

Prospectuses for the Development of National Handicrafts in Uzbekistan

Ergasheva Aziza Farmonovna

Abstract

This article is devoted to the analysis of the development of national traditional handicrafts in Uzbekistan over the years of independence. During this period, the demand and interest in the scientific study of national handicraft, as well as various directions and branches of arts and crafts as an integral part of it, has grown significantly. All the necessary legal and material conditions created by the government of the Republic are a powerful incentive for the development of this industry in an evolutionary way, and such presupposes the urgency of its scientific research. problems and ways of solving it in the national handicraft industry, on the impact of global progressive processes on this area, as well as on the prospects for handicraft.

Keywords: *traditions, traditional craft, entrepreneur, merchant, trade, commerce*

Lecturer of BukhSU, Faculty Economy and Tourism, Department of Economy, Uzbekistan

INTRODUCTION

The history of arts and crafts in Uzbekistan can be compared with the flow of the Central Asian rivers Syr Darya and Amu Darya. Their sources lie high in the mountains, in the kingdom of glaciers and mists. Below the waters merge together, forming rushing rivers that slow down on the plains, irrigating fields and feeding reservoirs. So the history of crafts originates in the depths of centuries, developing either rapidly, then slowly and smoothly, but one stage followed another, preserving the traditions and continuity of development.

On the roads of the Great Silk Road, which ran through the territory of modern Uzbekistan, for many centuries, caravans transported goods to the East and West, among which the products of artisans were not the last. In the 7th century, Buddhist monk Xuan Jian, in his "Notes on a Journey through the Western Territories", testified that "the skill of Samarkand artisans surpasses their skill in other countries."

Among the many crafts that the Uzbeks master, one of the most ancient and respected is the art of pottery. Originating at the dawn of human civilization, primarily to meet the need for household utensils, ceramics has become an essential part of the cultural heritage. Ceramic bowls painted with glaze, many clay figurines of local deities and fantastic animals, created by the hands of the masters of the legendary Sogdiana, have survived to this day. Today we recognize ancient symbols of earth, water, sky, sun and stars in the ornaments of the products of the ceramists of Samarkand and Tashkent. And the funny figures of dragons, horses and goats remind of the terracotta of Afrasiab.

About a thousand years ago, pottery appeared in the Fergana village of Rishtan. Ceramic products of Rishtankuzgar masters, covered with bright blue "ishkor" glaze, were in great demand all along the Great Silk Road. However, with the construction of a ceramic factory in Rishtan in the early sixties of the last century, which began to use modern technologies and factory glazes, the old method of making ceramics began to disappear. And only thanks to the enthusiasm of the hereditary masters I. Kamilov and Sh. Yusupov, the famous blue ceramics was revived, and their students continue to use ancient traditions.

Since time immemorial, gold, silver, copper, iron, tin have been mined in the Sogd mountains. And Sogdian artisans were famous for their skill in metal processing. Daggers and knives, arrowheads and spearheads, chain mail and stirrups for war horses were exported by merchants far beyond the borders of the country.

The most ancient finds of bronze and copper items on the territory of Uzbekistan date back to the 4th millennium BC. The skill of Sogdian armourers was highly valued in the Hellenistic era. And in the 10th century, the Arab geographer and traveler Al-Mukaddasi, listing the goods exported from the Samanid state, mentions precious silver vessels and copper lamps from Bukhara, decorated with ornaments and Arabic inscriptions. The art of metal working in the Temurids' era reached a particularly high level.

Great importance is attached to the revival of ancient traditional crafts in Uzbekistan today. To support artisans and create conditions for their work, associations of folk craftsmen have been created, the Union of Artisans "Hunarmand" has been formed. A number of non-governmental organizations and foundations in every possible way encourage the teaching of crafts to young people according to the system "Ustovashogird" - "Master and student". After all, it was not for nothing that the author of the treatise "Qaboos-name", Unsur al-Maali, who lived in the 11th

century, instructed his contemporaries: "Let no noble person be ashamed to teach his son a craft."

