



Forish Tajiks: Territorial Location And Traditions

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ABSTRACT

Today, more than ten percent of the population of Forish district is Tajik. The geographical location, dialect, culture, way of life, and customs of this people, which has its own ethnic roots, differ from others, albeit in part. So far no one was able to send in the perfect solution, which is not strange. From this point of view, it is necessary to study the historical formation, territorial location and ethno-geographical features of the "Forish Tajiks", who have been living in this area for many centuries and make up a large part of the local Tajiks living in the Nurata Mountains. important scientific significance.

KEYWORDS

Forish, Tajiks, Embroidery, Nurata, traditions and customs.

INTRODUCTION

The Nurata Mountains are located in the central part of Uzbekistan and are administratively part of Samarkand, Navoi and Jizzakh regions. The Nurata Mountains are

described in Greek historical sources as part of the Sogdian Mountains, while in the Arab geographical literature they are mentioned as part of the Qaf Mountains. Early medieval

written sources refer to the mountains on the northern border of Samarkand as the "Mountain of Religion" - "the mountain of religion in which it originated." Indigenous people in the mountains say they converted to Islam voluntarily, which is why they are called by that name. Therefore, the local people considered their mountains sacred during the Mongol invasion and strictly protected them from non-Muslims.

THE MAIN RESULTS AND FINDINGS

Naturally and geographically, the Nurata Mountains stretch for about 400 km from southeast to northwest, with an average width of 50-70 km. About 5-6 km from the northern foot of the mountain, the territory of Kazakhstan begins north of the Kyzylkum Desert and the Aydar-Arnasay lake system. The south-western foothills of the mountains extend to the lower reaches of the Zarafshan River. All natural and climatic conditions typical of Central Asia can be found in the study area. The region is naturally and geographically composed of deserts, foothills, hills and low mountains. The population living in the northern part of the Nurata Mountains is ethnically more complex and relatively little studied by experts in the field. However, the ethno-geographical features of the region have attracted some experts. For example, historians and geographers such as AN Khoroshkhin, MS Andreev, BH Karmisheva, A. Mukhtorov, M. Nurnazarov were in these places as part of various expeditions and partially studied different sections of the indigenous population. Importantly, the ethnogeographic data collected by them on indigenous peoples, although incomplete, have not yet lost their scientific significance. According to experts, the Nurata Mountains have been a natural barrier for desert nomads

to move to the Samarkand and Bukhara oases for centuries. Scientists have acknowledged that this has affected the ethnic composition of the peoples living in the northern foothills of the mountain. From ancient times, the region has been experiencing active migration processes, which have had a significant impact on the ethnic composition of the local population. Currently, the majority of the region's population is Uzbek, with Tajiks living in adjacent villages and partly Kazakhs living in the desert area bordering the Kyzylkum.

The area inhabited by Tajiks is administratively part of Forish and partly Nurata districts. The peculiarity of the area inhabited by local Tajiks is that it resembles an "island", with Uzbeks living in the surrounding mountain villages and Kazakhs in the desert. Of course, in this case, the question arises as to when and where the Tajiks settled in the area. Although experts have not yet found a definitive answer to this question, it is clear that Tajiks as a whole have been living in the area for a long time, along with other indigenous peoples (Uzbeks, Kazakhs). Another noteworthy problem is that although the local population considers itself to be Tajik, some villagers associate their origins with the Turkic tribes that have become part of modern Uzbek and other indigenous peoples. For example, local Tajiks living in the villages of Mojarm and Andagin trace their origins to the Naiman tribe. In order to clarify the issue, a roundtable discussion was organized with activists and elders of Mojarm and Andagin villages, during which different views and opinions were expressed by community activists. They say the local people have survived past attacks by various neighboring nomadic tribes and other unexpected dangers. In order to survive, they were forced to connect their origins with the

