

## NATIONAL HANDICRAFTS OF UZBEKISTAN AND ITS SOCIAL-ECONOMIC SIGNIFICANCE

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### ABSTRACT

The article describes folk craftsmanship and its socio-economic significance with a logic and step by step logic. Educating young people, educating them, training worthy personnel for the future has always been one of the top priorities of any state. In the same way, in our country, such cases are in the constant focus of the leaders of our state - we can say the same truth.

**Keywords:** Ceramics, ceramics, artisan, refinement, dust, crafts, ceramics, ganch engraving, pattern, copper.

### INTRODUCTION

The Action Strategy on the five priority areas of development of the Republic of Uzbekistan, adopted on the direct initiative and under the leadership of the President of the Republic of Uzbekistan Sh.M.Mirziyoev, has launched a new stage of development in the republic. The practical results of this process are clearly reflected in all spheres of our lives today, and particular attention is paid to the improvement of the education system, which is one of the priorities of the fourth strategy of action - the development of the social sphere.

In his meetings and speeches at various meetings during his visit to each region, the head of our state emphasizes the need to consider the issues of upbringing a harmoniously developed generation, leading a healthy lifestyle among young people as a topical issue. As the President said: "If we do not bring up our children properly, if we do not pay attention to their behavior every day, every minute, if we do not teach them science, if we do not find a decent job, we will lose this deposit."

In the current period of gradual implementation of reforms in the field of education, based on the requirements of the National Training Program, there is a need to put into practice the existing conclusions and recommendations to improve the effectiveness of education. In

particular, one of the main goals of the three-stage laws "On Education" and "On the National Training Program" is to form competitive, active individuals, ie professionals who can adapt to the transition to a market economy. [3]

It should be noted that the effective implementation of the educational process is largely determined by the degree to which students have mastered the theoretical and practical foundations of the effective use of new pedagogical, modern computer technologies. Looking at the prospects of embroidery in the East, our famous people said: "It is necessary to find such a creative horizon that opens a new world of beauty, the exact depiction of nature is not the end of this art. will have the key to art. " [10, 32]

**Purpose.** These goals make it possible to study the home-based and craft industries of national crafts in technology education. He is a craftsman who makes pottery and utensils. He is engaged in the preparation of bowls, bowls, plates, bowls, jugs, palms, bowls, jars, ovens and other items made of clay made from special clay, glazing them and baking them in jars. The main tool is a wheel. It is basically the same in all nations. Potters can also make a variety of toys, tiles and pipes. Their profession is called "**pottery**", "**pottery**".

Pottery is a field of handicrafts in which a variety of pottery, utensils, building materials, etc. are made of clay. From the beginning of the Neolithic period (5,000 BC), people knew how to make pots from special (dark, yellow, blue, green, etc.) soils that cook like stone when heated in a fire.

First, at times, the dishes were made of clay, dried, and then heated in a fire. The fact that the soil used in pottery is present all over the world has allowed the spread of pottery in almost all nations. Initially, pottery was practiced by women in the late 4th millennium BC (Mesopotamia) and early 3rd millennium BC (Egypt), but later, when the potter's wheel was invented, men also practiced pottery. and baked in a kiln. Today, simple methods of pottery still exist in the peoples living in the mountainous regions of Asia.

The excavated remains of Neolithic settlements show that the bottoms of the vessels were triangular in those periods. This indicates that at that time the vessels were used by digging into the ground.

During the Eneolithic period (Copper Age) in the countries of the East and Ancient Greece, the production of elegant ceramics, the use of ceramics in architecture increased, and later, with the discovery of glazing methods, the artistic value of ceramics increased.

Archaeological excavations in Afrosiab and elsewhere in Central Asia show that pottery flourished in Central Asia in the VII-XII centuries. In the 13th century, pottery developed slowly as a result of the Mongol invasion. By the fourteenth and sixteenth centuries, it had risen again. The division of Central Asia into several feudal states in the XVII-XVIII centuries led to the weakening of relations between different countries. However, like all types of handicrafts, different styles of pottery emerged in different places. Nineteenth-century pottery is distinguished by its wood and plaster carvings.