The revival of ancient crafts has become a connecting thread between the culture of ancient civilizations and modernity, and folk art remains a treasure trove of age-old customs and traditions of the Uzbek people.

Due to serious historical transformations associated with the acquisition of independence, there are huge opportunities for an objective disclosure of the history of the culture of the Uzbek people. From a scientific point of view, many questions concerning the history of the homeland and culture find a new real and versatile solution. The necessary measures are being taken for the all-round development of all types of handicrafts. The attitude towards national handicrafts has radically changed. This is due to the new ideological policy aimed at preserving the national heritage. The special attention paid to the types of national handicrafts confirms the fact that after gaining independence, cultural experts increasingly began to turn to the artistic experience of past centuries. This, in turn, requires a new approach to the development of handicraft and paves the way for its further growth.

Mainpart. The accumulated experience in the development of modern society shows the need to preserve cultural heritage. It should be noted that over the past 25 years, the republic has accumulated a lot of experience in reviving the traditional culture of handicrafts. After gaining independence of the Republic of Uzbekistan, the Uzbek people received tremendous opportunities to restore the ancient national handicrafts and applied arts as its integral part. The heritage of the national handicraft has been perceived as a national cultural heritage. Therefore, respect for the heritage of handicraft, created by the hands, labor and mind of the people, as well as the restoration of forgotten species is an urgent and urgent task of today.

Consequently, the entire transformation of social life, created thanks to the national values of the traditional way of life of the original labor skills of our talented people, requires consistent scientific research. Based on the folk handicraft experience, formed over millennia, and also relying on the social and spiritual foundation for the development of handicrafts in line with traditional national art, a number of decrees and decrees were adopted at the initiative of the President of the Republic and the government, contributing to the evolutionary development of this industry in the years of independence. This is an important step in the process of national folk handicrafts and arts and crafts, in the restoration of handicraft and its further development, especially some forgotten types, branches of national handicraft. At the beginning of the 21st century, the city of Bukhara and Gijduvan turned out to be the centers of gold weaving not only in Uzbekistan, but throughout Central Asia. In the cities of Shofirkan, Vobkent, Ramitan, as well as in the Nurot region of the Navoi region, embroidery, pottery, stone carving, jewelry, carpet weaving are developing as a kind of school based on the tradition of mentoring. Chust district of Namangan region has long been the center of ancient handicrafts. In many villages of the region, the following types of folk crafts are well developed: embroidery, baking, making knives, beshiks and chests, leatherworking, embroidery, woodcarving and blacksmithing. During the years of independence, the city of Samarkand and the Urgut region are distinguished by the peculiarity of the development and restoration of national handicrafts. Urgut has long been considered the homeland of artisans, where the craft of making knives, pottery, carpet weaving, wood carving rose to the level of art, and is famous for the dynasties of artisans. The following spheres of handicraft have long been developed in Fergana: silk weaving, ceramics, embroidery of skullcaps, wood carving, the Rishtan schools of ceramics are developing [1] (Kadzaeva,

1998), the traditions of wood carving in Kokand. In the years of independence, embroidery in Shakhrisabz, ceramics in the Kasbah, weaving and blacksmithing in Koson and Karshi have noticeably developed. The "iroki", embroidery and pottery in the Kasbah have been restored anew. The population of Dekhkanabad, Kashkadarya region, is mainly engaged in animal husbandry, so the women of this region are engaged in the step-by-step work of carpet weaving, such as ruffling, combing, spinning wool, baking, carpet weaving and felt business. It should be noted that types of sewn and carved felt are made here. In order to demonstrate the Uzbek national handicraft, various festivals, conferences and symposia are organized around the world, in the years of independence new opportunities have opened up for the sale of products of the Uzbek national handicraft on world markets in large cities that are centers of world trade, a system of shops has been formed for the sale of products of the Uzbek national handicraft ... Such stores have opened in Istanbul, Tokyo, St. Petersburg, Almaty, New York and other cities [2] (Macleod, Mayhew, 2008). Ceramics of Rishtan, Gurumsaray, Bukhara, Gijduvan, Urgut, embroidery products of Shakhrisabz, Samarkand, Bukhara, Boysun, jewelry of Bukhara, Fergana Valley, Tashkent, gold-weaving products of Bukhara, Gijduvan and Samarkand, even items needed in home life. In cooperation with UzEXPOcenter, Uzbekturizm and the Republican Union Hunarmand, Uzbek artisans on September 7, 2000 participated in the EXPO-2000 world exhibition held in Hanover (Germany), in particular, clicker MuhammadjonKarimov from Margilan demonstrated hand-woven atlases In addition, the products of national handicrafts made by the gold seamstress ShoiraSoibova from Bukhara and ShavkatZhumaniyzov, a master of carving from Khiva, left a deep impression on the Europeans.

