



## The Role of Rishtan Pottery in the Development of Central Asia Tourism

**Begmatov Khurshidbek  
Isanaliyevych**

Tashkent State Technical University named after Islam Karimov  
press secretary of the Kokan branch  
[khurshidbekbegmatov508@gmail.com](mailto:khurshidbekbegmatov508@gmail.com)

### ABSTRACT

This article discusses the history of the origin of Rishtan pottery, the composition of the product, the patterns used, the stages of preparation, and the activities of well-known master potters. In general, he emphasizes the importance of Rishtan pottery as a permanent cultural artifact that has stimulated the development of tourism in Central Asia, and it should be preserved and promoted in order to sustainably develop tourism.

### Keywords:

Rishtan, clay, ceramics, pattern, earthenware, pottery

### Introduction

**Pottery** includes plates, bowls, teapots, bowls, pottery and porcelain, as well as clay houses. Various methods of decoration are used in pottery art . One such method is the "pencil" method. In this method, the decorative vessels are worked directly with a brush without drawing a picture of the patterns . Most Rishtan and Gijduvan masters work in these methods . In some places, masters used the "drawing" method, in which flowers were drawn with gilvata and then painted. This method is common among masters from Tashkent. The richness and diversity of plant-like and geometric elements in the decorative compositions of Uzbek ceramics are distinguished by the brightness of the color palette. In them, turquoise color is often used as a sign of happiness . Pottery is also widely used in the style of tiling in the architecture of Uzbekistan . Examples of pottery art are reflected in madrasahs, mosques, caravanserais, bathroom pediments, interior wall decorations ,

and nowadays pottery is widely used in the decoration of public and residential buildings.

Rishtan is one of the oldest cities of the Fergana Valley, founded on the Great Silk Road. It is located at the foot of the Aloy mountain range between Kokan and Fergana. Since ancient times, it has been the largest center of exquisite glazed ceramics in Central Asia. The name of the city is based on its location, the potter's soil is red clay - red color , ancient Sogdian "Rash " ("Rush", " Rushi " ) - The word "red country " is a np a yd o a n . Researchers consider it to be the oldest pottery art center in the Ferghana Valley.

Rishtan is one of the most famous and ancient centers of glazed ceramics in Uzbekistan. At the end of the 19th century and the beginning of the 20th century, almost all of the population consisted of potters. All pottery centers in the Ferghana Valley were under the influence of Rishtan pottery from time immemorial. This can be attributed to the presence of a special type of pottery clay in this district, suitable for making any type of

products. Magnificent reddish-yellow clay is located in layers at a depth of 1-1.5 meters in almost the entire territory of Rishton. The good quality of clay allows local masters to engage in production without pre-cleaning it and mixing it with other types of soil, unlike potters in other regions of Uzbekistan. Perhaps the work of local red clay - "hoki surkh" - is ideal for the production of pottery. Since ancient times, hereditary craftsmen have worked here, crushing clay, making paint, collecting herbs and minerals, and passing down paintings and secrets of working with clay from father to son, from son to grandson. . Therefore, dishes made here have great artistic value both in the country and abroad. Its peculiarity is that the colors do not fade over time, but become brighter, keeping their wonderful blue color.



All clays and paints except blue and cobalt (Chemical element, hard, silvery-white metal, with a reddish glow) are mined nearby by Rishton artisans. Potters mined all kinds of paints, quartz sand and refractory clay from the mountains near Rishton. Herbs (plants) for the preparation of alkali used for polishing were mainly collected from the outskirts of the city; it is their ash, rich in sodium, potassium, magnesium oxides, which give Rishton ceramics an amazingly deep and watery emerald-turquoise color.

### Literature Analysis And Methodology

The art of Rishton pottery appeared in ancient times. Associated with many legends, the history of its origin has not yet been discovered by experts. According to the traditions that are still prevailing among the craftsmen, the ancient city of craftsmen is located in one of the ancient regions of modern Rishton - not far from the tomb of Sohibi Khidoya, in the Chinnigaron neighborhood. Some narratives connect its emergence with the beginning of the X - XII centuries, others - the beginning of the XIV - XV centuries, but in both cases, the founders of crafts from Samarkand and Bukhara are considered. Gradually, Rishton became the center of pottery in the Ferghana Valley. This is due to the processing of raw materials by hand, or rather by foot.

At the beginning of the 19th century, Rishton's pottery products were in high demand not only in the Ferghana Valley, but throughout Central Asia. The city contained about 100 pottery workshops employing more than 300 people. During this period, close ties were established with the Kokan Khanate and the craftsmen of East Turkestan.

