

RESEARCH AND ASSESSMENT OF HARMFUL FACTORS IN CARPET PRODUCTION ENTERPRISES

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Annotation. This article examines the carpet weaving of the peoples of Central Asia. An analysis of carpet weaving as one of the oldest types of decorative and applied art is carried out. The development of carpet weaving techniques of the peoples of Central Asia and the features of making carpets of various types are described.

Key words: Carpet weaving, peoples of Central Asia, patterns, carpet production.

Carpet weaving in Uzbekistan is one of the oldest types of folk applied art. In past centuries, carpets were very expensive and served as luxurious decoration in the chambers of rulers and nobility. And today in Uzbekistan, a carpet is a symbol of prosperity and home comfort. At an Uzbek wedding, a carpet is a mandatory gift for the newlyweds. In carpet weaving centers, sketches of ancient national designs, which traditionally carry Central Asian symbols, are carefully preserved. The lands of Central Asia are large, they are washed by the Caspian Sea and surrounded by the Altai Plateau, as well as Southern Siberia and the Tien Shan mountain peaks. This territory was ideal for cattle breeding, so nomads settled here. Central Asia is a very ancient civilization. And the indigenous population of these lands include: Uzbeks, Turkmen, Karakalpaks, Kazakhs, Kyrgyz, Tajiks[2]. Each people adapted to life differently, so their skills differed significantly from each other. For Tajiks, Bukharan Jews and Uzbeks, the first place was occupied by culture and knowledge of various fields of science, as well as city construction and agriculture. Therefore, for them a sedentary lifestyle is the most suitable. But the Kazakhs, Kyrgyz, Turkmen and Karakalpaks, on the contrary, were nomads or semi-nomads and connected their

lives with cattle breeding. Nowadays, all these nationalities have switched to a non-nomadic lifestyle, with a permanent place of residence. The people of Central Asia are very hardworking, so they live in abundance. They also always strive for something new, but do not forget about their traditions and culture[1]. Carpet art occupies a special place in the material culture of all Central Asian peoples. This is a separate category of applied craft, which has its own customs and traditions. Carpet weaving is an art that has a centuries-old history[4]. The history of woven carpets goes back thousands of years, and therefore, naturally, carpet weaving had its periods of prosperity and decline. Since ancient times, people have decorated their homes with carpets. Simple, hand-woven and dense pieces of knitted material served not only decorative purposes, but also testified to the wealth of the owners, and most importantly, served as a reliable way of protection from the cold[7]. Bashkortostan is rightly called a reserve of folk arts and crafts, a land of wonderful craftsmen. Here, the most diverse types of crafts have long been widely and universally developed - artistic metal processing, stone and wood carving, pottery production, carpet weaving, bone processing, patterned knitting, wool felting. In the economy of the mountain region in the past, these types of crafts played and now continue to play a very important role. Folk arts and crafts have acquired great importance in the economy and spiritual life of the people. Turkmen carpets are distinguished by a rather strict decor and restrained color scheme. As a rule, bright red is used for the background, and white, brown, orange, yellow and black are used for the drawing. The best varieties of sheep and camel wool were used as materials. Colored silk and paper yarn were also used for the pile thread of the carpet. The basis of the central composition of Turkmen carpets is the so-called gel (translated from the Turkmen language means. It is a rather complex symmetrical figure with an internal ornament, often framed by intricate petals, hooks, teeth. Often the internal pattern of the gel is divided into four parts, which are connected between themselves by lines or lattices. Usually the gels

are arranged in several rows, often combined with smaller motifs of geometric shapes. According to some studies, the gel ornament is an image of the totem of a given tribe - the carpets of each tribe have their own unique patterns. Also for Turkmen ones, as well as in general. Central Asian carpets are characterized by the presence of elms - wide transverse stripes with ornaments located at two opposite ends of the carpet. In ancient pile carpets, they were woven with a pile; from the middle of the 19th century, they began to be woven with a pile with a certain pattern. Turkmen patterns The national culture enters our consciousness along with. genes of the parents. And the sooner we come to understand and comprehend the culture of our people, the more we will be imbued with the purity of national values, the more familiar and close it will become[3]. Carpet weaving is one of the oldest types of decorative and applied arts [8]. The artistic traditions of folk carpet making are unusually high. Indeed, among some pastoral peoples of Central Asia, carpet weaving was almost the only means of satisfying aesthetic needs. Many generations of Kyrgyz weavers have put their vision and talent into creating the various types of carpets that exist and are in demand today. Turkmen carpet Kyrgyz carpets are famous for their high quality. This is due to the subtlety of artistic techniques and techniques. Masterly technique and artistic folk motifs give Kyrgyz carpets a unique charm. Typically, the traditions of carpet weaving are well developed among pastoral nomadic peoples. This is explained by the fact that carpet products were important in everyday life , both for the Kyrgyz and other nomadic peoples. Since in conditions of nomadic life it was not possible to equip their homes, and the yurts of nomads were sometimes equipped with only the most necessary things, it was carpet products that gave them the appearance of a cozy home and also protected them from the cold. They replaced furniture, were used to fasten some parts of the yurt, and served as decoration. The outside of the yurt was covered with a carpet curtain, and the threshold was blocked with a small narrow rug. The earthen floor of the yurt was covered with soft and warm felts,

