



## IMPORTANT ASPECTS OF THE TRAINING OF CRAFTSMEN IN KHIVA KHANATE

*Bakdurdiyeva Kunduz Kuvondik qizi*

*Teacher of the Department of History, Mamun University*

*g-mail: [yakubovakilara@gmail.com](mailto:yakubovakilara@gmail.com)*

**Abstract:** This article provides a methodological basis based on the role of traditional handicrafts in the socio-economic life of the Khorezm oasis and the uniqueness of the studied materials, and analyzes historical, ethnographic and art history data based on a structural approach. Also, through historical-comparative methods, information on the important aspects of the training of craftsmen in Khiva Khanate and the traditions of master-apprenticeship was highlighted based on historical written sources, as well as archaeological, ethnographic sources and archival documents.

**Key words:** Halfa, tsex, kalontar, Bayi joyz, Hatti ijara, Hatti madiyun, waqf, waqfnama, kamarbasta, ulpagar, peykal, daily workers.

**Introduction and relevance:** In the Khiva Khanate, as in other khanates of Central Asia, the status of "master" among craftsmen was traditionally passed down from generation to generation, but the "master-apprentice" school acquired special significance in the training of master artisans. In the first half of the 16th-19th centuries, crafts were one of the main areas of economic activity in all regions of the Khiva Khanate. The khanate paid great attention to the training of craftsmen, the traditions of their preparation were of great importance. Khiva craftsmen played an important role in this process.

**Research results:** The tradition of apprenticeship in the West developed somewhat differently. In particular, in Western Europe, the master was assisted by an apprentice and a hired master (halfa). The apprentice was not paid, he worked under the guidance of the master only in order to master the craft, while his food was free. Training lasted from 2 to 7 years, in some cases 10-12 years. After graduating from this unique school, the student received the status of "master", and since he did not have his own craft workshop, he received a salary as a hired master under the guidance of a mentor [1.1999.P.119].

In the khanates of Central Asia, in particular, in the Bukhara Khanate, in order to master a certain type of craft, parents took a teenager to the master and drew up a contract about this. The document had to indicate how many years it would take to acquire this profession. The master also used the services of an apprentice when learning his craft. Usually the master taught his student for 6-8 years, starting at the age of 13-14. The student had to follow all the instructions of the master. The master, in turn, was considered responsible for the future of the student. After the student has studied the secrets of a certain craft for 6-8 years, the master gives the student a blessing to independently engage in this craft [2.1985.C.45]. This tradition is also observed in Khiva. At the same time, it had a number of unique features. In particular, if a master teaches his child his craft, then the "blessing" ceremony is not performed when this student receives the status of "master", and if the student is not a descendant of the master, then the blessing ceremony is performed [3.2022. Dala yozuvlari]. To this day, the tradition of a master-apprentice is used in jewelry, the apprentice is trained without age restrictions. Students began to independently make jewelry after 3-4 years, in some cases after a year. If the jewelry craft ensures the continuity of national traditions and crafts, then, secondly, by improving the qualifications of young people, it forms their ability to work and skills, fills their free time. In addition, the student is provided with mentoring education, the formation of a worldview in

accordance with national values and immunity from information attacks is supported. Awareness of such responsibility and corresponding practical actions will strengthen the authority of our national craft in society and its position in the world, and will also ensure the development of the country. Various documents are of great importance in studying the traditions that have developed in the organization of Khiva crafts. Legal relations between representatives of different classes of society, their duties and rights are reflected in these documents issued in the courts of Khiva. In the Khiva Khanate, these documents were published not only in the Uzbek language, which is considered the state language, but also in Persian. Among them are "Bay-i bat batat" - a document formalizing the sale of land, housing, stalls, workshops and other similar property, "Bay joyz" - a formalized document of the lease type, giving the right to buy and sell property. "Ibra" - a waiver of one's complaints, demands and claims, "Khatti Ijara" - a document on the lease of property, such as land, a store, money, "Khatti Madiun" - promissory notes, "Rivayat" - an issued Muslim fatwa. according to "Vaqfname" - legalized documents on property allocated in favor of religious or charitable institutions, mosques, cemeteries, madrassas [4.2001.P.3.]

The treatises of Central Asian artisans often have common features and are passed down from generation to generation in manuscript form. Part of the collection of brochures is stored in the St. Petersburg Institute of Oriental Studies, the Abu Rayhan Beruni Institute of Oriental Studies of the Uzbek Federation, and the museum fund of the National University of Uzbekistan. Some texts of the brochure were published in the "Turkestan Native Newspaper".