Naimans, one of the most influential nomadic pastoral tribes in the Kyzylkum Desert. According to historical sources, the Naymans (Mongol, Naim - "eight") entered Movarounnahr together with the Mongols in the 13th century. Their main occupation was animal husbandry, and they lived a nomadic life on the grass. Some of the Naimans took an active part in Shaibanikhan's marches to Movarounnahr and settled in what is now Uzbekistan in the early 16th century. According to experts, they gradually became sedentary in the late 19th and early 20th centuries, becoming Uzbeks, Kazakhs, Kyrgyz, and Karakalpaks, and took an active part in the formation of these peoples. It should be noted that ethnographic, architectural and toponymic studies conducted in and around the villages of Mojarm have confirmed that these villages have a history of at least two thousand years. In addition, the remains of ancient fortresses and fortresses built in the Sogdian style, preserved in the area of the village of Mojarm, the existing petroglyphs on the rocks (toshbitik), as well as, according to local folklore, planted by Alexander the Great, A very rare tree in the Central Asian region (Eastern biota- *luni perus semiglobosa*) may be additional evidence. Consequently, it is not true to say that the origins of the nomads who came to these areas in the 13th century are the same as those of the two-thousand-year-old settled people. Russian ethnographer AP Khoroshkhin was the first to publish a scientific article about indigenous Tajiks. In 1872, as part of a military expedition, he studied the Nurata Mountains and the Kyzylkum Desert and collected ethnographic information about the Tajiks. What surprised him in conversations with locals was that some Tajik villagers linked their origins to Uzbek tribes (Nayman, Jalayir, etc.) living in the area. Russian ethnographers

were skeptical of this recognition and cited it as evidence of how and under whose influence they became Tajiks in the face of the Turkic peoples on all sides. Based on the appearance, facial and eye structure, sedentary lifestyle, mainly farming, and the abundance of gardens in the area where they live, APKhoroshkhin called them mountainous Tajiks. concluded.

One of the brightest phenomena of Central Asian folk art, the art of embroidery developed in the regions of ancient irrigated agricultural culture. Preserved samples of ancient embroidery of local production, despite the fact that they appeared before the first half of the 19th century, testify to the rich decorative traditions, various technological methods and unique local styles that have developed over many years. centuries. Different ethnic groups participated in this complex creative process. However, the role of the Tajiks as the most ancient representatives of the agricultural population of the region is especially significant. In the past, the Lower Tajiks, the main inhabitants of such famous embroidery centers as Bukhara, Samarkand, Nurata, Urgut, Jizzakh, Shakhrisabz, made the greatest contribution, their decorative embroidery was widely known for its artistic services. The main centers of embroidery in the Fergana Valley during this period were Khojand and the nearby village of Kostakoz, which had a great influence on local embroidery traditions. Ura-Tyuba embroidery is highly valued, in which the traditional style and ancient patterns have been preserved longer than others. Therefore, it can rightly be considered that the best achievements of the art of embroidery in the Central Asian river and the oases of the neighboring regions were associated with the Tajik culture. Among the lowland Tajiks, the art of embroidery was most vividly manifested in

the creation of decorative embroidery, which took its common name in kashi, but was known in the literature as suzani (literally "needle", "needle-embroidered"). one of the most ornate expressive types of this type of embroidery. They were produced in many villages, both in the cities and up to many Zeravshan villages¹.

Already in the second half of the twentieth century. the art of creating decorative embroidery developed in mountainous Tajikistan, mainly in Kulyab, and is now an integral part of Tajik folk art. The production and use of embroidery, both then and now, has been associated with the most important events in people's lives - the birth of a child, the circumcision ceremony, a wedding, the closing of the deceased embroidery. They were the most important part of the wedding ceremony and were a mandatory part of the dowry. A set of embroideries was prepared for the songs, which was determined by size and purpose, and was attended by all the women in the family of the future bride and the closest relatives. Embroidery was a women's profession. In every family, girls were taught this art from a young age. In making intricate decorative composition embroidery, they turned to professional painters of patterns, whose skill was inherited - a pencil.

