

## FOLK CRAFTSMANSHIP IS A NATIONAL VALUE

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<https://doi.org/10.5281/zenodo.10403347>

**Abstract.** *In this article, opinions are expressed about folk crafts and its role in the development of the nation. In this way, folk crafts are recognized as a national value.*

**Keywords:** *folk craft, national value, art, national education, culture, universal value.*

In the conditions of modernization of education, the understanding of the content and quality of education and upbringing is changing, ways of creating conditions for the formation of professional competencies are being considered a new. Therefore, the modern social order is related to the operational and functional characteristics of the subject of work, such as the requirements for the formation of professional qualities of a specialist, the desire to constantly replenish aesthetic knowledge, the ability to independently pose and solve various problems. All of these are of a professional nature and put forward demands and proposals for identifying alternative solutions in the field and developing criteria for choosing the most effective ones. Studying and applying the experience and ideas of aesthetic education reflected in archeology, history, folklore, and artistic culture in folk pedagogy can help solve these problems.

The modern concept of national education and upbringing, as mentioned above, includes the idea of its regionalization, understanding education and upbringing as providing a national-regional approach in the entire educational space. One of the leading trends in the development of the state of education today is the transition to the value paradigm. This transition is represented by the rise of pedagogical thought from one-sided functionality to the holistic idea of aesthetic education as a universal human value.

In Uzbek and many other languages, the concept of "art" is used in two senses:

in a narrow sense - this is a specific form of practical and spiritual mastery of the world;

in a broad sense, it means the highest level of skill, professional experience, regardless of the field of social life.

Art is a separate subsystem of the spiritual sphere of social life, which is a creative reproduction of reality in artistic images.

In this case, the value is found in the dictionary of Russian etymology by A.G. As Preobrazhensky noted, it is interpreted in the sense of "to place high, to give dignity". In our opinion, these events include material and objective characteristics, psychological characteristics of a person, events of social life, positive and negative meanings for an individual or society.

It is known from the history of science and art that national value is a set of spiritual ideals of representatives of certain ethnic communities that reflect their historical identity. National values serve as social and normative-cultural axioms for the behavior of people of the same nationality.

The analysis of dozens of researched sources and literature shows that national values have a very active influence on the nature of inter-ethnic relations, and are often expressed in nationalism. In this regard, it is important to understand them, to determine how well the behavior of individual representatives of a certain ethnic community is in the interests of the whole nation.

Based on such theoretical information, we can call folk crafts a national value. After all, folk handicrafts, like the ones mentioned above, have gradually reached today and determined their value due to the actions of the representatives of the people and their urgent aspirations to live.

At a time when independent Uzbekistan is developing at a rapid pace, restoration of our huge, priceless spiritual and cultural heritage and national values, created by our ancestors over many centuries, has become one of the important directions of state policy. As a result, our nation has become the real owner of its destiny, the creator of its history, the owner of unique national values and culture. Along with the restoration of our national values, the achievement of independence of our country opened a wide way for the development of folk crafts and applied arts such as painting, engraving, wood carving, ceramic art, and miniature art.

Handicraft products are made by simple manual labor and this is a legacy left to us by our ancestors. Handicrafts still occupy an important place in the national economy of less developed countries.

Craftsmanship was created by human production activity, gradually separated from agriculture and animal husbandry during the development of society, improved in connection with the development of technology within the framework of different social and historical periods, various specialties (pottery, carpentry, blacksmithing, coppersmithing, building, stonework, carving, embroidery, tanning, tailoring, weaving, jewelry, goldsmithing, dyeing, shipbuilding, tinsmithing, etc.).

Handicraft depends on the availability of natural resources, for example, where there is cotton and cocoon, weaving, where there are high-quality raw materials (for example, in Rishton), pottery, wool and leather, where there is a lot of weaving and tanning, and accordingly, handicrafts. In many areas of forests, oil production, metal production and smithing in mineral-rich areas, shipbuilding in sea and river areas, etc. have developed. Three types of crafts were formed in connection with the division of labor at the stages of the development of society:

- home crafts;
- crafts that make products to order;
- a craft that prepares products for the market.

