



Hygienic Assessment of Working Conditions in Carpet Weaving Production

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Abstract: When viewed in harmony with the historical realities of Uzbek life, the artistic and structural differences characteristic of Uzbek knots show that they are associated with a complex system of factors acting together as attributes. Hygienic norms and safety rules have been developed to prevent the influence of the paints used and their composition on the health of workers.

Key words: Carpet weaving, peoples of Central Asia, patterns, carpet production, hygienic aspects of labor protection in industrial carpet weaving.

Relevance

The Uzbek carpet is a rather young phenomenon by historical standards, formed simultaneously with the multi-tribal people themselves, now known under the collective term "Uzbek". However, this phenomenon is based on earlier traditions associated with multilingual human groups that played an important role in the ethnogenesis of the Uzbeks. These are the inhabitants of agricultural oases - Bactrians, Sogdians, Khorezmians, Fergana, as well as representatives of the steppe nomadic world - Sako-Massaget tribes, Tochars, Hephthalites, Turks, Karluks, Oguzes and other, smaller groups that left only their names in history. Carpets of Uzbekistan depending on the region, differ in color and ornament. For example, black, red and blue tones dominate in Samarkand carpets. Long pile Bukhara carpets are full of multicolored patterns. In the Ferghana Valley, carpets have red and blue stripes. Specificity of Khiva carpets in floral patterns. Carpets depicting the sun, amulets-tumors and argali horns have a magical meaning and are designed to protect its owner from trouble and bring good luck and prosperity to the house. An oriental carpet can be compared to a good wine - the older it is, the higher its value.

Basically, carpets in Uzbekistan, as a rule, are woven from wool, cotton, and much less often from silk threads. Carpets are divided into several types according to the length of the pile: long pile carpets "dzhulkhirsy", short pile carpets "gili" and without pile carpets "palais".

During the XVI-XX centuries, pile weaving was the most developed and widespread type of artistic creativity of the Uzbeks and was an integral part of the life of the people and an indicator of their ethnicity. A bright, original and easily recognizable phenomenon of the Eurasian textile civilization, Uzbek carpets demonstrate a huge variety of color, ornamental and structural differences. These differences attracted the attention of researchers of the phenomenon already at the early stages of its study and at the same time received a number of explanations. The tribal and temporal features of the

carpets were named as the main reasons, while ornamentation was used as the initial attributing markers, which allowed A.A. Bogolyubov, S.M. Dudin and A. Felkerzam to identify groups of products correlated with the Salor, Saryk, Teke, Yomud, Chowdor, Kyzylayak tribes. The bedding ones were most clearly identified, i.e. rectangular challah carpets used for covering the floor, an obligatory part of the decoration of the central field of which are tribal göl medallions. This idea was brilliantly developed by V. G. Moshkova, the author of the encyclopedic work for this topic "Carpets of the peoples of Central Asia".

Currently, the production of carpets in Uzbekistan is developing in three directions: handicraft home weaving; production of handmade carpets on the basis of state-owned enterprises; production of carpets by private firms.

The centers for the production and marketing of carpets are also Samarkand, Urgut, Kokand, Khorezm. Craftswomen make long pile and short pile carpets, pileless carpets.

In Uzbekistan, a carpet is a symbol of prosperity and home comfort. At an Uzbek wedding, a carpet is an obligatory gift for newlyweds. Uzbek carpets are long pile, pileless and short pile. Sketches of ancient national drawings, which traditionally carry Central Asian symbols, are carefully preserved in carpet weaving centers.

The Khiva factory gained great popularity in the manufacture of carpets. In modern conditions, the factory is expanding its capabilities - here they began to produce portrait carpets, the tradition of making which was known in the East in the early Middle Ages.

Depending on the region, carpets vary in color and ornament. For example, black, red and blue tones dominate in Samarkand carpets. Long pile Bukhara carpets are full of multicolored patterns. In the Ferghana Valley, carpets have red and blue stripes. Khiva carpets are mainly made from plant patterns.

Carpet weaving in Uzbekistan has been known since time immemorial. A connoisseur immediately recognizes the products of Khiva or Samarkand, Kashkadarya or Surkhandarya carpet weavers by the pattern and coloring. But the true glory of Uzbek carpets was created by Bukhara carpets. In past centuries, carpets were very expensive and served as a luxurious decoration in the chambers of rulers and nobility. For the manufacture of the Bukhara carpet, only the best sheep wool has always been selected. Since ancient times, it was believed that sheep wool carpets can heal diseases and give good health. There are many legends about the ornaments of Bukhara carpets. Carpets depicting the sun, amulets-tumors and argali horns have a magical meaning and are designed to protect its owner from trouble and bring good luck and prosperity to the house.

