



Student - Folk Craft for Young People Teaching History as a Factor of National Education

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<http://dx.doi.org/10.18415/ijmmu.v8i8.3000>

Abstract

The article discusses the importance of studying the history of folk crafts and educating them in the spirit of national values and traditions. It is known that the main idea of the national model of training is to bring up a harmoniously developed person. At the heart of the national model is the individual and his positive qualities. Therefore, one of the urgent tasks today is to improve the selection and application of teaching methods to the individual. In this regard, labor education classes, including those taught in general secondary schools, are of great importance in preparing young people for life and careers. In this case, some of the works of folk crafts can be widely used, especially in technology education classes. Because the teaching of folk handicrafts to schoolchildren is of great importance in educating them spiritually, in the spirit of universal national values, introducing them to the crafts, traditions, centuries-old national values of their people and directing them to the profession. In this regard, the curriculum of labor education in general secondary schools provides students with information about folk crafts, teaching them about folk crafts. lib, which has great potential for performing the above tasks directly. With this in mind, in recent years in our country are developing several dozen types of folk arts.

Keywords: *Students; Technology Education; Upbringing; National Crafts; Uzbek People; History; National Pride; National Feeling; Universal Values; National Model; Profession*

Introduction

There is a wide range of preservation, restoration and restoration of ancient monuments. In particular, monuments in Samarkand, Bukhara, Khiva, Urgench, Kokand and Tashkent are being restored. The art of painting is widely developed and widely used in the decoration of various modern buildings. Patterns of painting can be seen, especially in teahouses, kitchens, bathrooms and palaces of culture. When we see such new buildings, our eyes are filled with joy and our hearts are filled with joy. Ganch carving and flower making play an important role in Uzbek folk art. On hot days, a whitewashed wall keeps the room cool, but if you look at the decoration, those white and elegant decorations will warm your heart. Folk masters believe that the language of ganch can express the whole passion of human emotions. In fact, the ganch carving, furniture or pattern in the room will enliven the house.

The President of the Republic of Uzbekistan Sh.M.Mirziyoev in his Address to the Oliy Majlis on December 28, 2018 emphasized that "... it is necessary to reduce unemployment among the population, increase the income of people and families" [1, 104]. It is no secret, of course, that such a glorious task can be accomplished by creating and increasing jobs. Therefore, job creation is one of the most difficult and serious tasks. One way to address this locally is to teach students national crafts. Because national handicrafts are often industries that do not require complex equipment and tools, and raw materials can be found and prepared locally. This work can of course be done in school and out-of-school children's institutions.

The Main Part

One of the most common forms of folk art in Uzbekistan is pottery. National dishes, beautiful bowls, bowls, elegant jugs and vases are still in great demand today, especially as they attract tourists. The art of carving is an interesting, unique branch of artistic processing of metals. Copperware is widely used in everyday life as a work of art.

From the history of pottery. Pottery is one of the oldest crafts in the Fergana Valley. In fact, archeological findings testify to this as material evidence. In particular, during the excavation of the Greater Fergana Canal, the remains of hums dating back to the I millennium BC, pipes with a length of 120 cm and a diameter of 26 cm from the city of Kuva from the V-VI centuries were found. The pipes were found to be leaking water from a 4 km long buried plague. In the 18th and 19th centuries, the widespread use of pottery by a large part of the population contributed to the further development of the industry. High-quality pottery made in the village of Rishtan, a major pottery center in the Fergana Valley, has become popular throughout Central Asia. In particular, the selection of Rishtan items from Central Asia for the World's Fair in Paris in 1899 confirms our opinion. Researcher E. Golovin wrote in his memoirs that in exchange for improving the conditions of production of masters, it is possible to export products even to European markets. The beginnings of the Rishtan pottery generation date back to the 16th century. The artisans considered Bahauddin Naqshband to be their piri and the reason for the beginning of handicrafts here. Over the centuries, the development of pottery in Rishtan has produced many skilled potters here. The works of Rishtan potters Abdullo and Bobo Niyazmatov are famous and highly valued. The products made by master Uzokboy Shermatov and master Musa Ismailov are distinguished by their color, charm and delicacy of patterns. Cups, bowls and other items made by such masters as Olmas Ortikbaev, Abdulla Tukhtaev, Hakimboy Bogayev, Boysalim Kozagar, Matyokub Goziyev, Mirraim Hikmatullayev were taken with great interest by the population (Shomirzayev: July, 2020).

