

## THE ROLE OF ZARAFSHAN VALLEY'S NATIONAL HANDICRAFTS IN MUSEUMS

<https://doi.org/10.5281/zenodo.18693620>

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### **Annotation**

This article provides a more comprehensive overview of the national handicrafts of the Zarafshan Valley.

### **Keywords**

chest making, cradle making, blacksmithing, pottery, tandoor making, bootmaking, embroidery, and skullcap making.

An issue that never loses its relevance and importance for us is the task of raising our children to be independent thinkers, to possess modern knowledge and professional skills, to have a strong life position, and to become truly worthy individuals.

– Shavkat Mirziyoyev

As is well known, thanks to the large-scale reforms carried out in our country during the years of independence, studying history, preserving the rich heritage left by our ancestors, and restoring and safeguarding ancient monuments and memorials have become an integral part of state policy.

Due to the attention given to preserving, enriching, and multiplying the cultural, historical, and intellectual heritage of the Uzbek people, practical arts and traditional folk crafts in our country have been steadily developing.

The invaluable and unique works of art created by our ancestors, born out of the natural talent and hard work of our people, can be regarded as contributions of the Uzbek people to world culture. The continuity of inherited values from our forefathers, passed down from generation to generation, and their harmonious development alongside the lifestyle of our people can also be observed in national handicrafts.

Each district of the Navoiy region has its own distinctive crafts and specializations. For example, in the Khatirchi district, people are engaged in chest

making, cradle making, and blacksmithing, whereas the population of Qiziltepa district spends most of their time on gold embroidery and weaving. The ancient districts of Karmana and Nurota are considered centers of national handicrafts, where centuries-old traditions continue, including pottery, tandoor making, bootmaking, embroidery, and skullcap making. In the districts of Uchkuduk, Tomdi, and Konimekh, one of the favorite crafts is carpet weaving, a branch of Kazakh and Karakalpak national handicrafts.

In recent years, Uzbek handicrafts, especially in the field of applied arts, have been revived and developed, with embroidery being one of the branches with a long historical tradition. Bright examples of Uzbek national embroidery are now displayed in exhibition halls of museums in Japan, Korea, the USA, France, Italy, and other countries, and are becoming permanent exhibits, which testifies to the durability and continuity of this craft.

Furthermore, delicately and skillfully handcrafted traditional embroidery pieces are preserved and displayed in the collections and exhibition halls of the State Museum of History and Culture of Navoiy Region for visitors' attention. The museum preserves masterpieces of embroidery from various historical periods. Primarily, the museum's collection consists of different types of embroidery from the Nurota embroidery school, dating back to the 19th–20th centuries.

National embroidery is one of the oldest forms of folk applied arts, arising in specific historical periods from people's desire to beautify their homes and lives. Even then, women strove for beauty, creatively discovering something new in each color combination. They spent time at home, raising children and managing the household. In their free time, they embroidered shining flowers on fabric using colorful threads.

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