The Khiva factory is widely known for its magnificent carpets, whose products are worthy of being included in any museum collection. In modern conditions, the factory is expanding its capabilities - it has begun to produce portrait carpets, the tradition of making which was known in the East in the early Middle Ages.

Private firms are also making their contribution to the revival of carpet weaving in Uzbekistan. Their carpets are distinguished by their quality, the use of natural materials (wool, cotton threads, silk) and natural dyes. Carpet production workshops are opened mainly in rural areas, closer to the main source of raw material.

Thanks to their activities, more and more women in the village master the skills of carpet weaving, get acquainted with traditional drawings. Drawings of old Turkmen or Uzbek classical carpets are used as samples.

The most important tasks facing carpet weavers are the restoration of old and the creation of new carpet compositions, and most importantly, the restoration of the technology of dyeing woolen threads

with natural dyes. The long-term use of aniline dyes has adversely affected the aesthetic qualities of home-made carpets, turning them into ordinary household products.

The state attaches great importance to the prospects of carpet weaving at all levels. For handicrafts, including carpet products, taxation was removed. The creation of a carpet weaving training system is planned in the structure of educational institutions of the Academy of Arts of Uzbekistan.

The quality of the work is very high, but the main thing is the decorative characteristic of the material itself, for which the silk carpet is so highly valued. Silk carpets are also produced in Bukhara.

When viewed in harmony with the historical realities of Uzbek life, the artistic and structural differences characteristic of Uzbek knots show that they are associated with a complex system of factors acting together as attributes. Hygienic norms and safety rules have been developed to prevent the influence of the paints used and their composition on the health of workers.

On the territory of Uzbekistan, material evidence of the existence of pile weaving is recorded during the Bronze Age, however, the ornamental component can be traced from the late Neolithic, from the time the Khiva strip was settled by farmers who came from the south and west. From what has been said, it is obvious that the motifs of the Eneolithic and Bronze Ages of YuT have been preserved in the zone of their primary formation and in the SAD, where they were brought in the process of the movement of the farmers of YuT to the east. The Saks had a great impact on local culture, including carpet weaving .

A new stage began with the appearance of the Turks in Central Asia, whose infiltration into the region began quite early, but became widespread with the arrival of the Oghuz, who played an important role in the formation of the Uzbeks as an ethnic group. Carpet making adopted the Turkic tribal style and symbolism, while the early population of the region retained significant pictorial plots of previous eras.

Turkization continued under the creators of a special artistic style, in carpet weaving , fixed by gel-type heraldic compositions , an octagonal "Seljuk" rosette and fixing bird plots, both double-headed, with open wings, and partial, in the composition of the gels (possibly the result of a merger with the Saka tradition [Tsareva, 2012b]). Presumably, the Turkic heritage is the motif of the "ancestral female tree", correlated with the images of ancient female images, the goddess U May and the "tree of life" [Tsarev, 2010]. Important data on the topic of the Seljuk heritage are provided by the carpets of the 13th-15th centuries preserved in the mosques of Konya . and their images in European painting. The decor of some, especially those with a gel structure¹⁰, is close to Turkmen carpet compositions and, apparently, represents the standards of the Turko- Oghuz decor system.

Comparison of the identified types of nodes with historical realities revealed some previously undescribed patterns. At the same time , the multivariance of the materials used and the structures of the threads, characteristic of the Uzbek carpet weavers, can be considered as territorial features. Thus, the inhabitants of the AK zone made ducks from camel hair, silk, sometimes cotton, while carpet weavers YUT and SAD used them in pile. A special marker is the base material, which can be sheep (UT tribes) and goat wool (SAD), cotton (AK zone). As a preliminary, it can be assumed that the more archaic and stable is the practice of making not pile, but warp and weft, determined by territorial traditions associated with the presence of producers of certain materials on the farms, which, in turn, depends on the type of management adopted by the tribe.

Conclusion

Thus, taking into account the above, when studying these processes of formation of the Uzbek carpet by determining its general and particular regional, modern identification features. Such indicators are: the type of knitting and the symmetrical knitting methods used; color spectrum; type and decoration of

small items; the properties of carpet materials were determined. When viewed in harmony with the historical realities of Uzbek life, the artistic and structural differences characteristic of Uzbek knots show that they are associated with a complex system of factors acting together as attributes. Hygienic norms and safety rules have been developed to prevent the influence of the paints used and their composition on the health of workers.

This is one of the science-based studies of the hygienic aspects of the working conditions of employees in this field. Our team has carried out scientific research on the development of safety standards and rules that prevent the impact of the paints used and their composition on the health of workers.

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