In the early twentieth century, pottery continued to play an important role in Rishtan. But in the former Soviet Union, craftsmen were forced to join various craft unions. In particular, in 1927 the first pottery artel was formed in Rishtan, and later all the masters joined this artel. The four artels here are debating New Life and employ more than 100 craftsmen. In these societies, the quality of the product was largely ignored. As a result, the high artistic value of the objects began to lose their significance. Nevertheless, the famous potters, who relied on a great school of tradition, were able to continue their dynastic crafts. In the middle of the XX century in Rishtan there were such experienced masters as Y. Khamroyev, Matyokub Goziyev, B. Mirsalimov, Tokhtabachcha, G. Yunusov. In recent years, well-known potters in Rishtan continue the ancient traditions. One such master is Komiljon Ibragimov, a 7th generation potter. He learned the trade from his father, Master Dodo (1898-1951), and Dodo from Madame, a disciple of Master Abdullah. K. Ibragimov worked at a ceramic factory for 60 years. He made a significant contribution to the restoration of the mausoleum of Sahib-Hidoya Rashidoni in Rishtan. In 1996 he was awarded the UNESCO Master-Apprentice Scholarship, and in 1998 he was one of the first to be awarded the honorary title of People's Artist of Uzbekistan. In 2000, his home museum was established. High-quality works by the master were exhibited at the Museum of Art of Uzbekistan, the Directorate of Art Exhibitions, the Academy of Artists of Uzbekistan, the Fergana Museum of Local Lore, the Museum of Oriental Art in Moscow, the Museum of Ethnography in St. Petersburg and the State Hermitage. stored.

In addition to Rishtan and Namangan, pottery was developed in Kokand, Margilan and Osh. In particular, in the Chukur-Kochin volost there is a shop belonging to Daliboy Yakubov from Namangan, which produces up to 2,000 items a year for 75 soums. In another Sardoba volost, items worth 100 soums were made in the workshop belonging to M. Saliboev from Namangan, 100 soums in the workshop of Amirbaev, and 50 soums in the workshop of Otaboy Kaymuratov. One of such large workshops belongs to Ustaboy Yusupov from Namangan, whose workshop produces 8,000 taboos a year. His income was 400 soums. While the bowls made in the above-mentioned master shops were sold for 3 tiyins, the items made in the master Yusupov's shop were of high quality and sold for up to one soum (Shomirzayev: 2020. <https://saarj.com>). These workshops also make pottery and other household items. One of the ancient pottery settlements in the valley is the village of Chust, where many ancient pottery remains have been found. Usually fandabu findings are debated in Chust culture. The pottery of the Chusts of this period was made of smooth clay, covered with red clay, some were polished, and some were decorated with black paint.

Pottery is divided into several branches. For example, the masters of Fergana are divided into the professions of kosagar, kozagar, lagansoz, togorasoz, persimmon, and potter (Shomirzayev: 2019, p. 57). The pottery itself is unglazed, glazed and divided into porcelain. Unglazed utensils include household items - hummus, jugs, jugs, obdasta, tandoor. They are made by hand by combining pieces of clay in the form of ribbons. The joints are smoothed with a small wooden tool.

At the beginning of the 20th century, there were 80 workshops in Rishtan, in which the master worked mainly with his family members and 1-2 students. The production is seasonal and students are paid based on the value of the product. During the season, which lasts 6-7 months, 1500-1700 items are made in one workshop. Each craftsman specializes in making a certain type of product. Even the same type of items differed from each other, and the process of making vabuyum was developed in different shapes. Each master's product has a special label.

Rishta is made of a variety of utensils, and bowls and jugs are among the most popular items. They were distinguished by their shape, color, mystery. Rishtan also produces products that are not typical of other pottery schools.