Despite the economic difficulties, from the first days of independence, the state began to pay special attention to the development of culture and art, strengthened the interest of the nation, which has a rich past, cultural heritage and traditional values. Taking into account the importance of handicraft in the socio-economic, spiritual and ideological life of the Uzbek people, as well as the deep roots of national handicraft and unique peculiar features, the government puts forward a number of tasks aimed at its further development, restoration of forgotten species, and improvement of training in handicraft. In particular, changes are needed in the system of organizational management, which has survived to this day, the training of specialists and true masters of national handicrafts, handicrafts among local youth in rural areas.

Craft cannot be controlled by local authorities and the state, otherwise it may not achieve the intended goal of reforms implemented throughout the republic during the years of independence, undoubtedly, it can serve as a factor in ensuring the socio-economic growth of the Republic of Uzbekistan, as well as the development of national handicrafts on a modern basis, medium and small enterprises. Registration of traditional folk centers of handicrafts, craftsmen, products of artistic traditions, cataloging and inventory is a hot topic today not only in Uzbekistan, within the framework of the world community. Therefore, at present, an urgent task is the scientific study of traditional handicrafts, a deep study of the artistic and technological features of handicrafts in some centers and regions, the identification of folk craftsmen and lost crafts, and thus the restoration and development of unique traditions of handicraft. For example, due to the great attention given to arts and crafts in local and foreign markets, this industry generates huge profits, but research on these traditions is insufficient. The article by G. Dombrovsky, written in 1995, provides general information about embroidery in Shakhrisabz, but no mention is made of the embroidery skill of other regions [3] (Dombrovski, 1995). In 2005, A. Khakimov's article provides general information about embroidery, there are examples of embroidery of the viloyats of Uzbekistan, but there is no complete description of them [4] (Khakimov, 2005). This means

that the traditional handicrafts of this region, in particular embroidery, have not been sufficiently studied from a scientific point of view. One of the important sources in this area is the art Atlas of handicrafts of Uzbekistan, published in English in 1999 within the framework of the International Institute for Central Asian Studies [5] (Atlas of Central Asian artistic crafts and trades, 1999). But a number of mistakes were made there, too. Embroidery as a topic of art history has not been studied for many years. Only in the catalog of embroideries of Uzbekistan of the XIX-XX centuries, published by the State Museum of the History of Uzbekistan, is there a short information in the form of an inventory on the samples of embroidery. In scientific works devoted to the applied arts of Uzbekistan, it is also not mentioned about it. This indicates that a scientific expedition was not organized that would reveal one or another aspect of the species, indicating the exact local aspects of folk crafts. Today, traditional handicraft products also bring economic benefits. However, the quality of products of traditional folk handicrafts, made for household use and for sale on the market, is deteriorating. Firstly, this is due to the neglect of traditional patterns, and secondly, the market “rule” negatively affects the quality of the product and the concept of “school”.

