



National Crafts And Socio-Economic Activity

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ABSTRACT

The article describes national crafts and its socio-economic significance, with logical and consistent logic.

KEYWORDS

Pottery, ceramic, craftsman, softer, dust, crafts, pottery, ganch engraving, pattern, copper.

INTRODUCTION

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 - pottery - is the field of craftsmanship where different types of clay containers, articles, building materials and more. People knew from the beginning of the Neolithic

period (5,000 BC) how to make pots from a special soil (dark, yellow, green, green, and so on) that the secretary would cook when planted.

Initially, bottles were made of clay, dried and then heated in a fire. The presence of ceramics everywhere in the world has made pottery widely available in almost all nations. Initially, women were engaged in ceramics in the late 4th millennium BC (early Mesopotamia) and at the beginning of the third millennium (Egypt), and later, when the pottery was invented, men began to embroider pottery. Today, simple ways of making ceramics are still common in the mountainous regions of Asia.

MAIN PART

The fossilized remains of the Neolithic settlement indicate that the vessels were made with pointed edges during that time. This means that the containers were used on the ground at that time.

In the Eastern and Eastern Greece during the Eneolithic period, the manufacture of fine ceramics, the use of ceramics in architecture, followed by the discovery of glazing techniques and the artistic value of ceramic products.

Archaeological excavations in Afrosiab and other parts of Central Asia show that ceramics flourished in Central Asia in the 7th and 12th centuries. In the 13th century, as a result of the Mongol invasion, pottery developed slowly. By the 14th-16th centuries, however, there was a rise. Separation of Central Asia into several feudal states in the seventeenth and eighteenth centuries led to the weakening of relations between the different countries, but, as with all types of crafts, ceramics were

created in different places. The nineteenth century ceramics are unique in their design, close to wood and gypsy carving.

The shape of ceramics, including bottles, has changed over the centuries with the times and tastes. The large water demand in central Asia has led to the proliferation of ceramic containers. In addition to making these dishes, the craftsmen adorned them with great taste. Widespread use of low-cost porcelain production in Russia in the 19th century and the large import of porcelain from central Russia have slowed the Central Asian pottery market. However, the demand for cheap ceramic tiles and articles, especially the need for ceramic products in the architecture, necessitated the continuation of ceramics.

Pottery is widely spread in Central Asia, especially in the town where Uzbeks and Tajiks live. In Karatag, Samarkand, Shakhrisabz, Gijduvan, Tashkent, Rishtan there are unique ways of painting ceramic bottles. In the 19th century there were large centers of ceramics. The products made here are sturdy, beautiful, elegant and appealing.

After the October Revolution, special attention was paid to the organization of pottery. In 1930, experimental ceramics workshops were opened in Tashkent and ceramics workshops in Samarkand. In 1932, a training and production workshop was launched in Tashkent, where short courses were organized, potters were trained, and their skills improved. During the difficult years of the Great Patriotic War great attention was paid to pottery. In 1943 in Shakhrisabz began training and production artistic complex. Dozens of famous ceramists, such as Turob Miraliev (Tashkent), Rustam Egamberdiev, Karim Hazratkulov (Shahrisabz),

Uzak Shermatov, Kholmat Yunusov (Rishtan), Muhammad Siddiq, Usman Umarov (Gijduvan), were trained. Muhiddin Rakhimov, a national artist and candidate of art criticism, worked hard in developing ceramics in Uzbekistan, making pottery from young people and studying ceramics. In Gijduvan and Rishtan, pottery was particularly developed, where dozens of pottery workshops were established. In the 1940s products of the «Pattern» in Gijduvan, and «New Life» in Rishtan became popular throughout the country.