For example, a pitcher called a phyllicate, a round, upright, ram-shaped pitcher with a flat abdomen, a multidimensional obdasta with geometric patterns, a monochromatic pitcher called blue, short obdasta made of yinli oftoba, bird and camel, and obdasta made of duck are among them. The potters made the product from clay soils with a slightly harder treatment. Red soil is the best raw material for the item, and it is not embossed on the item taken from Rishtan itself. Water, wheat, and beverages could be poured and stored in their containers. The liquid stored in such a container did not lose its smell, taste, color and composition. The clay was made by the master himself or by one of his disciples. The shape of the product was made in the workshop. In Rishtan, hummus was also made from large objects, and the master Olmas Artikov, who lived in the 19th century, was famous for making hummus. A rare branch of pottery is the porcelain industry [12, 967]. The practice of colorless glazing of painted ceramics has been debated in China since the mid-19th century. The network is named after the brothers Jalil and Quri Abdujalil. According to the information available to us, the master Jalil will go to Kashgar and learn the secrets of glazing and porcelain making. Some speculate that Quri Abdujalil mastered the craft by trading in Mashhad and Kashgar. In particular, given that the process of making porcelain is similar to the Chinese method, the researcher AA Grebenkin also notes that the method of making pottery is associated with the traditions of the East Turkestan school. But the Rishtans perfected the art of making porcelain so much that by the end of the 19th century, they had become famous throughout Central Asia for their porcelain. But some researchers say the technology is local. It was not until the end of the 19th century that the demand for this product increased due to the rise in prices for blue Chinese porcelain.

As a result, local craftsmen, who make their own products similar to Chinese products, began to make the dishes with the markings on the "porcelain" items. This has led to an increase in the number of "porcelain" debates in the country. However, as a result of the industry's competition with Russian

porcelain, the industry's production has declined slightly. The masters say that in order to make porcelain, 60% of the clay needs to be mixed with 40 quartz (sang) or another 10% of clay. Traditionally, Rishtan craftsmen brought refractory white soil from the mountainous regions of Isfara and Angren oasis, and bought quartz (sang) and alkali from the Kyrgyz.

A master of the pottery industry, he was known for his well-balanced pottery and excellent porcelain. The patterns on the dishes are elegantly painted in blue with a thin brush. It is known that the famous porcelain Musa Konibodomiy also worked with him and studied his art. Grandfather's works are kept in the State Art Museum of Uzbekistan. The porcelain master died in 1876.

Bugungi kunda ham rishtonlik, g'urumsaroylik ustalarning ishlarini davom ettirib kelayotgan ko'plab usta kulollar bor. Ular haqida endi keyingi ishlarda ma'lumot beramiz.

From the history of blacksmithing, coppersmithing and jewelry. Blacksmithing is one of the oldest trades, which has long been debated in the vernacular [14, 95]. This aspect means that the profession is multifaceted. The blacksmith's priest is usually considered to be David, the seventeenth prophet who began with Adam. Legend has it that in his hands the iron bends like dough.

An important area of metalworking, blacksmithing was of great importance to the economy. Because it made a lot of tools for agriculture and other crafts. During this period, broad-based blacksmithing was narrowly specialized as a result of the division of labor. For example, some of them were just making hoes, sickles or various scissors. The largest blacksmithing centers in the valley are Kokand, Margilan, Shahrihan, Andijan, Osh, Namangan, Chust, Asht, Koshtegirmon, Konibodom, Chodak, Chimgan, Uchkurgan, Aravan, Karasuv, Kokand, Uzgen, Kosonsoy. The people of Asht had a great deal of experience in metalworking and blacksmithing in the valley. In general, blacksmiths can be divided into 3 groups depending on the products they make. The first is the craftsmen who make door chains and rings, horse and donkey hooves, heels and boots, various nails, iron rings for car wheels, stirrups for horses, iron lathes for carpenters, and so on. The second is for stonemasons, farmers and carpenters to make a variety of tools, including hoe, sickle, ax and saw. These craftsmen are handicraftsmen who make blacksmith's tools such as hoe, shovel, tessa, ax, knife, hoop, sickle, chisel, chisel, fire shovel. The third group includes knives, scissors, picks, saws, firecrackers, black lights, saws, and so on. Preparatory craftsmen were included. There were also blacksmiths, guns and cannons. Blacksmiths usually make products in their workshops, mainly with the participation of family members and apprentices. If there is no able-bodied person in the family other than the master, he hires a student as a hammer and pays him 3-4 soums a month (Shomirzayev: 2020, p. 153.) The student began his career in simple jobs, such as blacksmithing and coal mining, and gradually learned to work on complex horses. In addition to learning blacksmithing, the students also did housework and farming. The duration of the study was different. The student would be in the hands of the master for at least 8-10 years. For example, 4-5 years after a student came to study a trade, once a week, with the permission of the master, he would do some small things, make things like hokandoz, otashkurak, tessa, bigiz vashun, and sell them on the market. The student would go to his parents on Fridays of the week, and after learning the trade, the boy's father would give a big feast to get the master's approval, and the master would pay his respects. During the banquet, the master and dignitaries announced that the student had mastered the craft, and from now on he would open a shop, agree to work independently, and wish him success. A typical blacksmith could make 30 horseshoes from morning to sunset, using 9-10 pounds of iron a month, 25 pounds of coal, and 100-120 pounds of iron and 300 pounds of coal a year. The blacksmith made 3 ketmon in 2 days with his apprentice and made an average of 450 ketmon in a year.