In the ancient art of clay cooking, the people of Rishtistan showed bright and unique features that distinguished their creations from the creations of neighboring and Uzbek pottery

centers and other nations. Many of them lost their traditions at the beginning of the 20th century by the end of the century. From this point of view, the modern Rishton craft is a certain phenomenon of the stability of the development of the ancient craft, which has hardly changed its stylistic integrity for many centuries.

### Results

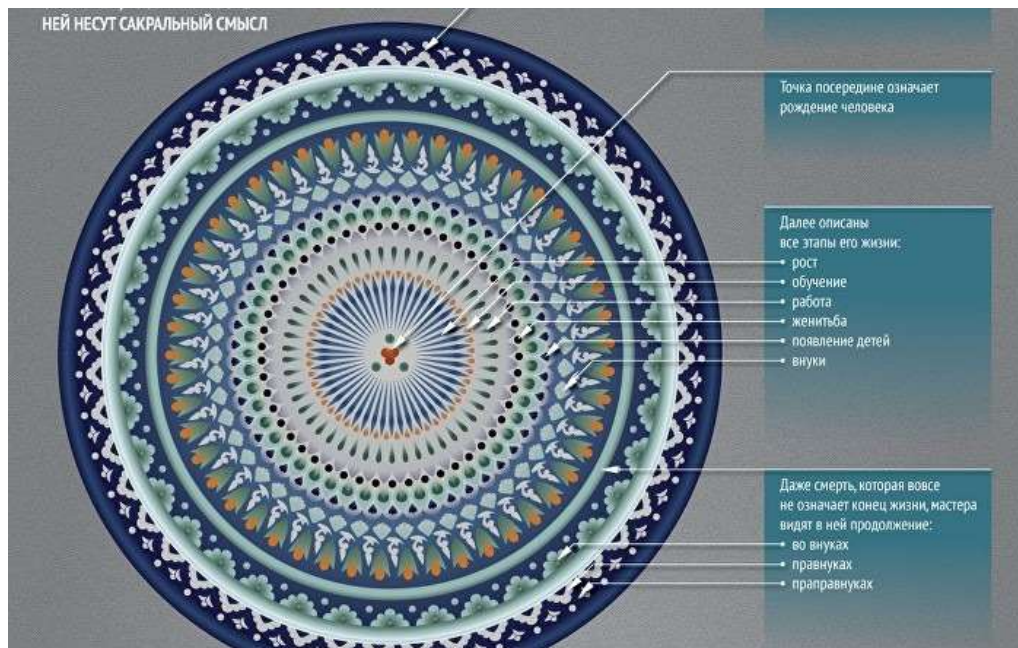
On the potter's wheel, Rishton pottery is unique to the entire region and reflects the stability of traditions. They are distinguished by the elegance of their painting and blue and turquoise colors under a thin layer of

transparent glaze . The local artistic features of Rishton pottery can be seen in many ways in the design of the objects. Among the intricate decorations of the 1970s and 1990s, there are circular patterns, rhombic patterns, the arrangement of triangular shapes, circular patterns in a chain, dot patterns, patterns in the form of alternating black and white squares, curved and straight lines. abstract geometric ornaments in the shape of a circle and a petal are common. Vegetative patterns are particularly diverse and rich. In the interpretation of botanical themes, especially traditional symbols, new interpretations of these themes are relatively obvious.



The main richness of Rishton ceramics is in its painting, surprisingly free and elegant pictorial style, rich decoration of plants. Rishtonians fill the themes and "plots" of their paintings with their imaginations from the surrounding natural world, from the works of ancient masters who copied the paintings from memory . Stylized patterns of wild flowers and grasses, luxuriant bushes and pomegranate fruits, the "tree of life" became ornaments from folk ideas and rituals associated with the awakening of nature.

The famous plus (+)-shaped patterns, circles and circles with holes are ancient astral symbols. From early nomadic and agricultural cultures, stylized images of birds were preserved in ornaments, glorifying the idea of fertility, light, beauty; fish, the element of water, represented purity and prosperity. Patterns include motifs taken not only from the natural world, but also from architecture and other forms of folk art. The decorative tiles on the arch of the mihrab came from Iran



Ceramics are also decorated with relief paintings, fine carvings and stamps. Stamped patterns are processed with a wooden or bone tip. The simplest stamped pattern in the form of a relief circle was applied with a hollow stick.



