

CRAFT TRAINING IS THE MAIN CONDITION FOR PRESERVING OUR TRADITIONS

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Abstract:

The article talks about learning a craft as the main condition for preserving our traditions.

Keywords: craft, youth, traditions.

Introduction

ОБУЧЕНИЕ РЕМЕСЛУ ГЛАВНОЕ УСЛОВИЕ СОХРАНЕНИЯ НАШИХ ТРАДИЦИЙ

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Аннотация:

в статье говорится об обучении ремеслу как главному условию сохранения наших традиций.

Ключевые слова: ремесло, молодежь, традиции.

Introduction

One of the most ancient and most interesting types of applied art in Uzbekistan is artistic ceramics. Its samples discovered by archaeologists on the territory of Uzbekistan date back to ancient times. The works of many folk ceramic's masters have been included in museum collections in Uzbekistan and foreign countries and in private collections. One of the most important problems directly related to the development of traditional heritage is the revival of extinct and further development of surviving local schools and craft centers.

Products of Uzbek folk decorative and applied art have long been famous throughout the world. The work of nameless masters of antiquity and technology whose name has preserved history decorates the interiors and facades of ancient buildings, giving them special beauty and uniqueness. Folk applied art has always played and continues to play an important role in the development of the culture of the Uzbek people; it is an inexhaustible source of aesthetic education. An important task is to significantly improve art education and aesthetic education



of young people, it is necessary to develop a sense of beauty, to form high aesthetic feelings, the ability to understand and appreciate works of art.

The government and artistic community of Uzbekistan pays close attention to the development of folk art in Uzbekistan. Concern for the state of our traditions, the situation of masters, the revival of extinct artistic crafts, and the familiarization of neighboring states with national products is one of the state tasks associated with a whole range of ongoing events. The goal is to promote the flourishing of the national culture of Uzbekistan. An important task of our state is to steadily increase the material and cultural standard of living of the people to create conditions for the comprehensive development of the individual. Great importance is attached to young people's more complete and profound assimilation of the wealth of spiritual and material culture and their active involvement in artistic creativity. A significant role in the most important matter of aesthetic lighting belongs to the products of folk artistic crafts.

From century to century, crafts are developing in Uzbekistan, thereby leaving a legacy of priceless and unique products of unknown masters, which amaze with the richness of artistic imagination and the irresistibility and perfection of forms. Caring for the heritage and cultural values of Uzbekistan, reviving the traditions of handicraft production, is a natural process determined by the desire to preserve national culture. A number of resolutions have been adopted in Uzbekistan that are aimed at reviving folk arts and crafts. Many folk artists were elected academicians of the Academy of Arts of Uzbekistan. Many craftsmen were awarded the title of "Uzbekistan Republic of Khalq Ustasi"; also, at the scientific and production center "Musavvir", an association of folk craftsmen "Khunarmand" was created, where the main task of these organizations is to restore forgotten folk crafts. Numerous excavations by archaeologists indicate the use of ceramics on the territory of Uzbekistan for a long time.

The widespread use of pottery is due to the climatic conditions of the country. In hot weather, nothing keeps water cool and fresh like a clay vessel. When a guest arrives in sunny Uzbekistan, returning from his travels, he strives to leave a memory of his acquaintance with this country and its hospitable people. A souvenir made with love by the hands of a folk craftsman or artisan. For many centuries, pottery has been the most developed type of craft in Uzbekistan. The most ancient and most in demand crafts existing in the country today. Dishes, lyagans, vases, hums, teapots, painted toys, bowls and braids are so varied in shape and very convenient to use, they are all in constant demand from ancient times to the present day. And today their high craftsmanship, the harmony of bold imagination, the amazing magic of ornamental design and a subtle sense of style in handling color.

The creation and production of modern plastic products had a negative impact on ceramics; on the one hand, at the present stage of development of society, this is good. On the other hand, products using modern technology are artistically and technologically much inferior to traditional products of folk craftsmen. And yet, due to their low prices, they compete with them and practically disorient the tastes of consumers. Ignoring the tradition of folk art leads to the destruction of aesthetic and ethnic ideas about ceramics of the younger generation.