Copper is one of the most important branches of metalworking. they made things like trumpets, which were considered musical instruments. Azimboy, a Kokand coppersmith who lived and worked in the middle of the 19th century, became famous in the Fergana Valley under the names "Usta Mulla" and "Katta Miskar". Azimboy's cigarettes, sandals, handkerchiefs, sunscreens and other items are on display in museums in Uzbekistan. During this period, there was a great demand among the population for various products made by coppersmiths. Larger, less decorative items: pots, large copper jugs are made of red

copper, and small, often embossed items are made of yellow copper "primary". They also painted various patterns on such vessels. There were many experienced coppersmiths in the cities as well as in the large villages. There was a division of labor between them, and each craftsman made only a certain item. For example, one of the masters made tin of cigarettes and sand, while the others made pots and pans. The copperware is made of copper wood without heat on a hammer sandal, and is decorated with a sandstone wheel. The largest coppersmith center was Kokand, with a separate coppersmithing neighborhood near Chorsu. The products made by the valley's coppersmiths were also very popular abroad. Coppersmiths are highly valued as works of art of high artistic value. Coppersmiths were able to make uniquely shaped, delicate patterns using simple tools. The main tools of the coppersmith's workshop were a small furnace, large and small sandal, various tongs, scissors, hammers, hammers, and saws. Patterning on copperware is debatable. One of the peculiarities of Fergana carving was the shallowness of the patterns, including the introduction of small-flowered patterns in Kokand. At the end of the 19th century, it was common for copper trays to be decorated with the image of Khudoyorkhan Orda, animals and people. The items are decorated with precious stones, for example, turquoise, rubies, necklaces. A favorite element of the Margilan carvers is the almond-shaped pepper pattern.

Brass casting is a complex field of metalworking, and archeological finds confirm that this industry has long been developed in the valley. In particular, bronze artefacts of the II millennium BC were discovered by an archeological expedition in Chust in 1953, and jewelry, copper, blacksmithing, knife products, bronze of the II-V centuries from the Jangoyil district of Vodil in 1951 by the Pamir-Fergana expedition. or the discovery of a red copper mirror, bronze earrings, bell ring, iron knife, bullet tip confirms the above points. Copper and iron ore are extracted from Isfara, Upper Nesa, Govasay, Novqat, Arslonbob, Ahangaron deposits. An Arab traveler, Maqdisi, wrote, "The most popular of all Central Asian items in Muslim countries are the Zarafshan silk and yarn fabrics and the metal weapons of Fergana." It is well known that Zahiriddin Babur also reported about the iron ore deposit in the valley. In the 19th century, the masters of the valley used mainly metal raw materials imported from Tsarist Russia. During this period, the entry of industrially produced Russian metal products into Central Asian markets led to a certain reduction in the work of local artisans. However, the network did not stop completely. Because the products they made were adapted to the lifestyle of the population, taking into account their tastes, and the price was cheaper.