Rishton pottery is made from red Rishton clay, which is kneaded on a wooden board sitting on the ground until it becomes pliable. The clay is then placed on the potter's wheel and shaped.



The prepared dishes dry in 1 - 3 hours, after which they are wiped with a damp cloth washed with water to smooth the surface of the dishes. After that, the dishes are placed under Rishton's hot sun and prepared for polishing. For polishing, the bowl is given a white color by coating it with a mixture of Angren clay and quartz black.



Polished white products are dried in the sun for about 20 minutes. Ceramics are fired twice. The first firing is raw and unglazed. After the first firing, a hand painting is applied with natural pigments such as copper, cobalt, iron and manganese oxides. After that, the product is once again covered with glaze and the second firing is carried out at a temperature of 1000 degrees Celsius.



A special feature of Rishton ceramics lies in the traditional alkaline glaze made from the ashes of the "gulak" herb. Grass is collected and burned in the area of Kamchik pass. In this case, the grass will not be lit, it will be drenched in smoke.



Grass ashes are collected in bags, taken to the workshop and burned again in a furnace at a temperature of 1000 - 1050 degrees. During this burning, the ash turns into powdery glassy blue quartz.

### Discussion

Plants and metal oxides are added to the glaze to give it the desired color. Then the mixture is diluted with water in a certain ratio and filtered. Alkaline glaze differs from lead glaze in its naturalness. Such glazed dishes are environmentally friendly, safe for food, and therefore they are highly valued all over the world.

Rishton ceramics cannot be separated from Ferghana and Uzbekistan in general. It has been mentioned many times about the connection with the traditions of other pottery centers.

In the Fergana Valley, the production of glazed ceramics has been known since the Bronze Age. If we dwell on its origin, we should remember the culture of the oldest tribes that lived in the Parkan Valley in the II - I millennia BC - now Uzbeks and Tajiks live here.

Scientific studies unanimously recognize the main role of Rishton in the art of ceramics in the 19th and early 20th centuries. The schools there influenced all pottery centers and is considered the "cradle of pottery art" in Fergana region. The names of many potters of Rishton, who perfectly mastered the mysterious secrets and the talent

of painting with a brush, have been preserved and recorded by researchers.

### Conclusion

Modern artisans rely on ancient craft traditions while contributing their own new ideas. Currently, almost every house in Rishton has a workshop where the miracles of turning a lump of clay into exquisite shapes are performed.

In Rishton, due to the enthusiasm of the masters, the promotion of the creativity of the leading potters has significantly increased, and a number of museums of the famous center and creative studios of folk masters have been created. Among them are the house-museum of the famous ceramic master Ibrahim Komilov, the house-gallery created by Rustam Usmanov and the creative workshop of Alisher Nazirov. All this is undoubtedly encouraging that despite the creative and organizational problems in the development of Rishton pottery, this large traditional pottery center in Central Asia is developing in the right direction.

### References

1. Бегматов, Х. И. (2019). ҚЎҚОН ҚОҒОЗИ ВА УНИНГ ИШЛАБ ЧИҚАРИШ

- 
- ТАРИХИ. In *ОБЩЕСТВЕННЫЕ НАУКИ В СОВРЕМЕННОМ МИРЕ: ПОЛИТОЛОГИЯ, СОЦИОЛОГИЯ, ФИЛОСОФИЯ, ИСТОРИЯ* (pp. 108-111).
2. Бегматов, Х. И. (2019). НЕКОТОРЫЕ СООБРАЖЕНИЯ ПО ИСТОРИИ КОКАНДСКОГО БУМАЖНОГО РЕМЕСЛА. In *ОБЩЕСТВЕННЫЕ НАУКИ В СОВРЕМЕННОМ МИРЕ: ПОЛИТОЛОГИЯ, СОЦИОЛОГИЯ, ФИЛОСОФИЯ, ИСТОРИЯ* (pp. 30-34).
  3. Sapoyeva, N. (2022). KULOLCHILIK TARIXI. *Conferencea*, 194-196.
  4. Ubaydullaevich, A. B. (2022). O'ZBEKISTONDA KULOLCHILIK AN'ANALARI. *World scientific research journal*, 3(1), 240-245.
  5. Telmanjon o'g'li, A. A. (2023). O'ZBEKISTONDA " PAXTA ISHI", " O'ZBEK ISHI" KAMPANIYALARI BOSHLANISHI.
  6. Марозиков, А. А. (2019). РИШТОН КУЛОЛЧИЛИК МАКТАБИ. *ВЗГЛЯД В ПРОШЛОЕ*, (16).