A positive shift and revitalization of the creativity of folk craftsmen, including ceramists, was facilitated by state documents aimed at the development of decorative and applied arts. As a result, many craftsmen living in Uzbekistan were able to freely produce and sell products. Unfortunately, folk craftsmen, in particular ceramists, are becoming fewer and fewer; however, the leading centers of folk ceramics are trying to preserve them today.

Pottery influenced the formation of ceramics teaching schools. Over time, the centers of this craft were clearly defined and became famous:

1. Rishtanskaya - A. Nazirov.
2. Gurum-Sarayskaya - Namangan. Buvaev Vakhob
3. Andijan - mouth of Mirzabakhrom
4. Tashkent - Rakhimov family
- 5 Jizzakh - lost
5. Samarkand - mouths of Azimov and Khakberdiev
6. Urgutskaya - mouth Oblokulov N.
7. Gijduvan - Bukhara Nazrullaev brothers (festival participants)
8. Shakhrisabz - the school was lost and is being restored
9. Kasbi (terracotta) - 1 master
10. Khorezm: Khiva, Urgench

Kattabakskaya - mouths of Bakhodir, Madir – Matchanov

The state of traditional ceramics in the main zones indicates obvious dynamic and static processes, the nature and direction of which largely depend on changes in everyday life, tastes, and value orientations. The environmental factor plays an important role.

However, one cannot ignore the individual creative interests and aspirations of the folk artist. Modern ceramicists are conducting interesting experiments to restore forgotten, lost technological artistic techniques of pottery. Based on a deep study of ancient Afro-Syab ceramics, not only ornamental motifs were restored, but also old dyes used by masters who lived 10-12 centuries ago. From time immemorial, it has happened that successful masters of their craft took students as apprentices in order to pass on their art and the secrets of their craft to the younger generation, thanks to this initiative we have preserved the foundations and traditions of our nation. An example of this is the school of A. Nazirov.

Training with a master lasts for 12 years. After 12 years, young people with knowledge of their craft and ready to spiritually and physically pass on their craft to the next generation receive a start in life from the master. The master not only teaches the craft, but also educates his students. The master approaches teaching his students creatively. The educational system of this school is interesting; it is divided into 3 main stages: 1- creative perception of knowledge and skills 2- creative development of knowledge and skills 3- creative use of acquired knowledge. The master's teaching methodology is developed by experience; he uses all the principles of teaching fine arts: accessibility, clarity, systematicity, etc. A. Nazirov also uses all forms of teaching such as lectures, conversations, discussions, excursions, etc., which is welcomed in



universities. The atmosphere where journeymen (apprentices) study is unique, the interior and exterior are all imbued with the centuries-old traditions of the Uzbek people.

Currently, special attention is paid to tourism. Tourists are interested in the sights of our country and show special interest in art, in particular decorative and applied arts. By visiting craft centers, tourists receive extensive and interesting information about various products and their manufacturing technologies.

As a teacher, I am concerned about the disappearance of the national traditions and customs of our people. To preserve and revive our culture, we should:

1. Pay more attention to applied arts (in particular various crafts).
2. Open training centers for ceramics, weaving, etc.
3. Restore the direction of decorative and applied arts in universities; unfortunately, these directions have ceased their activities in many higher educational institutions of our country. Although our centuries-old history of applied art has deep significance for our people.
4. It is advisable to give students not only a theory about the craft, but also send them to practice with folk craftsmen.

Students must see, feel, understand and experience the atmosphere in which unique works of art are created. The creativity of folk craftsmen and representatives of national art occupies a special place in the culture of the Uzbek people. Over the years of independence, Uzbekistan has become a state with a highly developed economy and culture. The creativity of folk artists continues to be a unique phenomenon - in their hearts and hands there is a thin thread of continuity of national culture, continuity of generations of folk representatives about beauty.

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