Wood carving, carpentry and famous painters. One of the most common professions from ancient times is woodworking, which is directly related to the carpentry profession (Shomirzayev: 30 July, 2020, p. 55) Local craftsmen made various wooden tools, household items, carts, doors, and wooden fences. Making wheels, sieves and saddles is also an independent profession. One of the most important ancient branches of carpentry is carpentry. A cart is an ancient type of transport used to transport goods and people, including animals. The Kokand chariot differed from other regional chariots by its size, its large diameter wheels, its ability to carry large loads, its ease of crossing rivers and rocky roads, and its ease of riding on horseback. Horse carts, camel carts, ox carts, and donkey carts are divided into types according to the type of vehicle to be added. Wood carving is especially important in carpentry. Dynasty carvers in major cities continued to make items decorated with the art of carving, taking into account the delicate tastes of the local population. Exquisitely crafted doors and gates, superior pillars are masterpieces. Fergana craftsmen carved various shelves, chests, boxes, tables, chairs and dishes. Boxes and cupboards decorated with ornaments were considered a necessary item, an interior decoration. The saddle ornaments are especially eye-catching.

Slate, myrtle, walnut, apricot, spruce, mulberry and other trees were used for wood carving. The main tools of the sculptor are razor blades of various shapes. There are more than 30 sculptures made by local blacksmiths, and it is also common to paint flowers or paintings on wooden objects with colored paints. There were Baghdad carvings, carvings, Islamic carvings and pargori carvings.

Origin and importance of textiles. Textile is one of the most developed professions in Fergana, due to the abundance of raw materials and the high demand of the population for textile products (Shomirzayev: July, 2020, p. 220.) A large quantity of produce was produced here, some of which was even sold to cattle-breeders. In particular, in 1876 in Kokand there were 428 spinning and weaving workshops,

and in Andijan there were 348 weaving workshops. The textile industry is divided into cotton yarn weaving and cocoon silk weaving. Every farm grows cotton and weaves cloth from it. Cotton is usually cleaned by women using a "scraper". Cotton fiber was spun into yarn on an ordinary wheel, and some of it was also put on the market. Shirts and coats are mostly made of cotton yarn. Kokand seamstresses, one of the largest sewing centers in the valley, made winter and summer coats, men's, women's, children's shirts and hats. Black and green cloth coats were common. In the early twentieth century, with the advent of sewing machines from the German company Zinger, men began to sew coats. A new craft has emerged - machine building. For this reason, while in Kokand women sewed coats and men sewed and sold them, now in the market there is a debate on "machine operator" who sews coats in front of the customer. Such drivers will pass 3-4 master's exams. The number of such drivers was 72, and each driver had 2-3 auxiliary workers and 2-3 shops belonging to them. Shoahmad Usta Yulchibaev, Usta Sodiq, Abdusattor Abdusamatov, Rajabjon Sulaymonkulov were the most prominent drivers.

At the beginning of the weaving process, the yarn was collected by a special *craftsman* - a tanner. The weaver sat on the loom and moved it with his foot, and when the space between the threads in the comb was opened, the back thread was inserted, and the back of the thread was passed by throwing the mokini across the threads. Then the bench blade is moved and the back thread is glued. The movement continued in this way. One of the main fabrics made during this period was gray, which was woven in the width of 4-8 vershoks (1 vershok is 4.4 cm). One of its gas (1 gas equals 0.711 m) was sold for 4 to 7 tiyins. The weaver made two pieces of ice in one day and sold one piece for 20 shillings. One of these fabrics is blue and blue. The box was 8 cm wide and 18 rolls long, and a piece of it was sold for 60 to 2 soums. A variety of fabrics, such as chit and gauze, were also woven (Shomirzayev: 2020, p. 403, www.usajournalshub.com/index.php/tajet). The dyes were natural and made from mulberry bark, blackberry, and walnut bark. The blue dye was a special branch of dyeing, and only dubious raw materials were imported. More Jews were involved in this field. The red color is made from the roots of the plant. Hot - boiled. It should be noted that this dyeing work took a lot of time and money, but the color of the red fabric turned out to be very high quality, which does not fade in the sun. But as factory products began to enter the country, dyers began to use artificial colors instead of natural ones. As a result, the quality of dyed fabrics has declined. The influx of factory products in the early twentieth century had a significant impact on the reduction of textile handicrafts in the Fergana region. However, due to the fact that Russian factories do not produce fabrics such as satin, silk, pencil, beqasam, the industry has retained its former position and even developed. The viability of the local textile industry was also determined by the cheapness of local fabrics, the fact that each farmer could meet his own needs, and the difficulty of accessing factory products to the natural farms in the villages.

