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Annotation. This article provides an overview of the religious views of Fergana valley craftsmanship Saints. The main focus is on demonstrating the reasons for the beliefs of Fergana valley regarding craftsmanship Saints. The views of a number of religious views on craft Saints are reflected.

Key words: Fergana valley, handicraft, custom, belief, craftsmanship saints, archaic form, saints, symbol, sacrifice, worshipping to spirits.

Research into the history of traditions and rituals, which are among the spiritual values of the Uzbek people, has always been one of the most important tasks facing researchers. Carrying out scientific research especially on the social relations of the artisan community, internal order rules, traditions and rituals associated with the production process have a special place in solving this task.

To date, the traditions of the crafts of the peoples of Central Asia have found its ethnographic confirmation in a number of studies [1:195-201; 121-141;48-53]. But it is permissible to admit that the traditions associated with the Fergana Valley craft have not been studied to a sufficient extent. Therefore, in this scientific article, traditions and rituals on crafts in Fergana Vo-diysy, which have long been a kind of historical and ethnographic territory, are analyzed on the basis of field ethnographic materials.

At this point, it should be noted that the basis of all ritual, traditions in the craft network is the religious views associated with the patroness of crafts. According to these imaginations, the field of crafts was given to people, through the patrons of crafts with supernatural qualities. It was interpreted as a patron-pirs symbol the founder of this network, a keeper, a source of existence [2:11;34-36].

According to the Prospectors, the first theological views associated with the patron-piers of crafts arose in the ancient times of mankind. Most of them were Islamized with the entry of the Islamic religion into our country and in this form reached our times [3:324;196]. This process is a product of a long historical tradition, it is difficult to show its noble content. But the existing historical data, field materials analysis of religious views associated with the image of patrons-pirs indicate that it has not completely lost its archaic forms, the religious views associated with it are also associated with the ancient religious values of mankind.

For example, the images of Adam, Prophet Abraham, David, Prophet Noah, Prophet Job, Bibi Fatima, who were consecrated in Islam and are generally recognized as patrons of craft branches, were not so common in areas where Islam entered relatively late in Turkestan. In such regions, on the contrary, the roots of the belief in the ancient patron-piers were preserved. In particular, the recognition of not the image of “Adam”, which was generally widely popular at the beginning of the 20th century as a sponsor of farming in the Remote Lands of Turkestan, but the image of “Grandfather peasant”, and in women's textiles-not the embodiment of “Eve”, or “Bibi Fatima”, but the embodiment of “Bibi Tuesday”, “Bibi Wednesday”, “textile Momo”, “Charkhchi Bibi” confirms the above points [4:324-325]. It is much more difficult to research this aspect on the example of Fergana Valley crafts. Because Islam is widespread in the region, the forms of archaic beliefs associated with crafts have already been supplanted. Nevertheless, an analysis of the available ethnographic data shows that some manifestations of ancient forms of faith in the images of patrons-pirs of preserved and strongly Islamized crafts in the Valley have come down to our time.

As in other regions of Central Asia, Fergana Valley blacksmiths recognize the image of David as their patron. According to views in Islam, he is a divine figure who lived in the Middle East

and taught the secrets of blacksmithing to people for the first time. However, a certain part of the Fergana Valley Artisans imagined that he lived in Turkestan and was engaged in crafts here. For example, blacksmiths report that part of David lived in the ashoba area of Tajikistan or in the Stork District of Kyrgyzstan, where later a shrine appeared near his grave. This is why, until recently, these shrines were believed by part of the blacksmiths in the Valley, who performed various rituals here. On the noteworthy side, these two shrines also occurred near ancient ore deposits. An analysis of the available data shows that these shrines arose on the basis of the ancient religious views of blacksmiths. The image of the local patrons, who caused the appearance of these shrines, was later Islamized and exchanged with the image of David.

Based on the beliefs of the Fergana Valley blacksmiths, the motive lies in the fact that a craftsman can engage in his craft only by relying on the support of a sponsor-pir. That is, it was imagined that various technical processes in the craft take place with the support of the sponsor-pir. Therefore, the blacksmiths carried out various rituals to achieve the support of the patron-pir. Chunonchi, the cast iron smelter degreases in the valley, held a special sacrificial ceremony by calling the sponsor-Pir in order to prevent the release of a defective product in the cast iron. All who can participate in such sacrificial rituals. Because part of the technical processes in degreasing remained unknown to the Masters. Malfunctions in metal melting are associated with divine imagination. These views in the imagination of the Fergana Valley degrees can actually be shown to be related to the ancient beliefs of the peoples, through a comparative analysis of information on the ethnography of the Ethnos of another region. Chunonchi, some Kyrgyz on the banks of the Syrdarya called on the patron-Pir, wishing that only lead metal would melt in melting metal ore [5:122-123].

According to the imagination among blacksmiths, the spirit of David was always considered to live in a blacksmithing store. [6:73-74]. Such cross-sections in crafts are also common in other tarmac [7:73-74;318]. For this reason, there was also a strong belief in a craft workshop among the population. Chunonchi had a habit among the population to turn to the blacksmith shop for healing in the treatment of many diseases. In particular, there was a special belief in the metal-cooled water in the blacksmithing store. He was seen as being strengthened by David. This is why it is consumed as a cure for thirst sickness. In Chust, this water was called "Obi pure", in Shahrikhon - "Obi nav". According to the imagination, it was considered a healer who was harvested and consumed from seven blacksmithing stores. Although the basis of this custom was the cult of the blacksmith udumi, but the formation of udum was caused by the property of water containing iron in its composition. Usually those who have vowed a white handkerchief to the store where they received the last water. It is known that an item of white color expressed in our people a sign of purity, deliverance from disease. Also in ancient times, items of white color were considered as a means of witchcraft that ensured the continuity of life [8:38-45]. Also, in the imaginations of the peoples of Central Asia, there was the udumi of accepting the blacksmith as the Savior, who repelled the evil forces that affected the woman with her eyes and the diseases that came to the cattle. Hence the patroness-piers of crafts were interpreted not only as craftsmen, but also all categories of the population as an asrovchi emblem from various evil spirits.

At this point, it is important to determine what factors have firmly taken these habits and rituals from the spiritual worldview of craftsmen. As the most important reason in our opinion can be considered the views associated with ensuring the development of crafts. Because it ensured that the craftsmen strictly adhered to these necessary rules and habits. The full implementation of the internal rules of the craft strengthened the artisan economy, ensuring greater economic benefits.

In conclusion, it can be said that the theological views of various forms, embodied in the traditions of artisans, actually arose on the basis of the ancient religious representations of our ancestors. The image of craft pies in these religious views was later consecrated under the influence of Islam,

changing its early manifestations. Some manifestations of worship of these emblems have survived to this day the Customs and rituals of the Fergana Valley Artisans.

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