The shape of pottery, including pottery, has changed over the centuries with the demands of the times and tastes. The great need for water in Asia has led to an increase in the variety of pottery. Folk masters not only made these dishes and utensils, but also decorated them with high taste. The widespread introduction of low-cost porcelain production in Russia in the 19th century and the large import of porcelain products from central Russia weakened the Central

Asian pottery market. But the demand for cheap ceramics and utensils, especially the need for ceramics in architecture, necessitated the continuity of pottery.<sup>5</sup>

Pottery is widespread in Central Asia, especially in the cities and villages inhabited by Uzbeks and Tajiks. In Karatag, Samarkand, Shakhrisabz, Gijduvan, Tashkent, Rishtan there are unique methods of glazing of ceramics. In the XIX century there were large centers of pottery. The products produced here are mature, beautiful, secretly elegant, and attract attention with the beauty of their patterns.

After the October coup, special attention was paid to the organization of the work of potters. In 1930, experimental ceramics workshops were opened in Tashkent and ceramics workshops in Samarkand. In 1932, a training and production workshop was opened in Tashkent, short-term courses were organized, potters were trained, and their skills were improved.

Even during the difficult years of the Great Patriotic War, great attention was paid to pottery. In 1943, a training and production art complex was opened in Shakhrisabz. Dozens of famous potters such as Turob Miraliev (Tashkent), Rustam Egamberdiev, Karim Hazratkulov (Shakhrisabz), Uzok Shermatov, Kholmat Yunusov (Rishtan), Muhammad Siddiq, Usmon Umarov (Gijduvon) taught young people. Development of pottery in Uzbekistan, training of young potters, Muhiddin Rakhimov, People's Artist of Uzbekistan, Candidate of Art History, worked effectively in the study of ceramics. Pottery, in particular, flourished in Gijduvan and Rishtan, where dozens of pottery workshops operated. In the 1940s, the products of the Namuna artel in Gijduvan and the Yangi Hayot artel in Rishtan were popular throughout the country.

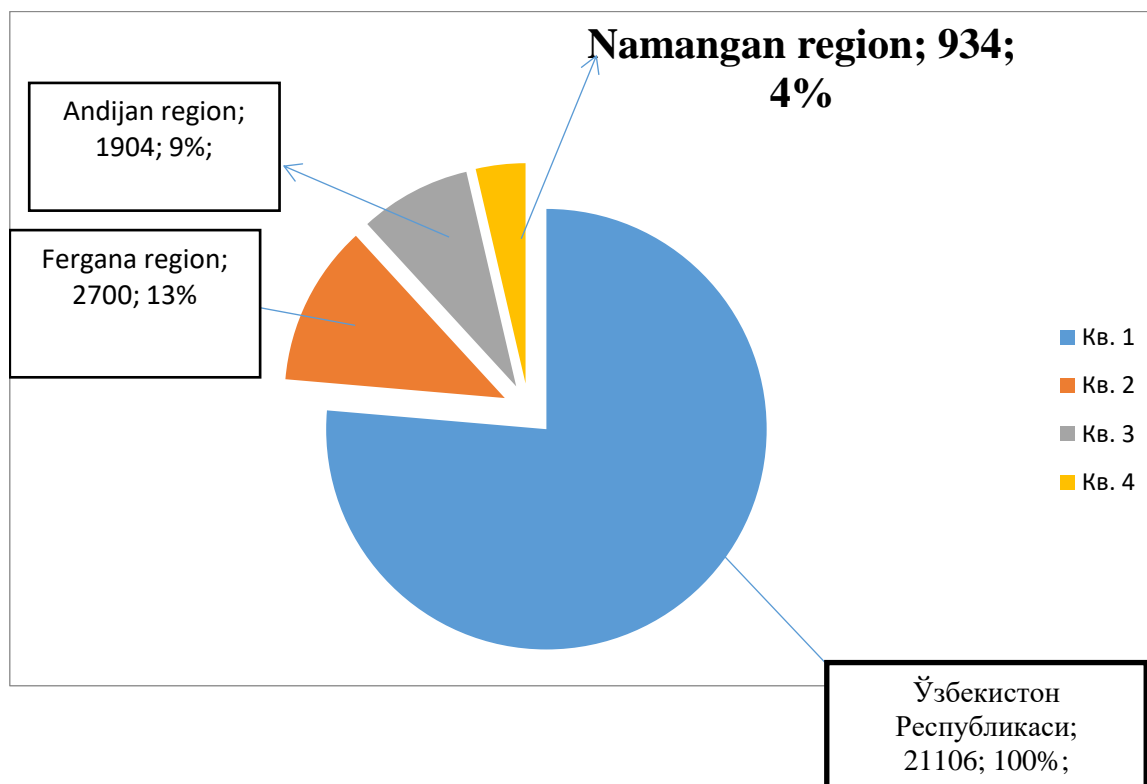
Famous plaster master Ziyovuddin Yusupov said - "The art of plaster carving has a thousand-year history. This type of folk art is widespread in Iran, Turkey and Turkestan and continues to this day. The possibilities of the art of pottery are very wide. It can be shaped into any shape, and in this art form, our ancestors showed their dreams and culture, and the philosophy of the time was instilled in them. Behzod Norboev writes: "Ziyovuddin aka Yusupov will start creative work in the style of Bukhara School of Craftsmanship, Umarjon aka Tohirov will start creative work in the style of Khiva School of Craftsmanship. It is impossible to enumerate: "National Park" metro station, memorial complex and regional theater in Karshi, decorations of the building of the Tashkent Institute of Agricultural Irrigation and Mechanization Engineers".