In Fergana, the center of silk production and silk weaving in Central Asia, many farms are engaged in silkworm rearing and cocoon production. At one time, Tsarist Russia also tried to bring this lucrative industry to the European market. In particular, Petrovsky, a representative of the Russian Ministry of Finance sent to Turkestan in 1870, was told that special attention should be paid to the study of silkworm breeding.

In 1887, a silkworm seed station was built in New Margilan, the variety was improved and distributed free of charge. As a result, by 1893 there were 24,000 poods (1 pound equals 16 kg) in Margilan district of Fergana region, 14,613 poods in Namangan district, 6,000 poods in Andijan district, 5,520 poods in Kokand district and 1,192 poods in Osh district. , a total of 51,325 poods of cocoons were grown.

Spinning and weaving cocoons was one of the most advanced crafts. In particular, in Margilan, the center of the industry, 20,000 out of 46,800 people are engaged in silkworm breeding, and the city has 2,000 boilers for silk production. The city had 15,500 silk weaving shops, employing 6,000 skilled weavers and ordinary weavers using hired labor. Researcher E. Golovin noted that the main centers of silk production were the cities of Khojand, Kokand, Margilan, and the fabrics of these centers were very charming with their oriental patterns.

The artisan was able to weave 4-6 arshin (1 arshin equals 72 cm) of silk fabric in one day. When the silk fabric was woven, it was given to a special craftsman, Kudungar, to decorate it. The fabric is carefully folded and then placed under a wooden hammer weighing 16 pounds (1 pound - 409.5 g), which is debated "kudung". After drying, the surface of the fabric becomes smooth and radiant. The fabric is soaked for an hour. Silk weavers are divided into such professions as "shoi-bof", "beqasam-bof", "darai-bof", "pari-pasha-bof", "alacha-bof" depending on the type of fabric.

The highest and most valuable variety of silk fabrics is satin. Atlas in Arabic means smooth, flat, hairless, and is a one-sided smooth fabric made of natural silk with both the tan and the back. The body is decorated with a strip of paint, and it shines because of the special treatment. Uzbek satins are rich in colorful flowers, which combine with them to create a beautiful pattern on the fabric. The best type of satin made of natural silk is called the eight-pointed khanatlas. The whole secret of Khanatlas lies in the way it is made and woven. The process of weaving an atlas is that a four-ply satin is woven on a four-ply loom, and an eight-ply satin is woven on an eight-ply loom. Atlas is used to make women's clothes, blankets, quilts and other sewing items. There are Black Atlas, Cabbage Leaf, Jewish Copy, Prayer, Chess and other types of atlas. In Margilan, the "step" of the Esaatlas is colorless, the "small" is horny, the "leafy" is green, the "rice-squash" is straw, the "patnis" is a patnis pattern, the "shoti-kapa" is a ram horn, red and white patterns were widespread.

There were 30 shops in the private silk market in Margilan, which were divided into rastas. The silk sale took place on Thursdays and Fridays.

Silk weaving is a complex process, and children who are apprentices to weaving learn to become skilled weavers in 3-10 years. The first 1-2 years were spent helping with homework and studying the process. The student is then involved in simple tasks such as making a tube and boiling glue. When the student reached the level where he could weave an independent fabric, he was tested by experienced masters. Upon successful completion of this exam, the student is blessed to work independently.

Another valuable type of silk fabrics is adras. Adras, widely used in the life of our people, were used for women's clothes, coats, blankets and quilts. It was made of natural silk with a thick thread on the back. As the flower has a thicker double-sided stripe, transverse stitches are formed on the surface of the fabric. As a result, one side of the high-grade adras is as smooth as satin and the other side is shiny. The flowers are yellow, blue, pink and red. Until the 1920s, adras fabrics woven in the major cities of the valley were sold in Central Asian markets, as well as in Afghanistan and China. Beqasam is also a type of silk fabric, which is characterized by blue-green, purple and silver. During this period, a number of trades related to the embroidery of fabrics using various silk threads also emerged. In particular, one of such trades is embroidery. Embroidery is an example of national talent, the widespread use of which reflects the power of our people's love for flowers. In particular, the basis of embroidery is a large suzanna, which decorates the interior of the house - palak, blankets, sheets, doppi, belts, silk flowers on the edges. The name of O.Masodikova from Kokand, one of the famous masters of embroidery and drawing of her time, has come down to us.