rugs and carpets. Special carpet duffel bags were used to store utensils . Among all the pastoral peoples of Central Asia, carpets form an integral part of a girl's dowry. According to custom, upon arriving at her husband's house, the girl had to furnish the yurt from the inside. As a dowry for their daughters, mothers had to make at least three carpets, so before the wedding among the Kirghiz, like other peoples of Central Asia, women on the bride's side - the most skilled craftswomen - gathered and wove carpets. Sciences of Europe # 87, (2022) 13

Fig. 3. Kyrgyz carpets It cannot be said that carpet products were popular only among nomadic peoples. The urban population also furnished their homes with various carpet products, since wooden furniture was not particularly common in the East, carpets were one of the most necessary things in the house. The Kyrgyz carpet industry was not developed at the production level; they mainly wove carpets for their own needs, but in the 19th century this situation changed and today Kyrgyz carpets are becoming widely known throughout the world. Carpet making and the manufacture of household items from felt are known to many peoples of Asia and Europe, but they received the greatest development among nomadic peoples. Two closely related peoples - the Kazakhs and the Kyrgyz - brought this type of home craft to the level of the highest art. As you know, Islam forbade the depiction of people and animals, so all the beauty and artistic inspiration of hand-weaving craftswomen were embodied in the ornament. The term "ornament" means a pattern (decoration) built on the rhythmic alternation and organizational arrangement of elements. The ornament was applied always and everywhere. Researchers noted that Kazakhs live, as it were, in a world of ornament. "The surrounding reality is peculiarly poeticized by them in a range of patterns. Carpets, utensils, dishes, weapons, clothes - everything is lovingly covered with ornaments" [5]. The masters knew that ornament has a strong emotional impact on a person. It tends to convey feelings of joy and sadness, love and happiness. Turning to the Kazakh ornament, it can be noted that almost every ornamental motif, considered in isolation, in

isolation from compositions and complexes of products and structures, has a direct prototype in the earlier artistic traditions of the Middle East, Mediterranean, and Central Asia. Having identified and examined them in comparison with the motifs of ancient ornaments, in addition to solving particular and local issues, one can be convinced of the longevity and fruitfulness of cultural contacts, the development of trade relations between countries, which undoubtedly left an imprint on the development of decorative and applied arts of the Kazakh people. However, if we consider not individual elements and motifs, but fairly complete complexes and ensembles, then we can see that the ornamental system of the Kazakhs has a pronounced national specificity. The motifs of the Kazakh ornament are extremely numerous; they retain the features of different eras and styles, not only in form, but also in execution technique.[6] The main patterns can be divided into geometric, floral, zoomorphic, cosmogonic, which were used throughout the 17th - early 20th centuries. From the combination of basic patterns, a mass of derivatives were formed. Kazakh carpets are divided into two main types: lint-free and pile. Lint-free carpets are woven mainly on a vertical loom by interlacing warp threads with patterned weft threads. The ornament of the carpet is dominated by zoomorphic patterns, symbols of household objects, and geometric figures; Occasionally, plant patterns are also found. Pile carpets are woven by tying the warp threads in one-and-a-half or double knots, tightly “nailing” them with a comb and cutting the tops of the knots with scissors. Floral motifs are widely used in ornamentation, compositionally arranged in the form of rosettes, rhombuses, stepped figures, and stars. The central field of the carpet is bordered by several patterned frames.[8] Occasionally there is also a type of carpet, the ornament of which is embroidered on a woven plain fabric. In the 20th century, the theme of national carpet weaving expanded. Thematic paintings dedicated to both national culture and, for example, the conquest of space appear on Kazakh carpets. In addition, portrait images of famous people are created. Folk

art, for all its traditionality, as a rule, did not have stencils and was distinguished by freedom of expression and boundless imagination in the arrangement of ornaments, which gave it enduring value. Rice. 4. Kazakh carpet Thus, we can conclude that carpet weaving is one of the most ancient forms of art of the peoples of Central Asia. It reflected the centuries-old historical ties formed in this vast eastern region. It is the ornament of carpets that is a striking example of the common ethnogenesis, cultural and economic ties of the peoples who created it, as well as an important historical source that carries information about the spiritual world of man. The information content of the ornament of the peoples of Central Asia is based on its symbolic, semantic and semiotic functions. The latter reflect the religious and magical ideas of the peoples, their artistic views.[5]

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