In the XIX century, carving schools were established in Bukhara, Kokand, Margilan, Samarkand, Tashkent, Shakhrisabz and Khorezm.

After the revolution, carvers were organized into artels. Since the 1950s, with the growing demand for gifts and art objects, their production has also expanded. Carving shops were built. In these workshops, masters from different schools of carving (for example, L. Fozilov in Kokand, S. Hamidov in Bukhara, Yo. Bekjanov in Khiva) taught young people the art of carving.

The samples of Kokand and Margilan carving schools depict gardens, meadows, shallow carvings and narrow floors. Copperware and utensils made in Tashkent are decorated with larger, simpler patterns. The patterns of the Bukhara school are intricate and elegant. Karshi and Shakhrisabz carvings are decorated with precious stones and colored glass.

**Diagram 1: The share of the Fergana region in the number of artisans in the republic in 2011 (per capita compared to the national average)<sup>8</sup>**



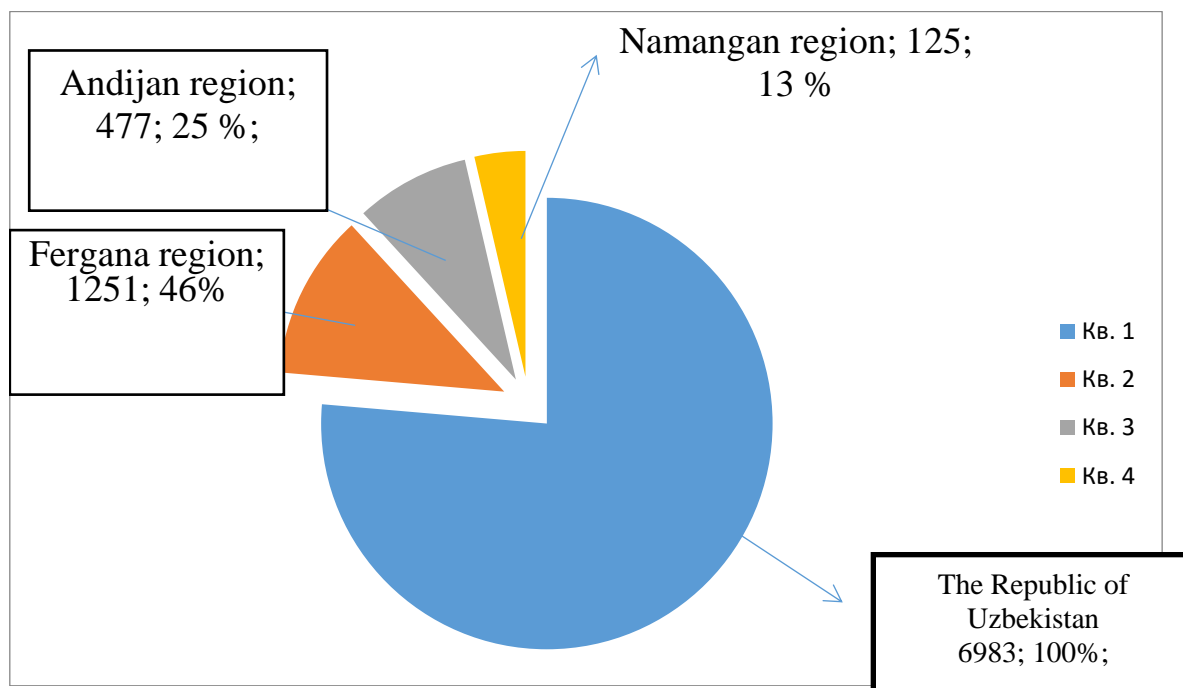
The diagram shows that when analyzing the number of artisans in the Fergana region by region, almost half of them (2700 people, 13%) fall to the Fergana region. It is relatively low in Andijan (1904 people, 9%) and Namangan (934 people, 4%) regions. Thus, the share of the Fergana Valley in these areas was high for the creation of local conditions for home-based work and handicrafts.

Geometric shapes are common in Samarkand carving patterns. Khorezm carvers, on the other hand, work on intricate floral and geometric shapes to create silent patterns.

**Object of research.** At present (2005), out of 347.4 thousand enterprises in Uzbekistan, 93.0% are non-state and only 7.0% are state-owned. 48.6% of non-state enterprises are farms and dehkan farms, 2.1% are joint-stock companies, 1.9% are enterprises with foreign investment and 40.4% are other types of enterprises. 