Usually the set for the wedding consisted of suzani - sheets for the newlyweds, ruijo - sheets, bolinpusha - pillowcases used to cover the wall-mounted sheets during the day, joinamoz - prayer rugs. The set can contain several embroideries of different types or several sets are made and their number is an indication of the well-being and prosperity of the family. The wedding set can be filled with oinakhalta - a patterned bag for the mirror, gavorrapush - a crib for a baby crib, tanpokkun

(or karsi mehi) - wedding towels, zardevor - a long embroidery used to decorate the top was. part of the room, sandals-pushe - a blanket on a special table mounted above ... As a gift to the groom was prepared a handkerchief, wrapped in his wedding turban. It is also available for weddings both on the plains and in mountainous areas where they embroider and other social and family celebrations, dozens of men's belt scarves and handkerchiefs, tea, money, combs, knives g. gifts were given to guests, relatives and acquaintances. The tradition of adding embroidery to songs and making various embroidery items for festive events has survived to this day. True, often, especially in cities, they are purchased in stores or ordered from well-known embroiderers, but some families still retain the ancient patterns that have been passed down from generation to generation and are used in modern wedding ceremonies, serve to decorate the room of the newlyweds. Festive dresses are also decorated with embroidery. This direction of embroidery art was especially developed in mountainous areas. The widespread use of bright striped or abr fabrics in the traditional costume among the lowland Tajiks has already made it a colorful and expressive decoration. Typically, the embroidered details were complemented by the woman's suit: a forehead scarf, a peshkurt ribbon bordered by a vertical slit in the neckline of the dress, an elegant shawl, or a wedding head cap. Festive men's suits could include belts in the form of a strip of woven fabric based on hard leather or fabric; embroidered kulokh hats were more common. The iroki (cross) sewn in Shakhrisabz and Kitab workshops is excluded with the "carpet" embroidery sewn on men's clothes, pants, and shoes. This technique was used to embroider on horseback beds and monasteries for

ceremonial trips, dinners. All these luxuries were intended for the aristocracy of the Bukhara Emirate and were not available to the common people. A similar assortment of items embellished with gold embroidery and equally narrowly distributed items were made in the palace workshops of Bukhara (Fig. 1).

Mountainous Tajikistan has one of the richest traditions of embroidery, which has not lost its relevance today, especially for women. They were famous for their special skills

Embroiderers of Darvoz villages Zigar, Kalay-Khumb, Umarak, Yegid, Yukori Karatagin villages, in particular, Hayit and Kulyab with neighboring villages, among the population of neighboring areas were distributed decorative and stylistic styles and ready-made embroidery items. . In the past, embroidery was one of the few means of decorating mountain Tajik clothing, which was characterized by strict simplicity, and therefore great importance was attached to the semantic content and artistic expressiveness of embroidery patterns. In the men's suit, the parachute-like collar of the summer gown (Darvoz), the collars and clasps of the groom's shirts (Pamir Tajik-Vakhons) are cut from embroidery. In children's clothing, she decorated boys' shirts and gowns spread on the front and back of camisole vests. . In the XIX - early XX centuries. For such dresses it was customary to make the embroidered details separately and to replace them from one item to another when necessary; later they began to embroider directly on the fabric of the garment. To decorate the vertical slit of the collar of the dress, a brightly colored pattern, a long hem that reached the skirt with an almost embossed line, was used. Shoinak embroidery is sewn on the dresses of old girls with a horizontal seam. On the front, women's and girls 'dresses could be filled with embroidery

on the ends of Austin sari sleeves. Sleeve embroidery was often the only embellishment worn under the appearance of a white shirt, and only the embroidered ends of the sleeves were pulled out. Outerwear in such a collection was more decorative: embroidery was placed along the collar, sleeves, skirt, and in 1940-1950 they began to embroider the entire face, and sometimes the back of the dress.

CONCLUSION

Different regions developed their own traditions of decorating dresses with embroidered patterns, through which it was always possible to determine the origin of a woman⁴. Until the end of the XIX century. The gate was decorated with embroidered ruband wedding curtains, one of the oldest ceremonial items and also available in Karategin and the Pamirs⁵. The tradition of finishing a wedding dress with embroidery has survived to the present day and is widespread

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