According to the famous ganch master Ziyovuddin Yusupov, “Ganch carving has a thousand-year history. This type of folk art has been widely used in Iran, Turkey and Turkestan, and it is still practiced. There are many opportunities for gardening. It can be shaped in any way, and in this art our ancestors showed their dreams, culture, philosophy of the time. ”Bekzod Norboev wrote:“ Ziyovuddin aka Yusupov Bukhara School of Gardening, Umarjon aka Takhirov Khiva They start creative in school methods. Their intention was to contribute to the strengthening of the Uzbek people in the field of applied art. What they have done so far cannot be counted: Decoration of the Metro National Park, Memorial Complex in Karshi and Regional Theater, Tashkent Institute of Irrigation and Mechanization Engineers.

In the 19th century, schooling was established in Bukhara, Kokand, Margilan, Samarkand, Tashkent, Shakhrisabz and Khorezm.

After the Revolution, artisans were organized into artillery. Since the 50s, gift products and artistic products have become more and more popular. The workshops were opened. In these

workshops, masters from various schools of embroidery (such as L. Fozilov in Kokand, S. Khamidov in Bukhara, Y. Bekjanov in Khiva) taught young people the art of embroidery. Samples of Kokand and Margilan School of Gardening depict gardens, meadows, and ornaments are made with shallow and narrow ground. Copper items and bottles in Tashkent are decorated with larger, simpler patterns. The patterns of the Bukhara School are sophisticated and elegant. The ornaments of Karshi and Shakhrisabz are engraved with precious stones and colored bottles. Samarkand ornamental patterns are common in geometric shapes. The Khorezm grasshoppers work in the form of elaborate ornamental patterns and geometric patterns.

Restoration and placement of all areas of national crafts, applied arts, even forgotten and forgotten, can not only enrich our national culture, but also to enter the world market with its masterpieces and extensive consumer goods, as well as one of the most pressing problems in our country. to some extent, especially in the transition and transition to market economy and market relations. As an example, we would like to give the following information:

Looking at employment in Uzbekistan in 1990 by sectors and sectors, one can see the validity of the above conclusions.

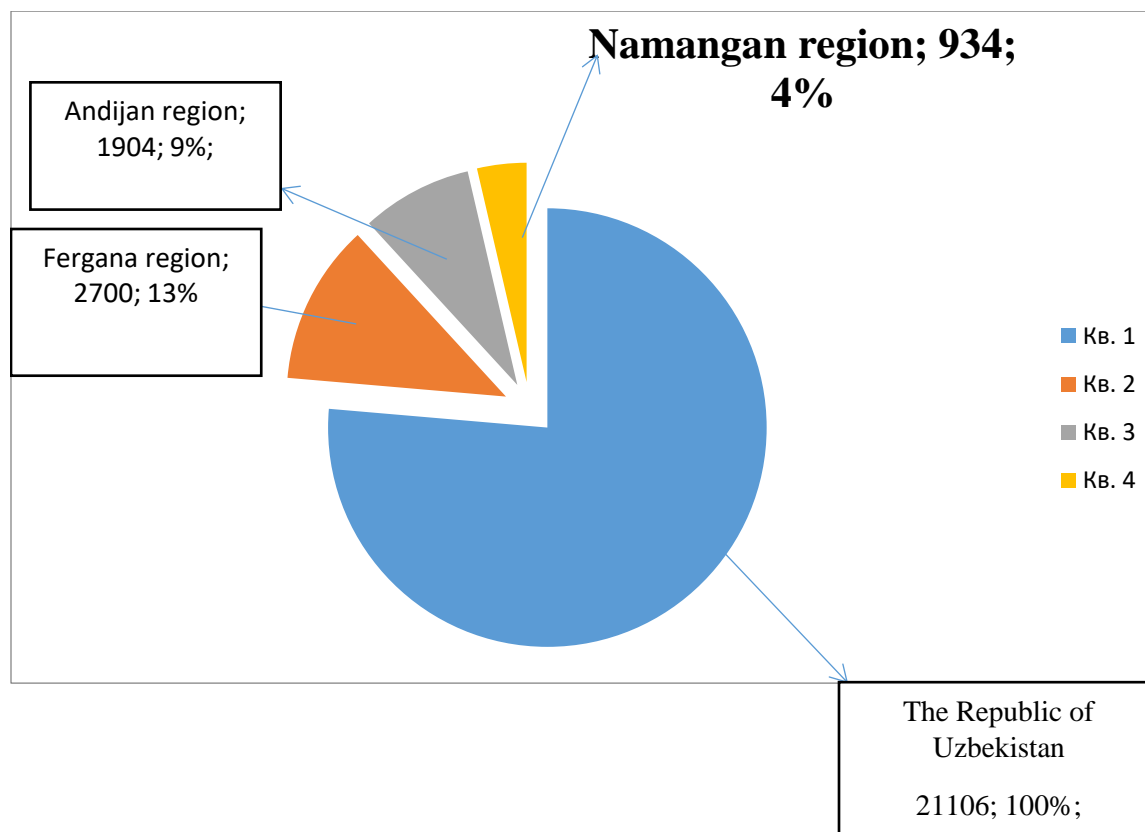
Of the 347,400 enterprises currently operating in Uzbekistan, 93.0% are non-state enterprises and only 7.0% are state-owned enterprises. Non-state enterprises comprised 48.6% of farms and dehqan farms, 2.1% of joint stock companies, 1.9% enterprises with foreign investments and 40.4% of other types of enterprises. In the country, 77.2% of the total