In the Fergana Valley, an important area of textile weaving is carpet weaving, which is mainly practiced by the semi-settled Karakalpak, Kyrgyz, and Uzbek ethnic groups. From time immemorial, their economy was based on animal husbandry, and they had a well-developed tradition of processing wool and leather. Even in the late XIX - early XX centuries in the Andijan district there was a special center for the sale of carpets. According to VK Razvodovsky, who studied carpet weaving in these places: "Women are engaged in carpet weaving. In every village there was an experienced master who mastered the technique of carpet weaving and worked with high taste." The carpets woven here were of very good quality. At the St. Petersburg exhibition of 1902, a carpet called "Handirgul" woven by Andijan masters was highly valued. Bozorbibi, a famous carpet weaver from Ayim village, was especially famous in this field. These experienced carpet weavers worked with several of their students. In 1908, 38 weavers were engaged in carpet weaving in the Oyim and Qurghonteppe volosts of Andijan, weaving 427 square meters of carpets.

The cost of these bedding was estimated at 1,750 soums. During this period, the network was well developed in Kokand district. According to a 1912 report, 35 households in the Kipchak volost were engaged in carpet weaving. Each household earned 300 soums a year from carpet weaving.

Wealthy people invited the "carpet weaver" to his house with his students, provided them with raw materials, food, and made large carpets. The weavers worked outdoors because the carpet weaving machine did not fit in small cells.

Carpet weaving technology and the necessary equipment are distinguished by their simplicity. The carpeting machine is divided into horizontal (horizontal), short (narrow) and wide (Navoi) types. To weave the carpet, 4 stakes were driven in, 2 wooden crossbeams were laid and threads were pulled. The carpet is woven with a wool-cutting knife, a combing comb, and iron shears. Everyone who weaved a rug had a space. A hard-working, 5 × 3 arshin pure wool rug cost 40 soums. The carpet is mainly woven from sheep's wool, usually goat, camel, cotton, and silk yarn. Carpet weavers value white wool, which absorbs a variety of colors. Kyrgyz and Kipchaks, skilled carpet weavers in the Fergana Valley, began to use cotton yarn as a result of declining livestock production. Wool rugs usually consist of rugs, woolen rugs, palos, and felt. A well-knitted shawl would cost 25 soums and a simple one would cost 8 soums.

Wool felt was also widely used in the life of the people of Fergana. The mattresses, which are firm, neat and inexpensive, are woven in the spring, after the spring wool has been removed.

The formation and rise of the paper profession. The largest center of paper production in Central Asia after Samarkand was Kokand, where the emergence of paper production had its own historical conditions. It is well known that the political crisis and crisis in the Central Asian states in the 18th century led to a crisis in cultural life throughout Central Asia and the production of paper, which was a part of it. In particular, various wars, uprisings, conflicts between khanates led to the collapse of the Samarkand School of Paper. On the contrary, in this period of political stability in Kokand, paperwork began to flourish. Masters from Samarkand moved here. Thus, the production of paper in Samarkand workshops stopped, and gradually Kokand workshops began to have a supply of paper throughout Central Asia, ie in Turkestan - from the Aral Sea to the Chinese border. Even when studying the list of Oriental manuscripts at the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, among the manuscripts of the XVIII and XIX centuries there are no sources written on Samarkand paper. On the contrary, it turned out that most of the manuscripts and records of the second half of the XVIII century and the XIX century were written on Kokand paper. By the 19th century, the workshops in Kokand had become the largest paper production center in Central Asia. Because paper production was integrated into one neighborhood. The people responsible for the quality, quantity and price of the paper have been appointed. As a result, Samarkand and Khorasan papers soon began to be phased out in Central Asia.