When it comes to the quality of products, we notice how the craftsmen's traditions are reflected in them, the products produced for the market and for demonstration at exhibitions are trying to reveal the traditions of handicrafts in their products. In the manufacture of products, they use only traditional technologies and natural materials and paints. Therefore, the demand for such environmentally friendly products is always high. At the same time, artistic traditions are being lost in these products. However, as the masters say, there is no need to worry about the loss of "schools". They believe that traditions will be preserved. But one cannot hope for the prosperity of traditional forms closely linked by collective activity, rather than the experience of a particular author. Naturally, something needs to be done about this, too. First of all, you need to create a union of workshops. In this case, it is possible to establish control over the quality of the product and the preservation of some local differences in it. While recognizing the positive results in the preservation and development of the artistic heritage, it is necessary to note some shortcomings and omissions, one of them is that the restoration of traditions is treated as a commercial project. It is also observed that international foundations in their projects ignore the peculiar features of the local region. For example, the production in Bukhara of a silk carpet (UNESCO) and in Khiva of a large wall suzane with financial support from the British Council, the People's Crafts Union of the Khunarmand Region and the International Charitable Fund “Operation Mercy”. When implementing this program, a certain regionality of local handicrafts was not taken into account, since in Bukhara a carpet according to this design was never woven. and Khiva has never been a center for sewing suzane.

The same shortcomings are observed in the activities of public organizations. Their programs teach women a craft that is not typical of the region. By the way, for a long time in each territory a certain type of craft has been formed and the demand for it remains. Due to the failure to take into account these features, the activities of some local craft centers are not being restored. For example, in ancient times in Jizzakh a long-naped unique carpet was woven, instead of preserving and developing this tradition, women are taught gold-weaving business here.

Actions of public organizations and international foundations for the restoration of forgotten crafts, professions and handicrafts, joint activities of international national experts in the field of art help in many ways to solve financial problems. With all this, taking into account the regional peculiarity of the historical development of handicrafts, it is necessary to strictly coordinate joint

efforts.

The ecology of national art is extremely relevant. Preserving the originality of local schools of "purity" of art is a hot topic, this problem can be solved with the help of specialists in this field. Unfortunately, the joint work of masters and art critics has not been established. A master makes a thing based on his experience and taste. As a result, the local identity of traditional art is lost. From this point of view, it is necessary to consider the pottery of Registan, embroidery, gold embroidery, lacquer miniatures of Surkhandarya and critically analyze.

Currently, there are problems associated with the development of arts and crafts. The accumulated experience shows that the problems are associated with the development of arts and crafts. The main problem lies in the issue of management, that is, there are no optimal conditions for the development of this art in the republic, insufficient attention is paid to the activities of the masters. In this situation, it is necessary to coordinate the activities of masters, art historians, managers, sponsors and the media, on which the perspective of arts and crafts depends.

Projects for the restoration of traditional handicrafts, taking into account local properties, should be directed to the exact address, and concretely outline the development in the future. First of all, a sharp difference between the original state of the product produced for the market and further innovations cannot be allowed.

Of course, the uniqueness of traditional art should not be overlooked. Since "folk art does not reflect in itself a peculiar style and historicity, nationality and peculiarity of a particular society."

The effectiveness of projects aimed at supporting and developing traditional handicrafts can be seen in meeting the requirements of consumers who buy products of folk crafts, since the main goal of the projects is this. Therefore, regardless of who made the product and what quality and type it is, the main goal is its implementation.

According to the indicators of the current artistic process, handicraft products are increasingly used in everyday life. Initially, these items are made for the collection of museums.

It should be noted that foreigners are the main consumers of handicraft products, a certain part of the intelligentsia related to traditional culture also widely uses goods of this type, since there is low demand for handicraft goods in local markets, craftsmen try to export their products abroad. Ceramic and textile products are exported to Kazakhstan, Russia and European countries. In this way, they not only sell their products, but also represent the culture of Uzbekistan. Promotion of the development of style and taste to the public in local markets does not include handicrafts.

The market, as in former times, is an accurate indicator showing the development of handicrafts. Today, there is a great demand in the markets for textile products (embroidery, carpets, fabrics, gold-weaving products, gold-embroidered robes, skullcaps), ceramics, as well as bags, wallets, cosmetic bags, hand-embroidered pillowcases, clothes made from the national fabric of perfect design, margilan silks. A new type of fabric - batik, created by artisans of our region, made of traditional silk, mainly with a creative approach to Margilan silk, soon became a hot commodity.