It is known from historical sources of Central Asia that the ceremony of assigning the apprentices the status of "master" was usually held on Fridays at meetings of masters. According to tradition, all the invited members of the association of masters after Friday prayer left the mosque and went to the house of the master who had received the status of "master", and the apprentice treated them to tea, sweets and soup. Then the tradition of "kamarbast" was conducted by the head of the association "kalontar" or one of the members of the association. This was a formal expression of the status of "master" assigned to the apprentice. Among the Khorezm potters, this tradition was conducted by the master himself, blessing the apprentice, and among the Kharrots, the kamarbast ritual was performed by the "peykal" of this professional association. It should be noted here that the leadership of the association of artisans of Khorezm consisted of two people, the head of the association was Kalontar and his assistant Peykal. The union of artisans was called a "trade" [5.1965.P.64. Masters belonging to the same profession were called "ulpagars" [6.1971.P.123]. However, in some craft industries, as in other regions of Central Asia, a person who performs the powers of the mirror is also called an elder. Such persons are often chosen from among famous masters whose ancestors were also engaged in this craft [4.2001.P.68]

The kalontar, who headed the union of artisans, acted as a person who had the greatest influence in all areas of crafts. In some professions, in particular trades that played an important role in the life of the country, in particular, in construction, the kalontar was appointed by the local ruler and approved by the khan [7.1926.P.83.]. The kalontar protected the interests of the artisans and supervised their work. He also had the authority to resolve any conflict issues and was responsible for quality control of the products manufactured by the craftsmen]. The kalontar was given extensive powers, and if any of the community members who were part of the artisans' union violated the laws in force at that time, he could impose a punishment commensurate with his crime. The official conclusion of one such case was confirmed by Kazi-ul-Quzzat Kazi Muhammad Safa bin Avaz Muhammad 1280 (1863-1864) [4.2001.P.200.].

There are also known cases of inheritance from father to son. One of the documents from 1892 confirms the entry "Abul Qasim kalontar, son of Yusuf kalontar..." [4.2001.P.240.].

The kalontars were also large owners. They were actively engaged not only in the production of a certain type of product, but also in its trade. In particular, the kalontars supervised the trade relations of artisans with other cities and abroad, and together with the caravan chiefs resolved disputes and problems related to trade caravans [8. UzR FASHI, No. 10231]. In the villages of the Khiva Khanate, there were no associations of artisans, as in the cities. Therefore, the ceremony of receiving the "blessing" of artisans was held here in a special way, i.e. famous masters of various professions, such as blacksmithing, baking, pottery, blacksmithing, blacksmithing, etc., took part in the ceremony of passing the master's apprentice. Some urban crafts were no exception. In particular, a representative of the masters of such professions as a

blacksmith and a knife maker was invited to the ceremony of initiation of an apprentice into jewelers [3.2022. Notes in the margins].

During the blessing ceremony, there was a photograph of the master and the apprentice giving each other gifts. The apprentice gave the master clothes and sarpō. And the master passed on the tools necessary for the craft to his apprentice, who received the status of "master". For example, in jewelry, the teacher taught the apprentice scales and ladles [3.2022. Notes in the margins]. This tradition survived even in the late 20th century.

By the beginning of the 21st century, the blessing ceremony takes a different form. For example, after receiving a blessing, the apprentice can arrange a feast for the master by cooking soup. Calling other specialists is voluntary and cannot be called at will. To receive a blessing, the apprentice can give his teacher clothes and a cloak or simply give money.

A master could only have his own workshop after receiving the status of master. Craft shops in the Khiva Khanate, as in other Central Asian khanates, simultaneously served as workshops and places to sell finished products [11.1939.P.142]. As in other Central Asian khanates, the rite of the "ghost of the pir" played an important role in organizing crafts in the Khiva Khanate. In Khiva, this ceremony had its own characteristics. In particular, according to ethnological field studies, this rite, performed by Khiva coppersmiths, was added to the rite of transition from apprentice to master. In particular, every week the rite of the "Ghost of the Pir" was held under the leadership of Kalontar, the elder of the coppersmiths. All copper coins were collected together, a sheep was slaughtered and donated. 2-3 mullahs were called there, who read the takbir. Thus, the coppersmiths gave donations in turns every week. If the master's apprentice is ready to receive the status of a master, the apprentice makes a donation, puts on his master's clothes and receives his blessing. This ceremony is held solemnly, and first a white belt is placed around the student's neck. Then two people say the takbir and lower it from the shoulders to the waist. The belt is tied around the waist of the apprentice, who continues to recite the takbir. Only then does he take the general blessing and go out to see the assembled masters. Bread is tied to his armpit and he is told that he must share this bread with the artisans in his workshop (shop) [12.1965. P.64]. The jewelers of the khanate also performed the Pir's ghost ceremony in their own way. Their elder was responsible for conducting the Pir-ghost ceremony of the jewelers. The jewelers took turns conducting this ceremony. Among the jewelers, the blessing of the apprentice was also associated with the Pir's ghost ceremony. During the ceremony, the student's belt was worn 3 times after reading the takbir from the neck to the waist. The one who received the blessing for the first time at such ceremonies had the right to invite the masters to the gift ceremony held at his home after 15-20 days. He prepared a table and entertained the artists as best he could.

