Monuments of Architecture in Uzbekistan", "History of the Art of Uzbekistan from the Most Ancient Times to the Middle of the Nineteenth Century", "Samarkand. Bukhara", "Masterpieces of Central



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Asia" and many similar works. Such works highlight cultural life, particularly the handicraft production of the Bukhara Emirate.

The research work is based on the principle of historicity, chronological and comparative methods of analysis.

Handicraft production had a huge impact on the livelihood of the local population. In a state with unstable market relations in the XIX-XX centuries, which unfortunately remained aloof from capitalist transformations and scientific and technological achievements, handicraft was a basic type of activity.

By this time Bukhara still preserved traditional for European countries in the Middle Ages associations similar to workshops. In such associations, experienced masters taught their apprentices the craft. The activity of these workshop associations was controlled by statutes, the so-called "rissols". Risols defined the kind of craft, its origin, the history of dynasties engaged in a particular craft, the recognised masters of a particular branch and other important data. During the research of this kind of "risol" in the city of Bukhara, more than 32 specialities of different professions were found [1. 96].

Handicraft activities in the workshops were based on manufactory production. The number of such workshops was over one and a half thousand. Of these, there were about fifteen silk mills, seventeen blacksmith shops, thirty-three bakeries, forty-two carpentry shops, about eleven lathes and carpentry shops, more than forty dye houses, as well as an optimal number of shoe, jewellery, pottery, barber shops and others [2. 87].

More and more problems were caused to local craftsmen by European goods intensively penetrating into the region. Local goods, of course, could not compete with more acceptable in quality and money ratio Russian goods. This was a strong blow to local production.

As mentioned above, production was limited mainly to manual labour. However, it cannot be said that machine production was completely absent in the region: there were automated enterprises to a certain extent. In workshops, for example, weaving workshops, there were 3-4 looms with a rather primitive principle of operation.

Among the artisans we can distinguish the sellers of traditional "joma" dressing gowns, which were called "joma furush". The craftsmen sewed dressing gowns of different cuts depending on the requirements of customers, their social status and income level. The more famous cuts of dressing gowns were the hosachi, which was reserved for government officials, and the nugai, which was popular among city dwellers.

Bukhara people had an incredible passion for sweets. Master confectioners were among the authoritative persons of the city. There were whole dynasties of master confectioners. According to L.I. Rempel, the Emir's house had its own personal confectioner, a certain Karmullo nicknamed "Deaf" from Shikastobandon guzar. The names of confectioners usto Shamsiddin, Gulomi khalvopaz, akamulloi Mahmudjon and others are also known. Masters-halvogars had separate shops in the famous market "Bozori Timcha" [3. 75].

The influence of the Russian policy of the Empire on the social life of Bukhara was naturally irreversible. Speaking about the negative results of this political phenomenon, we can discuss forever, however, it is not desirable to look at all events one-sidedly: there were many innovations, mastered by Bukharans precisely due to the policy of Russification.

Craftsmen also changed their occupation. As the number of "zhomafurushevs" and "ipakchi" decreased, the number of shoemakers, carpenters, locksmiths and representatives of other, already Russian professions increased.



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By the end of the nineteenth century there were about 50 enterprises of all kinds in the central cities of the emirate, with a thousand workers. This was an impressive number by then for a late feudal state in which artisanal craftsmanship persisted until later formations.

A lot of public buildings were constructed, such as theatres, hospitals, schools, cultural centres, museums, residential buildings and European-style hotels. The beginning of the construction activity, its base is officially considered to be the settlement of representatives of the Russian nation in the city of Bukhara. Such settlements subsequently increased in number.

E.K. Markov [4. 324], who was passing through Bukhara, quite ingratiatingly tells about the construction work on the erection of the political agency. In the book one can find a description of the new part of the city at the early stages of its construction.

There are: the house of the emir himself, with a beautiful tower and a copper roof, a post office building, a telegraph, Russian shops, Orthodox churches, buildings intended for military persons, and, in fact, the military themselves. Here it should be noted that the costs of construction work came from the state money, but according to the plan of Russian engineers [5. 89].

Handicrafts flourished not only in the city of Bukhara, but also in its regions and districts. In the collected statistics by L.N. Sobolev in the 70s of the XIX century, it was noted that, there were 20 looms and 2 tanneries workshops in Dahbed [6]. Textile was the leading industry in the areas of the emirate where handicrafts were developed especially gray, chit, olacha were made in large quantities and for these products demand in the markets was strong. Karshi and Shahrisabz were major cities of the emirate to which much attention was paid to the preparation of silk fabrics [7]. According to P.I. Demizon, "The silk, which was grown in the vicinity of Bukhara and Karmana was considered the best" [8]. In Bukhara, silk, i.e. cocoons, cost 13-14 gold, spun from silk and one pood of yarn cost 30-32 gold.

In conclusion, it is worth noting that the process of modernisation of the city of Bukhara proceeded in stages. If at the beginning of the XIX century the city was a complex of narrow shops, with dusty streets and noisy bazaars, low houses and rickety buildings, then by the end of the century and the beginning of the new century the city changed beyond recognition. The place of low buildings was taken by massive, tall buildings with modern for that time finishing, European facade, built of high quality building materials. In short, between 1900 and 1910s, 223 functioning enterprises were built. Main canals were built, railways were erected, oil, iron, copper mining was developed and many other activities were carried out.

Researchers are facing important work in this field to study and highlight the cultural life and aspects of penetration of Russian-European cultural connection. We need to scientifically investigate and reveal the cultural aspects and peculiarities of the handicraft culture of the Bukhara Emirate.

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