employed population is in the non-state sector and 22.8% in the public sector. Consequently, the transition to a market model of the economy is being carried out in Uzbekistan too. The main challenge now is to improve the

structural deposition that reflects this process. At the same time, it is important not to diminish the attention to the sectors and industries, related to national handicraft and craftsmanship.

Diagram 3

**Share of Fergana region in the number of craftsmen in the Republic
In 2011 (in relation to the republican indicator)**

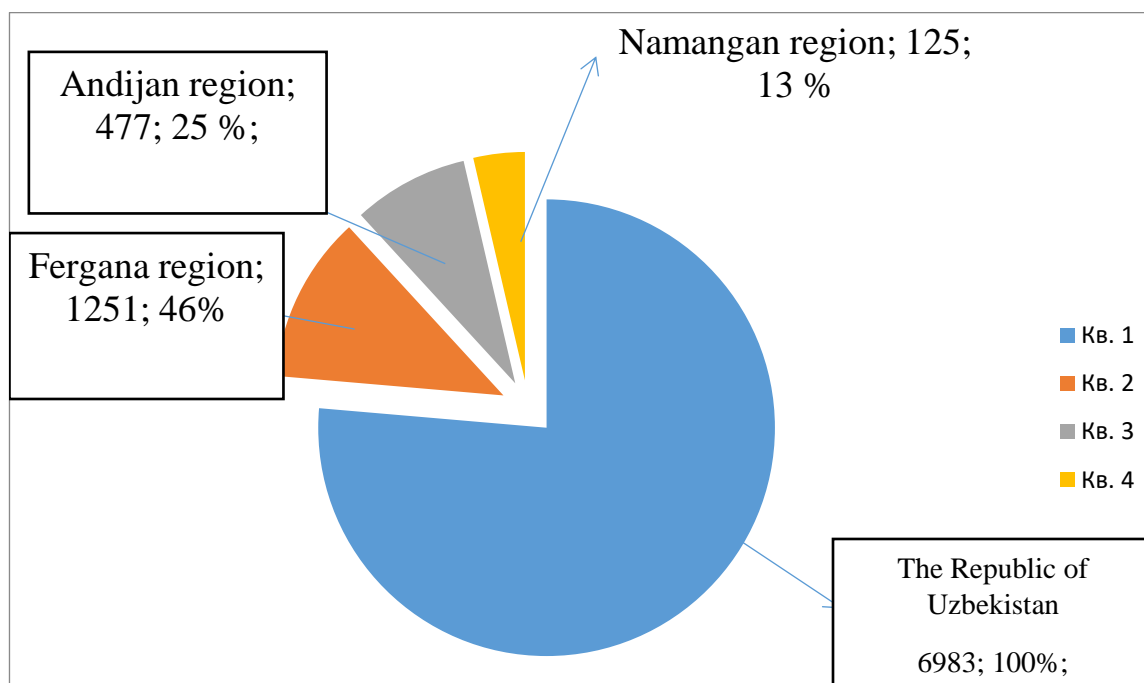


Explanation: The diagram was prepared by the author based on the data of the Republican craft Association.

