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Viloyat Rajabovna Tuxsanova

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Terms Found in Folk and Applied Art and Terms in the Art of Drawing Patterns

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Terms Found in Folk and Applied Art and Terms in the Art of Drawing Patterns

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Folk-applied art and folk-applied craft is a whole science, as you know, each science has its own terminology. If there are special scientific - terminological dictionaries in science, unfortunately, there are no dictionaries on folk-applied art yet. This in turn could attract modern youth to the study of crafts, attracted the attention of the younger generation of beauty, aesthetics, diligence. This could contribute to the formation of a new concept of reforms in secondary school, as well as the implementation of one of the five initiatives of the President of the Republic of Uzbekistan "on attracting young people to the craft." To implement this program, it is necessary from an early age to develop students' feelings such as feelings of beauty, the formation of artistic aesthetics, the secrets of craft and art, to protect the native nature and properly understand the generosity of nature. Currently, the role of dictionaries is huge and irreplaceable. Young people who have expressed a desire to learn the craft and the secrets of applied art meet a huge number of terms and words. Referring to the sources and literature is not always possible to find the correct definition of most words, which in turn leads to some difficulties. For example, people's artist of Uzbekistan Mahmud Usmonov in his book "Sanatim - saodatim" (my Art - my happiness) gives a number of terms and names of patterns as: hasty cursor, cardigan, Tobari, kanoat, hodaigi Burma, hasty daura, Sorsa, taurulus, Saldana, parrack, Lolo Islami, BAFTA Islami, Erkin Islami, turunj, Lula hose, hose and many other terms. However, it is impossible to find an exact definition and meaning of these in the literature, much less an accurate interpretation.

Terminology formed over the centuries, unfortunately, begins to be forgotten. It is almost impossible to find an exact definition in sources and textbooks, archival documents and materials. The same word or term is spelled differently, and the interpretation is different. This in turn leads to misunderstandings and misuse. A number of research works on the study of this problem have been carried out. A survey was conducted among pupils, students, masters and mentors studying craft and applied arts. Unfortunately, the results were unsatisfactory, many of the respondents could not give the full meaning of most terms or correctly translate the word. For example words such as: Morbach, Ganj, kundal, hancor, Ruta, madahil, islimi Raptor, manunet, Navion and others. From this we can conclude that the terms of folk applied art from a scientific point of view have been studied little or not at all. To solve this problem you need to implement the following tasks as: the first in mass media, that is Newspapers and magazines of the Republic to organize and open a heading "Terms of national applied art of Uzbekistan", the second creation of scientifically proved "Dictionary of terms of national applied art of Uzbekistan". The dictionary of terms of national applied art and art of applied decoration will reveal perfection of language, dialect wealth, culture of the people, arts, national traditions. This, in turn, will serve to preserve the identity of the people, will return to the origins of such important issues as education, culture, sanity and communication of generations. Without revealing the secrets of folk applied art and the art of applied decoration, the master will never be able to finish the job started, his product will become just a reproduction, and a

self-respecting master of his craft will never allow it.

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Folk arts and crafts and the art of applied decoration is widely applied in our lives. It was used in construction and architecture, national economy and life. The art of applied decoration or the art of drawing patterns is used in decorating building facades, decorating interior rooms, individual interiors and many other areas. The development of the art of decoration and application of patterns have made a huge contribution such masters as; Khiva folk master Abdulla Boltaev, the famous master of carving patterns Usto OTA Polvonov, representative of the school of folk masters of Bukhara Usto Shirin Murodov, Namangan jewelry master Rahimjon Zohidov, Usto Kodirjon Haidarov, Nurata embroidery masters Oisha Karimova and Usto Ortik Faizullayev, pattern Carver Ibrogim Komilov, Toshpulat Arslonkulov, Saidmakhmud Norkulov and many others. It is necessary to tell about folk masters to pupils, to show samples of their creativity, it promotes formation of such feelings as to love the craft, to appreciate beauty, diligence and perseverance in pupils.

Natural forms such as flowers, leaves, birds and more, designed to stylize patterns, can be divided according to their purpose. For example, place their appointments and material, sketches patterns earmarked for caskets. A box made of wood with patterns. In the manufacture of boxes, the master must not only talk about the ways of applying and cutting patterns, but also demonstrate in practice. And in the explanation of the cutting, the master must correctly tell about the pattern itself, about the size of the product, for example, a table or a chair, a hon Ottoman or a picture frame, a casket or other decorative object. Here the master must accurately explain the styles and methods of applying patterns, methods of cutting and depth of cutting.

In the East of the ancient household items were decorated with colored patterns, and not only household items but also the walls of palaces, houses, facades of buildings. This was called the art of decoration or application of patterns "Nakkoshlik", which means "naksh" - pattern, "Kosh" - master, that is, the art of decoration. In the Republic of Uzbekistan, this art form has developed since ancient times. Patterns were applied to household items, walls and facades of private and public buildings.

From the experience of folk masters, the following types of patterns can be traced, which are widely used by craftsmen; "islmiy naqsh" - islmiy pattern, which is divided into two groups; islmiy and girih. The main elements of the "islmi" are "Nevda" (stem) which includes a flower, branch, PERC, fruit fruit, stems and twigs.

Stems and twigs are the most used elements, they serve for artistic coloring of patterns, that is, the close intertwining of branches and stems form the plot composition of the pattern. Moreover, the "girih" figure can be grid-shaped or star-shaped. In this case, the rays of the star can reach up to 16. Under the grid forms "girih" refers to the shape of the web or circular network in the form of the sun.

The art of drawing patterns or the art of applied decoration in Uzbekistan began to develop widely in the XVIII-XIX centuries. In ancient times, mosques and madrassas, or houses and palaces of noble rich people were decorated. And decorated strictly houses and palaces of rulers and the rich. The art of applying the patterns and arts and crafts jewelry of that time had a severe form and color, its own rules and laws apply patterns, their strict compositional subjects, methods and styles, however, free of application patterns and drawings were used in the enrichment of composite stories and served as a field for the development of the craft in General. The main purpose of copying finished sketches to the surface served to develop thought and design, and this led to the development of art in General. People interested in the art of applying patterns or applied decoration acquired skills not only craft and skills, but also a new field for the development of thought, for example masters of carpet making or masters of embroidery from ready-made templates and sketches of masters of decoration received new ideas of patterns for themselves and made compositional plots.

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