77.2% of the total employed population in the country is in the non-governmental sector, 22.8% in the public sector. This means that the transition to a market model of the economy in Uzbekistan is progressing rapidly.

It is known that in recent years in Uzbekistan a lot of attention is paid to home-based work to ensure employment.

**Diagram 2: The share of Fergana region in the number of women artisans in the Republic in 2011 (relative to the regional index)<sup>10</sup>**



*Diagram Republic was prepared by the author on the basis of the Kunarmand Association*

At present, handicrafts are being integrated into the Republican Association of Craftsmen, and a wide range of opportunities is being created through the adoption of programs to develop their activities.

The total number of workers registered in the Association of Craftsmen in the country in 2011 reached 21,106 people. The share of the Fergana region amounted to 5,538 people, which is 26.5% of all craftsmen in the country.

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In Andijan (1904 people) and Namangan (934 people) regions it is relatively low.

During the years of independence, the importance of women's participation in production has increased. In 2011, the number of women craftsmen in the country reached 6983 people, of which 1853 people, or 26.3% were concentrated in the Fergana region. If we take into account that women artisans make up 33.2% of the total number of artisans in the country, Women artisans in the Fergana region make up almost 34 percent of the total artisans in the region. This is explained by the high focus on artisan women in the region. In particular, 46% of artisans in Fergana region, 25% in Andijan region and 13% in Namangan region. In the Andijan and Namangan regions of the region, the participation of women is much lower than in the Fergana region.