As it is known, in recent years in Uzbekistan, a lot of attention is paid to home-based work to ensure employment. Family business is particularly important. At the same time, crafts are being consolidated into the Republican Association of Craftsmen, and wide opportunities are created by adopting

programs to promote their activities. The total number of registered workers in the Association of Craftsmen across the country in 2011 reached 21,106. Of this, the share of the Fergana region is 5538 people, which is 26.5% of all craftsmen in the country. When analyzing the number of artisans in the Fergana region, almost half (2,700) of them belong to the Fergana region. In Andijan (1904) and Namangan (934) regions, the number is relatively low.

Diagram 4
Share of Fergana region in the number of craftswomen in the Republic in 2011 (by region)



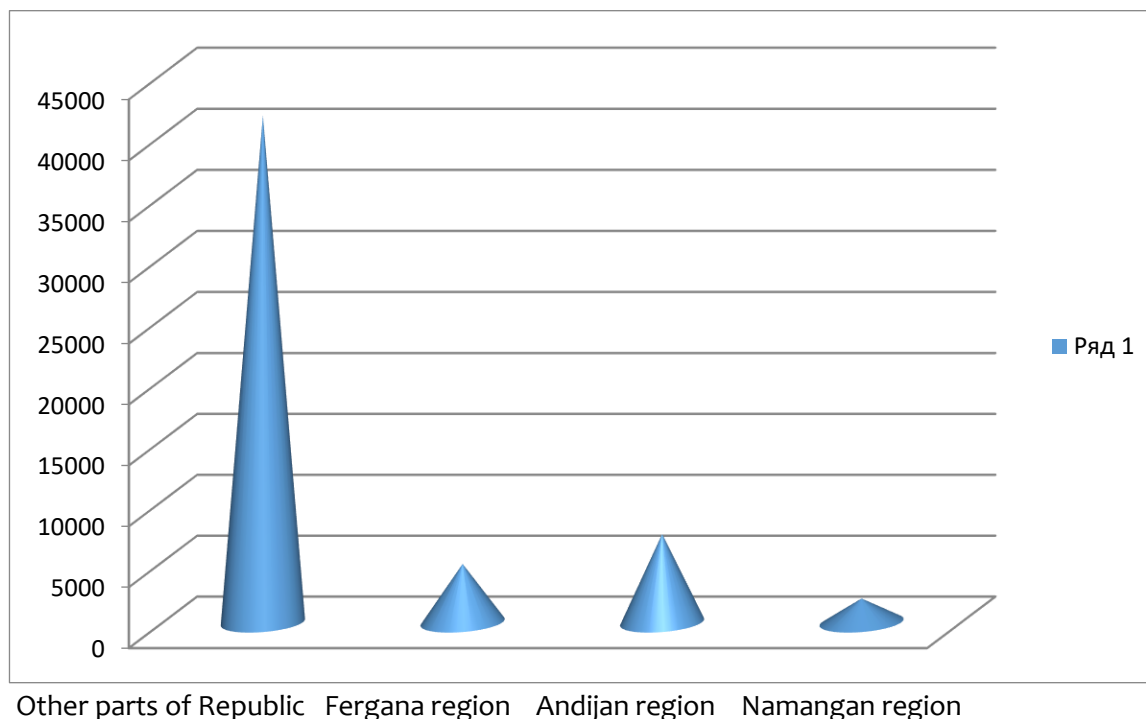
Explanation: The diagram was prepared by the author based on the data of the Republican craft Association.