Home crafts were the most widespread type of crafts in the period before the establishment of production. This type of handicraft is an integral part of natural economy. The development of cities is inextricably linked with the rapid growth of the production of handicraft products to order and the market. As a result, handicraft products became commodities, goods were produced for exchange. With the demands of the times, new types of handicrafts were created. Artisans also began to specialize in the manufacture of various products. Neighborhoods in cities were formed depending on the profession of craftsmen (for example, at the beginning of the 20th century, there were neighborhoods of Tashkent dakonchilars, potters, saddlers, cradlers, gunsmiths, and craftsmen). With the introduction of mechanized production at the beginning of the 20th century, the variety and production volume of handicraft products decreased sharply. By the end of the 20th century and the beginning of the 21st century, large-scale industrial production was established, but the position of handicrafts was preserved. The emergence of mini technology made it possible to individually and qualitatively produce goods in crafts. This includes the production and service of national headstones, national musical instruments, small equipment, and various souvenirs. Today's crafts consist of individual labor activities and family businesses within small businesses.

In developed countries, only handicraft industries (tailoring, shoemaking, carpet making, jewelry, carving, etc.) that produce individual orders and expensive art objects have survived. The production of ceramics and textiles, which are considered the first important branches of handicrafts, appeared in the territory of Uzbekistan in the Neolithic period (Kaltaminor culture in the Khorezm oasis, Sopollitepa in Surkhondarya, etc.). From the II century BC, the Great Silk Road became important in the trade of handicraft products. In the Middle Ages, products produced in Eastern countries (steel in the Arab Caliphate, silk, porcelain, paper in Central Asia and India) were appreciated in the European markets. Fine cotton fabric was produced in India, silk weaving looms were created in China, glass making technology was improved in China and Central Asia. Large craft centers appeared in Central Asia in the 9th-10th centuries. The production of yarn, carpets (Urganch, Shosh), silk (Marv), copper and iron weapons, knives (Fergana), silk fabrics, glass products (Bukhara) flourished. In the 13th century, the invasion of the Mongols hit the development of handicrafts. The emergence of the Timurid state had a very positive effect on the development of handicrafts.

In the social structure of crafts, there were social categories such as master, apprentice and apprentice. The internal procedures and rules of the craft were determined by the "Pamphlets" as its charter. Each profession has its own guide, i.e. piri and "Treatus", traditions and customs passed from generation to generation are followed. For example, before starting work, the master remembers his elder and asks him for help, and gives blessings to his student. In the 20s of the 20th centuries, the main part of the craftsmen was first attracted to artels, and then to factories, factories, and artistic enterprises. Raw materials, materials, and equipment were supplied to them by the state, and the created products were sold in stores. Talented craftsmen were accepted into creative organizations, practical decorative art was developed (for example, in 1930, an educational and production combine was established in Tashkent, where young craftsmen received training, in 1968, a school workshop of carvers in Bukhara, in 1978 A school workshop of wood carving was established in Kok. After the independence of Uzbekistan, a new era began in the development of handicrafts, folk handicrafts were restored under market rules. As a result of the first privatization of local industrial enterprises in Uzbekistan, small state-owned enterprises were transformed into private enterprises of craftsmen, new handicraft enterprises were opened. Craftsmen began to work not only for the domestic market, but also for export. The organizational form of handicrafts has also changed: it has been developing in the form of a small family enterprise, individual labor activity. On October 24-25, 1995, the 1st Republic Fair of Folk Craftsmen and Craftsmen of Uzbekistan was held in Tashkent in practical cooperation with the Permanent Mission of the United Nations in Uzbekistan. In 1997, the "Usto" creative production association of masters of folk applied arts and crafts of the republic was established. The decree of the President of the Republic of March 31, 1997 "On measures to support the further development of folk arts and crafts by means of the state" and other measures for the revival of crafts in Uzbekistan and further in its development, it has become important in reviving some of its forgotten species.

At the heart of all the reforms that are being carried out in the country's territory for folk crafts and its development, first of all, the honoring of folk crafts as a national value lies. This is a great achievement of the people and the nation. At the same time, it is worth concluding that the given theoretical and practical information is a proof that folk crafts are considered a national value and that they are respected.

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