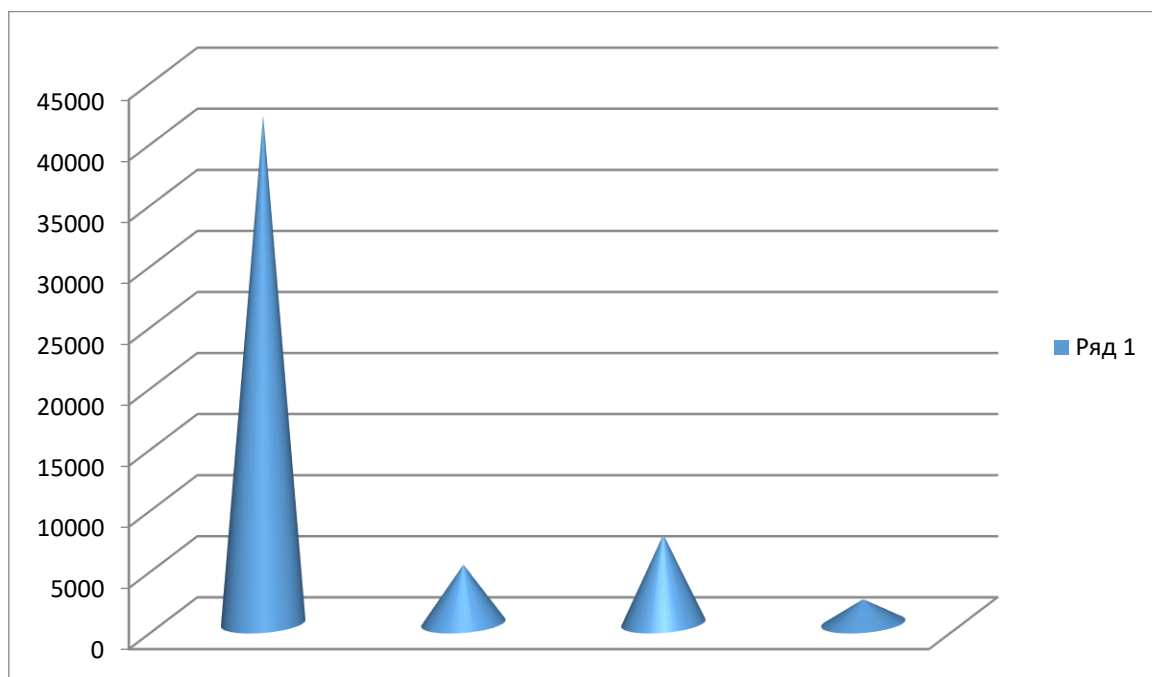
**Diagram 3: Volume of products produced by the Republican Association of Craftsmen in 2011 (million soums)<sup>11</sup>**

Diagram Republic was prepared by the author on the basis of the Kunarmand Association.

**Applicable style.** In 2011, the volume of products produced by the Republican Association of Craftsmen amounted to 55608.5 million soums. Of this amount, 14021.7 million soums fell to the Fergana region and 41586.8 million soums to other regions of the country. The region produces 25.2% of the country's handicrafts.

When analyzing the volume of handicraft production by region, Andijan region produces more than half of the handicraft products produced in the region (51.7%). In Fergana and Namangan regions of the region, the volume of production is much lower.

Contributions of folk arts and crafts to the production of goods (in percent)

**1-table.**

T/p	Types of activities	Total in Uzbekistan	Including by region					
			Tashkent	Fergana	Zarafshon	Mirzachul	South	Lower Amu Darya
1.	Pottery, baking, porcelain	100	78,1	18,8	2,1	од	0,4	0,5
2.	Miniature, painting	100	50,6	36,9	8,9	-	1,9	1,7
3.	Knitting, ganch engraving	100	23,7	32,0	38,1	2,5	1,0	2,7
4.	Knitting, embroidery, bricklaying, blacksmithing	100	9,0	74,9	11,4	1,4	0,9	2,5
5.	Gold embroidery, embroidery, embroidery	100	1,7	90,2	6,6	0,4	0,4	0,7