During the years of independence women have been involved in the production. In particular, women are employed equally with men in small businesses. In 2011, the number of artisans in the Republic was 6,983, of which 1,853 persons, or 26.3 percent, were from the Ferghana region. Given that craftswomen account for 33.2% of the total craftsmanship in

the republic, craftswomen in the Ferghana region make up about 34% of the total number of artisans in the region. This is due to the high attention of artisans in the region. In particular, 46% of craftsmen in Ferghana region, 25% in Andijan region and 13% in Namangan region. In the Andijan and Namangan regions of the region, women's participation is lower than in the Fergana region.

Diagram 5

Volume of goods produced by Hunarmand Association in 2011 (million soums)



In 2011, the Association of Hunarmand produced goods worth 55,608.5 million soums. Of them, the products worth UZS 14021.7 million belong to the Fergana region and to the amount of UZS 41,586.8 million. The region produces 25.2% of national crafts. Analysis of crafts production by region makes up more than half (51.7%) of crafts produced in the region. Production in Fergana and Namangan regions is negligible. In these areas, home labor and craftsmanship are explained by the slowness of local conditions.

Independence and respect for our national values is one of the major challenges of today. Everyone living on the territory of Uzbekistan must protect their national values to the future, to the younger generation.

Everyone should feel it when it comes to respecting the heritage, cultural values, and national values left by our forefathers.

Table 6

Contribution of national applied art and national crafts in production

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	0,4	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
Total		100	18,5	66,3	11,5	0,9	0,6	2,2

Note: The Republic of Uzbekistan is based on the materials of the Hunarmand Association in 2010.

As for the national craftsmanship, first of all, the Decree of the President of the Republic of Uzbekistan “On measures of state support for further development of folk arts and crafts” pays special attention to the revival of

centuries-old traditions and original forms of folk art.

Each of the existing ceremonies in the social and family life of the Uzbek people contains a number of customs and rituals. Traditions and rituals relate to the centuries-old national traditions of our people.

Among the national crafts in the Fergana region, the most profitable are gold embroidery and embroidery, carpet weaving, knitting and knitting. In 2010, products of these industries were valued at 17888 million soums.

It accounts for 73.8% of the region's national crafts. For this reason, Fergana region is the leader in the country in the production of crafts.

The regional composition of the products of national art and national crafts is directly related to the historical formation, formation and development of handicrafts. The participation of the Fergana region is unique.

Regional workmanship and ganch carving; knitting, embroidery, knitting and embroidery and embroidery; The leather industry is ranked first in the country in leather and saddle

making. In particular, more than 90% of gold and embroidery products, 80% of crafts, knife, carpet weaving, knitting and knitwear and home appliances make more than 70%, woodworking, leather and saddle products.

The region occupies the third place in the history of ceramics, bakery and porcelain, after Tashkent and Lower Amudarya, and the second in Tashkent in miniature and painting. It is the second largest producer of jewelry in the region after Tashkent and produces 33.7% of the total jewelry in the region. This is double the amount of jewelry produced in the Mirzachul and Lower Amudarya regions.

Almost 80% of all puppets made in the country are in the Zarafshan region. Fergana region is second only to the republic, with 17.2% of the total puppet production in the region.

Table 7

Contribution of national applied arts and national handicrafts to production (million soums)

S/N	Types of activities	Total in Uzbekistan	Including by regions					
			Tashkent	Fergana	Zarafshon	Mirzachul	South	Lower Amu Darya
1.	Pottery, baking, porcelain	3986,9	3112,7	750,6	84,4	3,3	15,1	20,8
2.	Miniature, painting	508,6	257,4	187,5	45,4		9,7	8,6
3.	Knitting, ganch engraving	608,2	144,1	194,7	231,6	14,9	6,3	16,6
4.	Knitting, embroidery, bricklaying, blacksmithing	3755,3	338,5	2812,9	425,0	53,0	32,7	93,2
5.	Gold embroidery, embroidery, embroidery	8701,8	149,2	7845,9	576,0	36,5	31,3	62,9
6.	Wood carving	6540,2	671,2	4533,1	812,4	85,0	72,2	366,
7.	Jewelry	1083,9	604,6	365,0	73,1	16,5	8,0	16,7
8.	Carpets, satin weaving, embroidery, embroidery, flower	4942,2	236,0	3509,0	972,0	45,5	31,2	148,5
9.	Comfortable masonry in bulk shapes	852,8	113,4	438,2	285,1	9,4	1,1	5,6