The UNESCO Quality Mark program notes the need for modern handicraft products to comply with labor laws, high quality, innovation, ecology, and market requirements.

In Muslim society, handicraft has long been a kind of mirror reflecting the distribution of labor between men and women. Men were engaged in trade in the market, and women were engaged in the manufacture of goods for the needs of the family.

In workshops for pottery, jewelry, fabrics, sewing clothes, woodcarving, gold weaving, only men were engaged, women were engaged in carpet embroidery - weaving, felt [6] (Akilova, 2005). They also made ceramic toys, dishes, and fabrics from cheap cotton. By the end of the twentieth century, this traditional way of life had changed dramatically. Urban women completely ceased to be engaged in handicrafts, only in remote villages did women preserve the handicraft work of their ancestors. Because of the need, women began to actively engage in handicrafts. In the face of economic volatility, handicraft has become an acceptable way to get out of the crisis. Thus, the unexpected happened - women artisans took over the market.

Women are very active in the handicraft business. To attract women to new economic conditions, this process is supported by the state and international funds, the ultimate goal is to increase the social status of women, increase profits, and restore applied arts. The perspective of applied arts is directly related to each of us who are its consumers. Handicraft products bring comfort, tenderness and originality to our everyday life. Thanks to traditional art, in the process of globalization of our high-speed century, the originality, versatility of modern culture is preserved.

Results. The training of traditional national handicraft personnel has been formed over the centuries, therefore, "mentor-student" schools, passed down from generation to generation, should be officially perceived as a separate type of educational system. At present, the urgent task of the time is to attract rural youth and women to various branches of handicraft, to develop the corresponding spheres of handicraft, to provide them with responsible, independent work sites, to provide them with the opportunity to identify their professional and spiritual capabilities, to organize an enterprise for the manufacture of tools that provides the industry handicraft with modern mechanization and technology, the establishment of ways for the production of complex and delicate mechanisms for the mechanization of processes requiring manual labor, which, in cooperation with experienced artisans, can be carried out on the basis of industry. The training of specialists and real national artisans for the handicraft industry among young people, rural youth is under the control of the state in the context of the revival of handicraft industries; ". With a deeper introduction of market relations into our lives, various forms of entrepreneurship begin to emerge and develop. The incentive for the development of family entrepreneurship is the great attention given by the government. The high rate of its development, the provision of the population with the necessary products, the creation of jobs for the unemployed part of the population, for the growth of its share in the intra-gross output is a peculiarity of handicraft, for which there are all the necessary conditions. Marketing and its strategies play an important role in the development of family entrepreneurship, in providing jobs for the unemployed part of the population, the creation and expansion of various forms of handicraft, the conclusion of an agreement between an enterprise and handicraft is a requirement of the time. Subjects and managers engaged in small business and private entrepreneurship, developing their activities, strive to increase the profits generated jointly. Entrepreneurs, in order to get big profits, release the necessary products for the population of the region, city, country, contribute to the creation of new markets, create new jobs for the unemployed. As a result, they contribute to the improvement of the living conditions of the country's population. Having gained independence, the Republic of Uzbekistan got the opportunity to conduct domestic and foreign policy, expressing the national interests of the state. An important direction of this policy is the development of national handicrafts, which is the cultural heritage of the Uzbek people, determining its prospects to appear on a global scale. The growth of each nation is determined by the level of culture and art. In turn, the attitude of the state to art and culture determines the level

of development of society. In Uzbekistan, in the context of the development of tourism and a market economy, a market for the production of products of national handicrafts was formed, which forms the basis of the market for gift products.

Conclusion In conclusion, we can say that supporting crafts in Uzbekistan, as well as creating a wide range of opportunities for them, serves as the basis for passing on the heritage of our ancestors to future generations. Expanding the existing capabilities of the Association of Craftsmen, promoting the school of artisans, the traditions of teachers and students, the genealogical tree of craftsmen around the world will contribute to the development of both economic and spiritual and social efficiency.

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