6.	Wood carving	100	10,3	69,3	12,4	1,3	1,1	5,6
7.	Jewelry	100	55,8	33,7	6,7	1,5	0,7	1,6
8.	Carpets, satin knitwear, embroidery, skullcaps, roses	100	4,8	71,0	19,7	0,9	0,6	3,0
9.	Crafting in bulk molds	100	13,3	51,4	33,4	1,1	0,1	0,7
10.	Entrepreneurship	100	13,7	80,9	3,9	0,8	0,2	0,5
11.	Sewing, saddle making	100	23,7	63,5	10,2	1,0	0,3	1,3
12.	Production of household goods	100	4,7	72,3	18,8	3,0	0,6	0,6
13.	Puppet making	100	2,7	17,2	78,9	0	0,1	1,1
14.	Other	100	77,8	0,8	9,7	2,2	1,7	7,8
<b>Total</b>		100	18,5	66,3	11,5	0,9	0,6	2,2

*Created on the basis of materials of the Association of Craftsmen of the Republic of Uzbekistan in 2010.*

The analysis of the table shows that the contribution of many branches of folk arts and crafts in the production of goods in Fergana region is much higher than the production of Tashkent, Zarafshan, Mirzachul, southern and lower regions of the Amu Darya (66.3% of total activities). we will see.

In the rest of the regions, home-based work and neglect of handicrafts are explained by delays in creating local conditions.

Respect for the heritage, cultural riches, national values left by our ancestors, the study of them, everyone should feel it.

Speaking about national handicrafts, first of all, the Decree of the President of the Republic of Uzbekistan "On measures to support the further development of folk arts and crafts" through the restoration of centuries-old traditions and specific types of folk arts and crafts. attention.

The territorial structure of the products of the republic's folk arts and crafts is directly related to the historical composition, formation and development of handicrafts. The participation of the Fergana region in it is unique.

In particular, 90% of gold and embroidery products, 80% of handicrafts, more than 70% of knives, carpets, satin weaving, tailoring, embroidery and household goods, more than 60% of wood carving, leather and saddles are produced in Fergana region.

The region ranks 3rd after Tashkent and the Lower Amudarya region in pottery, tandoori and porcelain, and 2nd after Tashkent region in miniature and painting. It is the second largest jewelry producer in the region after Tashkent, accounting for 33.7% of the country's total jewelry production. This is two times more than the jewelry produced in the Mirzachul and Lower Amudarya regions.

About 80% of the total number of dolls made in the country falls on the Zarafshan region. Fergana region is the second largest in the country, accounting for 17.2% of total puppetry.

In 2010, 36563.4 million soums worth of products were produced in the field of folk arts and crafts, of which 24226.7 million soums, or 66.2% accounted for the Fergana region.

The Union of People's Craftsmen of Uzbekistan proposed to open a school of handicrafts in the workshop of Raimberdi Matjanov, which allowed him to widely promote the secrets of



handicrafts. His students Davron Sadullaev, Amin Mirzaev, Maryamjon Matjonova, Mukarrama Sadullaeva now make a great contribution to the development of the art of ceramics.

The services of pottery in the restoration of historical monuments are great. In 1956 he took part in the repair of the mausoleum of Pahlavon Mahmud in Khiva. He made blue tiles in the old style for the lower part of the dome. They are not losing their color as before. The potter was again involved in the repair of the two towers of the old arched gate.

If another culture, whether or not related to the national culture, struggles with oppression or violence, then its development aside, but everything will be in crisis.

In other words, neither non-existence nor non-existence culture emerges, many things are forgotten. For example, if the Arab or Mongol invasion confused the culture of the native people, the Russian, European culture, While the local population reluctantly enjoyed Russian European culture as a result of the Turkestan invasion, the forcible conversion of the Arabic alphabet, first to Latin and then to Cyrillic (Russian alphabet) during the Soviet era, in our science and culture, literature and art, and the study of our past. delays in creating local conditions for handicrafts have had negative consequences.