10.	Entrepreneurship	3003,5	412,1	2431,1	115,3	25,1	5,5	14,4
11.	Leather, saddle making	1015,4	240,8	645,3	103,0	10,6	2,4	13,3
12.	Production of household goods	608,6	28,3	440,3	114,2	18,1	3,7	4,0
13.	Puppet making	398,2	10,6	68,4	314,0	0,2	0,3	4,7
14.	Other	557,8	433,9	4,7	54,2	12,4	0	43,4
Total		36563,4	6752,1	24226,7	4205,1	330,5	228,1	819,4

Note: The Republic of Uzbekistan is based on the materials of the Hunarmand Association in 2010.

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Note: Republic of Uzbekistan Hunarmand Association 2010 material.

In 2010, the sector of national applied arts and crafts produced goods worth UZS 36563.4 million, of which UZS 24,226.7 million or 66.2% accounted for the Fergana region.

In the Ferghana region in 2010 ceramics, confectionery and porcelain were manufactured to the amount of 750.6 million soums, which is 18.8% of the total ceramic production in the country. Tashkent region is the leader in the field of national handicrafts, its share makes up 78.1%.

In Uzbek embroidery you can find methods and techniques of Indian, Chinese, Russian, Afghan, Kazakh, Kyrgyz and Tajik embroidery.

The Uzbek national embroidery is rich in floral, geometric and flower patterns, while Russian embroidery is often depicted with geometric shapes, flowers, birds, and fruits.

In Kazakh and Kyrgyz embroidery, the elements are more like royal and hoofed elements.

According to ancient traditions, Uzbek girls - future brides made their own embroidery for their wedding. The brow is beautiful, elegant and elegant, and the bride is highly regarded. Girls, of course (these national traditions are of

great economic and educational importance for the younger generation to train, prepare them for life, to work), have been taught embroidery since the age of 9-10. They started embroidering independently 3-4 years later.

Ready embroidery experts have sought to express their dreams of beauty through their art and nature.

In the beginning of the 19th and 20th centuries a unique school of gold embroidery was created. In Uzbekistan, gold-embroidery schools have been opened in Bukhara, Samarkand, Ferghana and elsewhere. Embroidered garments made of precious fabrics are mainly worn by the Emir's palace and the city's rich.

Outside the city, SitoraiMohiKhosa and Shirbudin's palaces have a variety of bazaar exhibits, including ceramics, copper, knife making, and gold embroidery. This exhibition lasted 4-6 weeks in Shirbudin and 2 weeks in SitoraiMohiKhosa.

The annual festival is a traditional national holiday and is legalized by the government. The existence of such festivals contributed to the development of national crafts.

During the reign, gold embroidery was a long and complicated process until it was in the hands of the tailor. Gold embroidery was carried out in the following stages:

- Workshop cutter by standard;
- The tailor made the template and presented it to the king. After getting her approval, she moved to the gold.

Development of ornamental art After the collapse of the emirate in 1920 and the

establishment of the former «Soviet power» in Bukhara, the art of embroidery, like all kinds of art, went into international hands.

The difficulties experienced in the early years of the Soviet Union led to the stopping of dice cables from Iran, Arabia and Russia, and hampered the development of gold art. At that time, the types of gold jewelry also changed. Later, luxurious suits were replaced by skullcaps, women's hats, socks, slippers, album covers, sheets, sunglasses and more.

