

EXAMPLE OF SELF-SPECIALTIES OF THE DEVELOPMENT OF FOLK CRAFTS INFLUENCES

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Abstract

This article describes the specific peculiarities of folk crafts in the stages of development. When the craft of folk is passed down from ancestors to descendants in a decent way, whatever period, and it steps into a new era without losing nationality in itself, then it will only arouse a sense of interest, pride in the new generation. Since the numerous crafts in our country, the development of fabrics, including the methods of chivalry, weaving, fabric making, preserve ancient traditions in themselves, understanding production techniques gives us concepts about the past.

Key words

folk crafts, nationality, identity, stages of development, development process, ancestors, future successors.

The development of folk crafts, textiles, tailoring and light industrial items is considered the most optimal way to demonstrate the spiritual heritage of each people to representatives of other nationalities. Azal-for a long time, such objects have been an integral part of large manifestations of the culture and traditions of the nation and the elates. Such uniquely counted works preserved rich traditional art, heritage and culture, traditional skills and talents associated with the lifestyle and history of the people. It is admirable that crafts represent the material heritage of each region using national, raw materials and technical means, and at the same time preserve traditional knowledge and skillful talents from generation to generation. Since the numerous crafts in our country, the development of fabrics, including the methods of chivalry, weaving, fabric making, preserve ancient traditions in themselves, understanding production techniques gives us concepts about the past. As we know, folk applied art is a material and spiritual wealth. We can see its peculiarities and various peculiarities in the fact that it has become an important part of the culture of any country.

From the first anniversary of the 21st century, the attempt to turn to folk applied art, its invaluable spiritual heritage and develop it, to bring it to a level

where the countries of the world can compete with craftsmanship, is increasing day by day. We can see this from being carried out in Asian and European countries in various exhibitions, exhibitions dedicated to folk crafts and textiles, light industry, especially in the world of fashion and design, where atlas, incomparable samples of our adras, occupy a special place from the exhibition hall. Of course this will be the main factor in our descent of the feeling of pride and pride in US.

The ancient appearance of National Folk Crafts does not fully meet the requirements that have existed today for centuries, thousands of years. This means that craft items do not fit into the modern human environment. It follows from this that the development of clothing looks and the creation of new ones, which, in modern design, kept the traditions of national chivalry, and did not suffer from a nationality that fully complied with the requirements of the times, are one of the important issues facing modern tailors. It is justified by the fact that modern design principles can be included in the national system of chivalry, which is considered an integral part of folk crafts, and significantly enrich it. On the other hand, the use of traditional experience in the field of culture of this field contributes to the development of creative processes in the design activity itself. All manifestations of traditional folk crafts are an integral part of the culture of various countries, including the Uzbek people, and "folk culture-special in the constant presence of the reproduction of society itself"[1].

The craft shows that it has gone through different periods in the development process and has undergone an update to itself at each stage. At the same time in all processes it can be seen that it reflects renewal and self-sufficient charm. We hope that if detailed information and exhibitions are shown to learners that social division of Labor has given a great impetus to the passage of such stages of crafts, then in the minds of each younger generation, along with an increase in nationality, elate and confidence in tomorrow, a sense of Honor will increase with its own nationality. In addition to our opinion, we can say that it would be worthwhile if the minds, minds, and minds of our children, heirs of our future, were enriched with concepts about our nationality, if they were worked out in labor, if folk crafts were continued for centuries, and if the weapons of Labor were improved.

If we consider the history of handicrafts, then it arose primarily with human production activities, and during the gradual development of society it was allocated to other types of folk crafts, including agriculture and animal husbandry. They divided into categories such as pottery, carpentry, blacksmithing, copper, construction, stone carving, embroidery, leather, sewing, weaving, jewelry, dyeing, shipbuilding. Historical sources report that women were engaged in embroidery at

home, as well as in eastern Muslim workshops. In this profession, along with its rules, brochures are defined as an internal routine. In each profession, traditions and customs are observed, passed down from generation to generation. For example, before starting work, the master had habits such as asking for help and blessing his student [8].

Craftsmanship - the production of a small volume by hand, based on the individual skills of the employee, which allows you to produce high-quality, often high-quality art products. The task of national folk craftsmanship is to provide human with objects useful for the life needs of other people. At the time of writing this article, we found that research in this area is sparse and interesting. We believe that the studies of art scholars in the study of folk crafts are incomparable, they fully conveyed to our generations a rich cultural heritage.

According to the prohibitor G.K. Wagner, in the development of folk crafts, their poetic traditions cannot be imagined without development, but they are compared with an integral condition for preserving the basic folklore principles of folk poetic images [2]. The "second" or "third" edition of folk and applied art is not allowed. Nekrasova M.A. studied the role of folk art in the culture of the XX - XXI centuries. Boguslavskaya described folk art as "a complex artistic system with a peculiar structure and laws of development." [3]. Academician B.A. Rybakov, using the example of the products of the masters of the past, studies the true basis of the unity of and craftsmanship, and their association determines the further work of artisans [4]. The above can be understood as the "preservation" and "restoration" of traditional folk crafts. A rapidly developing society is gradually influencing production. Despite the fact that in the last century many areas of crafts were lost, the inhabitants of our country, who lived almost in the colony of Tsarist Russia, retained many types of crafts, including goods that meet national needs, clothes, dishes, household items create and supply small tools to the local market [7]. We can proudly say that at present in our country there are legislative mechanisms aimed at preserving centuries-old national artistic values, as well as a number of state and public organizations directly involved in this work. We all see that even now the head of our state pays enough attention to the restoration of traditional crafts, international funds and organizations that contribute to the development of the economies of developing countries are actively involved in this, and our country is leading in these events. Currently, special attention is paid to one or another type of handicraft activity, or those centers that were popular in the past, but whose activities have fallen somewhat. For example, in Uzbekistan (in the 90s)

with the American consortium Counterpart - Cultural educational tourism and crafts.

Conclusion.

In conclusion, the mentioned "development process" shows how ancient the history of crafts was. From this it can be seen that crafts went through different periods of development and at each stage underwent a "special renewal." At the same time, you can see that all processes reflect renewal and "attractiveness." We hope that in every young generation a sense of pride in their nationality will increase, and also confidence in tomorrow. Historical sources reflect that in ancient times there was the production of ceramic products and textiles, which are the first important branch of handicraft (Kaltaminor culture in the Khorezm oasis, Sopollitep in Surkhandarya, etc.). As an example, from the 2nd century BC, the Great Silk Road was important in the trade of artisan products.

In addition to our opinion we can tell, that if our future heirs enrich the consciousness of our children with concepts about our nationality, employ them, then folk crafts are preserved

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