The labor of the halfa workers engaged in crafts was widely used, and their work was hard. The halfa was hired for a certain period and in exchange for service received a small salary - bunak (advance). If a slave wanted to go to work for another owner, the owner who wanted to hire the slave had to return the money he received. Then it was considered that he had collected property from the previous owner [13.1966. P. 37]. In some cases, although the halfa's service life had expired, due to debts he remained in the service of the owner for a long time. Halfas exist in every profession, and they performed their work under the supervision of a master [3.2022. Notes in the margins].

Along with apprentices, day laborers - "day laborers" - were also used in Khiva crafts [3.2022. Notes in the margins]. The order and traditions of organizing crafts in the territory of Central Asia, including the Khiva Khanate, are reflected in the "brochures" of the masters. Risola comes from the Arabic language and means a letter, a message, a work dedicated to propaganda, a craft, a brochure [15.1912.P.1]. The treatises contain important information about the history of a particular craft, its traditions, rituals, requirements for students wishing to master this craft, the relationship between the master and the student. The treatises were of great importance in educating a person in the dignity of his profession, a respectful relationship between the teacher and the student, loyalty to the profession, honesty and integrity. For each profession there is a brochure, which provides information about the history, mentors and famous masters of this profession. The teacher's responsibility for the education of the student shows that he is a person responsible for his future, teaching him for several years and teaching all the secrets of his profession. The teacher asked the student to follow the instructions of this professional book and stay away from the forbidden "sinful" and "haram" actions, be polite to people and do every job diligently. These instructions

are written down for the student through questions and answers. In particular, in it, "the question is, with whom does the master of Takbir befriend?" The answer is: first they kill in their houses Hazrat Gabriel, 2. Hazrat Adam, 3. Hazrat Nuh, 4. Hazrat Ibrahim, 5. Muhammad Mustafa [16. Archival Fund of the Ichan Castle Museum-Reserve Inv. No. 4838. Even in the brochures, if these instructions are not followed, if the master steps on the brochure, he will face the destruction of the hereafter, his face will be black on the Day of Resurrection, he will face the wrath of God and the teacher will beat him 18 times. This proves the harmony of training and education in the pedagogical school, as shown in the brochures].

The data provided show that in connection with the development of crafts in the khanate over the centuries, the traditions of its creation and the school of masters-apprentices were improved, an important place in this place is occupied by brochures. It was established that the brochures studied during the study played an important role in the formation of a person's attitude to a certain profession, and the relationship between the teacher and the student were of great importance in the education of such qualities as loyalty. to the profession, truthfulness and honesty. Similar brochures existed in the Khiva Khanate, as well as in the countries of Central Asia and in a number of features differed from the brochures of other khanates, which proves that the craft of Khiva was constantly developing and this process motivated the improvement of brochures.

Craftsmen usually sold their products in shops next to their workshops. Craftsmen who did not have a shop next to their workshop rented other people's shops and pavilions located on the territory of the market to sell their products. The year of writing is unknown, one of the records in the fund says that the master Takhir Khodja Matvafo rented a porch, where he sold 9 hats at the Khiva market. He paid an annual rent of 60 coins. Mutavvali was the first to receive one tenth of the income from the rent, and the imam and the Sufi received the remaining one tenth. The remaining two parts of the income were given to the mosque to buy carpets and lamps [18. UzR MDA, fund I-125, list 2, fund 499, document 5.].

A study of the constituent documents shows that certain procedures were followed during their formalization. These documents, issued in court buildings, clearly indicate when they were written, by which judge and in the presence of witnesses. As a result of studying these documents, it is known that some artisans worked as mutavvalis - a person who controls the income from the property of the fund and is responsible for their distribution [18. UzR MDA, fund 323, inventory 1, collection 547, document 916/16.

According to the custom of Khiva jewelers, having finished the work on making jewelry, they begin the second work. The supposed meaning of this is that "life goes on, ideas for new examples will appear again and again", that is, they said that our work should always be continuous and never stop.]

In Khiva, as in other khanates of Central Asia, artisans lived in certain neighborhoods. In many cases, the type of profession they were engaged in determined the name of the district. In particular, in the center of the capital of the khanate there were the quarters of Chitgary, Elakchilar, Kullory, Misgary, Gasoly. Each district had its own mosque. This is confirmed by some information preserved in the records of the Khiva fund [18. UzR MDA, fund 323, list 1, document No. 1003.

These deeds of gift, issued in the khanate, provide important information about the developed handicraft industries and artisans of Khiva, their social status in society, their role in economic life].

**Conclusion:** In conclusion, it can be said that craft is the main link in the existing material production in economic life. It includes complex social processes that create the economic conditions of society. Also, if we consider these processes as intergenerational (between generations), that is, the transfer of social status from father to son, then an example of intergenerational (intragenerational) can be individual signs associated with social advancement or decline of crafts. Instead, the master-apprentice tradition in traditional crafts also ensures the continuity of each craft.

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