Jewelry was practiced only by men during the Emirate, because he did not involve them in the work, saying, «The dice that touch a woman's hand will become dim.» In 1930, a gold-embroidery art was established under the Artists' Union in Uzbekistan. In the early years, the artel did not fully meet the demands of the people. But then the artel expanded and became a factory. The number of workers and masters is increasing day by day. At that time, talented artist Olimjon Muhimmedov, talented ornamental artist Fayzulla Faybullaev, Umar Hiyatov and many other masters received a lot of students who were creative in their search for new styles and new forms. For example, she has made national clothes, household items, gifts and special orders.

Widespread in national costumes are embroidered skullcaps, which are a distinctive art. Skullcaps are widespread throughout the country, and each region has its own way of sewing. Dice skullcaps are only made in Bukhara. After throwing parganas, the women began to embroider beautiful skullcaps. The most beautiful copies of gold embroidery skullcaps in Bukhara were created. In particular, the girls sewed a number of skullcaps known as «Gulnoz», «Spring»,

«Navruz», «Dilorom», «Gulbahor», «Dilafroz», «Rano», «Festeval» and «Happiness». The art of gold embroidery is now developing extensively, and these products require exceptional skills.

The carpet weaving has been developed in Central Asia and especially in Uzbekistan since ancient times. During the archeological excavations in Khorezm, a carpet pattern was found dating back millennia BC. The carpet weaving was mostly occupied by women, and the ornaments were remembered and stored. The ornaments represent tiger and camel prints, apple blossoms, grape roses, plants, especially the image of the animal king. The main color was red and 2-3 colors, and blue, black, white, and yellow were secondary.

Andijan carpets are short, thick and soft. Samarkand's colorful long woolen fleece («bear skin») is unique.

In the 19th century, rugs developed in their own way. Carpet weaving centers have been developed, artes have been dismantled and craftsmen have been involved in making high quality carpets with the same pattern as well as small household items. An example is the carpet weaving artisan in the village of Oyim in Andijan region.

Centers for carpet weaving were established in Samarkand, Kitab, 1946, Khiva, Andijan, Termez in 1947, Shahrisabz in 1949 and Khojayi in 1954, local masters and students were trained, ancient traditional ornaments were selected.

The collaboration between artists and craftsmen has made some progress. Using the traditions of applied and magnificent art, the first new copy was created by the Khorezmian

carpet and its original Feruza color background. In the late 1960s small carpets were combined and new carpet factories were established. The craftsmen began to work in these enterprises.

In Uzbekistan, new factories in the Almalyk, Samarkand, Khiva, Farish, Shafirkan and other industries are made of traditional carpets and artfully enriched carpets.

It is still developed in the Ferghana Valley, Kashkadarya, Surkhandarya, Syrdarya and the Republic of Karakalpakstan. Samarkand, Urgut, Kokand and Khorezm are also carpet centers.

Traditional rugs are being developed as a craft. Silk carpets from Samarkand and Bukhara are also common. The Ustyurt Association and the Hunarmand Association have made a significant contribution to the development of traditional carpet weaving.

After the Mongol invasions in the 17th century, gold coins were first produced. Jewelry are made of gold, silver and other metals. The weapons were used in jewelry adorned with gemstones, glass crystal, gold, etc., used a very blend of gold and naphtha, which was used with soft and non-glossy silver and silver. In the 19th and early 20th centuries Central Asian khanates developed crafts. Often in cities such as Khiva, Bukhara, Kokand, Samarkand, Karshi, Shakhrisabz, Tashkent, Andijan, Jizzakh Kitab, Chust, Urgut, Margilan and other places, they lived in a special neighborhood. That is why the jeweler was called the neighborhood. Khiva had 12 jewelry stores in the 1860s and more than 100 in the early 20th century. Among the famous masters of art at that time were Mahmud Mahmud, master Omon Haji,

M.Rakhimov, H.Najmiddinov, master Niyoz Ohun from Namangan, Oybergan from Andijan, S.Bobojonov from Tashkent, Mirhoshim from Urgench, M.Abdullaev from Urgench. .Yuldashev, I. Kamilov and others. There are five jewelry factories in the city of Tashkent, which produce one name under the name Fanon. These are:

- Tashkent Jewelry Plant.
- Fanon Association.
- Creative Union Nur.
- Yantar plant.
- Einstein Rhine.