**The results obtained.** Establishment of a new former union system in Turkestan, but interpretation and implementation in violation of its basic principles, including individual or family, recognition of working artisans and representatives of applied arts and craftsmen as private property owners, taxation of large amounts by financial institutions not to be transferred to work experience, not to be paid old-age pension, it should also be noted that even some of the surviving individual or family artisans, in exchange for being recognized as private owners, had their property and shops confiscated and persecuted, an ax to the roots of folk handicrafts and applied arts. Such injustices devalued the labor of the artisans and led to their breakage. Unable to withstand the repressive treatment, the craftsmen were forced to move to work in artels, factories and mills.

## CONCLUSION

There was both political and economic weakness in relation to the national folk handicrafts and their applied arts. Because the name of the master-apprentices, schools of handicrafts and applied arts, which became world famous, created masterpieces in folk handicrafts and applied arts, provided the people with consumer goods, began to grow due to such ugliness and weakness. As a result, the world-famous Turkestan carpets, embroideries, jewelry - historical monuments, porcelain - the king's suzani can be found only in museums or private collections. It is known that in recent years in Uzbekistan a lot of attention is paid to home-based work and handicrafts in order to provide employment.

At present, handicrafts are integrated into the Republican Association of Craftsmen, which provides ample opportunities for further development of their activities.

### Including

- Opening a school of handicrafts in cooperation with the People's Masters of Uzbekistan and attracting talented students;
- Ensuring continuity and continuity in the development of the individual craft of the student in the educational process;
- The organization of classes aimed at the formation of craft classes, taking into account the psychological characteristics of students.



## Recommendations

1. As a result of observation and analysis of experimental training in technology education in secondary schools, the following strategic factors are needed to improve the study of home-based work and crafts in order to ensure employment:
2. The content of technology education and vocational guidance training should focus mainly on practical manual work. This will help to prevent tensions, various injuries, material shortages and other unforeseen circumstances in the supply of various mechanized, electrified, automated tools, devices, lathes to the national craft.
3. In choosing the content of technology education and vocational training organized in general secondary schools, it is necessary to take into account the historical, national, local, regional features of national crafts. In providing these features, the national craft areas fully meet all the pedagogical requirements required.
4. In the context of technology education and vocational training should pay attention to the study and teaching of national crafts, the relevance of education to life, proximity to production, practicality, ease of organization of logistics.
5. It is expedient to organize various classes on national crafts on the basis of technology education and vocational guidance, as they have a number of generalizing features.
6. Psychological, pedagogical, didactic, methodological aspects of the study of national crafts as a shining example of the culture of the material values of the peoples of the East require special analysis.
7. The study of national crafts on the basis of technology education and vocational guidance requires the renewal of the educational process in this area. At the same time, it is necessary to develop the concept of technology education and vocational guidance in general secondary schools of the Republic of Uzbekistan and the development of state educational standards, curricula and programs. It is also necessary to improve the content and quality of textbooks of the new generation, to enrich them with teaching aids, to create didactic and handout materials in this area, as well as to organize demonstrations in the classroom.
8. Educational, moral and ethical opportunities should be highlighted in the perfect study of national crafts in the education system as an important area of national values.
9. The study of national values in the education system, in particular, in improving the technology and vocational training of students on the example of national crafts, requires the reconstruction of the vocational education system on the basis of national, historical, local, regional characteristics.
10. The possibility of effective use of other educational disciplines in a more thorough study of national crafts in the education system should be considered in more depth. For example, it is expedient to refer to the possibility of more striking shapes, laws of symmetry, productive geometric and stereometric relationships.
11. In order to use interdisciplinary links in achieving a logical sequence and coherence of education and training, the possibilities of technological education and vocational orientation should be taken into account.

This means that the use of applied and artistic decorative arts in secondary schools will need to create a realistic environment to improve the learning of home-based work and crafts. In secondary schools, it is important that the student has the encyclopedic, coaching, managerial and managerial responsibilities. In particular, the pedagogical skills of the teacher in the management of the educational process, creativity, ability and competence are required. One of the important tasks is to improve the artistic and aesthetic outlook and creative potential of

students, to successfully address the issue of ensuring the priority of their independent thinking, to organize educational work in national crafts.

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