One of the streets in Chilanazar district in Tashkent is called «Jewelry». On the same street there is a Tashkent jewelry factory and a crafts college. Abdurashid Ganiev, a jeweler from Tashkent, helped greatly in the establishment of the National College of Crafts.

Knitting art has developed since ancient times, and nowadays the art of knitting is popularized as a folk arts and craftsmanship. There are few Uzbek knife-makers making rare knives.

Historical monuments in ancient cities such as Bukhara, Samarkand, Khiva, Shahrisabz, and Tashkent have been displaying wonderful signs of folk applied art for centuries. This is a unique celebration of human labor. Art ceramics is part of this art, one of the most ancient crafts of our people.

The potter, Raimberdi Matjonov, makes various clay items based on this technology. No wonder our nation has said, «A tree without a disciple, a tree without fruit.» The master is compared to a tree in Khorezm because it has a large number of disciples.

The Union of Craftsmen of Uzbekistan offered to open a crafts school at the Raimberdi Matjonov workshop, which allowed the master to spread the secrets of his craft. His students Davron Sadullaev, Amin Mirzaev, Maryamjon Matjonova and Mukarrama Sadullaeva are currently making a significant contribution to the development of art ceramics. The potter has a great role in repairing historical monuments. In 1956, he participated in the renovation of the Pahlavon Mahmud Mausoleum in Khiva. He has designed the ancient tiles for the lower part of the dome in the ancient style. They are still colorless. The potter was also involved in repairing the two towers of the Old Arc.

In 1957, the people's master was awarded a silver medal. Raimberdi Matjonov, a member of the «Master» Association, has been honored since 1999. His ceramics have been honored and displayed in the Republic and in Asia, as well as abroad, for example, Hungary, France, Czechoslovakia, India, Italy, and Mongolia. His bodice, jugs, pans, tin and others have become regular exhibitions in museums of Central Asian cities.

The history of the country is marked by the period of the Orientation. Since that time, the development of science and culture, literature and art has begun to rise.

In the agricultural sector too, gardeners, breeders, and master cereals actively contributed to the development of the country. Generally, the period required such a thing, while urban and rural inhabitants were engaged in the manufacture and manufacture of consumer goods through crafts and applied arts. The goods produced by the population were traded on the market, the outdoors

caravan sold their goods, sold and bought the necessary supplies.

If another similar or non-homogeneous culture is pressured or coerced into a national culture, then its development may not be there, but it all coincides. In other words, there is neither culture nor culture, and many things are forgotten. For example, if the Arab or Mongol invasion blended the native culture, the Russian, European culture, the Turkic occupation, the local population willingly or unwillingly - Russian culture, during the Soviet period the Arabic alphabet was first used in Latin and later in Cyrillic (Russian alphabet). what has been the result of the encroachment on science, culture, literature and art, and on the study of our past.

CONCLUSION

In addition, the establishment of a new Soviet Union in Turkestan, but its interpretation and implementation in violation of its basic principles, including individual or family arrangements, recognition of artisans and workers of arts and crafts companies as private owners, subject to significant taxation by financial institutions. However, it is important to note that even if some survivors are not eligible for retirement, their retirement age is not paid. The confiscation of their property and shops, and their expulsion in exchange for the recognition of family artisans as private owners, undermined nationalism and applied art. Such dishonesty has undermined the work of artisans and has led to their breaking. The artisans, unable to endure repression, were forced to move to work in artillery, factories and factories.

It was both politically and economically helpless against the national craftsmanship and its applied art. The name of the master-students, schools of crafts and applied arts, which are world-renowned, who have created masterpieces in folk crafts and applied arts, supply the consumer with consumer goods, have begun to grow due to such vices and weakness. As a result, the world-famous Turkestan carpets, ornaments, jewelry - historical monuments, porcelain bowls - can be found only in museums or private collections.

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