Ahmadjon Madaminov, a Kokand researcher, also notes that paper was made in Kokand in the early 18th century, citing local historical sources. However, other information about the Kokand paper is rare in historical sources. The first written sources on paper production in Kokand can be found in travel diaries written by Tsarist government officials, soldiers and travelers who visited Turkestan in the second half of the 19th century. For example, the Siberian Cossack Maksimov is in Tashkent and writes to his superiors: "Writing papers are made in Tashkent and Kokand. There are twenty workers in Said Ahmadboy's paper mill "(note: Maksimov and other authors translated the word shop as factory).

The development of paperwork in Kokand in the XIX century is evidenced by the materials of the archives of the Kokand Khanate, as well as information about the literary heritage of the Kokand calligraphy school. According to local historians, objuoz owners such as Yodgorboy, Madaminboy, and Mamadali became famous throughout Central Asia for their paper production during this period. Cocoon paper was known even in Egypt. But soon the difficult days for the Kokand paper school began. The reason is that in 1863-1873 the Khudoyorkhan horde was built.

Kali Abdullabash, a master potter from Rishtan, is in charge of decorating the palace, especially the exterior glazed bricks. The khan heard rumors that the Ordabeks were not strong enough to be installed. Then the khan summoned the master and said to him, "We have built this building by the will of Allah Almighty. How long can it last as a symbol of our kingdom?" Master Abdullah leads the khan to the roof of the building. When they reach the roof, the master places a bowl full of millet in the upper part of the mezzanine (the place where the call to prayer is said). As the khan stares, the grain slowly pours out. However, the air was clear and the wind was not blowing. It didn't take long for the container to empty. When the khan asks the secret of this, the master points to Mui Mubarak. The blows from the winds in this village were affecting the Horde as an earthquake. "If the paper towers are moved 3-4 miles from the city, these buildings could last for two hundred years," he said. For Khudoyorkhan, the preservation of the Horde, the arch of which was the symbol of the state, the kingdom, was paramount. According to his decree, the Kokand paperworkers will be relocated to the villages of Qalacha and Tul in the Sokh region, 70-80 kilometers from the city. According to Ihsanali Tursunov, an elderly teacher living in the village of Mui Mubarak, Mamadali built a paper mill on the river bank, first in Qalacha and then in Ghaznov. He taught his profession to his children. His company produced until the unstable political times in Turkestan. Master Yodgorboy and his son Qodirali went to Shafirkan district of Bukhara oasis at the invitation of the Emir of Bukhara and started paperwork. The paper he produced was approved by the Emir. There are even reports that Amir Yodgorboy married one of his concubines to his son Kadyrali. After the dissolution of the Bukhara Emirate in 1920, the master Yodgorboy returned to Kokand with his son Kadyrali and spent his life as a farmer.

The memoirs of local elders also provide some information about the life and work of the paperworkers in the village of Qalacha. In particular, the stories of Mirzali, Sharifjon, Bobojon ota, the grandsons of the masters of paper making, are important. According to Bobojon ota Latipov, in the 1930s, when he was still young, paperworkers worked day and night on the banks of the Sokh River. The famous poets Charkhi and Chusti, who came to the village, wrote about this in their impressions. Bobojon said that Salihboyvachcha, Karimchaboy and Madaliboy were built by masters from Kokand. Despite his young age, Bobojon remembers these masters, who died in the 80-90s. They are mainly engaged in paperwork. Running paper mills, washing raw materials required a large amount of clean running water. The reason for choosing the village of Qalacha, which is located in the wetlands along the river, is doubtful. Paper making in the village continued until the early 1930s. Paperwork has been replaced by cotton fields. Many of the workshop owners were sent into exile as emirs, some were repressed, the paper mills were demolished, and the pools were filled with stone. Inexpensive Russian paper was used. In this way, the Kokand paperwork, which became famous throughout Central Asia, also fell victim to the years of repression.

During World War II, due to a shortage of paper, the village sometimes produced paper for the needs of the kolkhoz. Villagers recall that Qalacha paper was transported on camels to towns and villages in Afghanistan, Badakhshan, Khorasan, and Turkestan. In conclusion, the paper industry in Kokand has a long history. According to some sources, this network was formed in Kokand in the XVII century and developed in the XIX century. Paper centers such as Mui Mubarak and Chorku have sprung up. Kokand papermakers, who are famous for their paper in Central Asia, have also started making various types of paper. Kokand paper is known for its high quality and has been exported to Kashgar, northern Afghanistan and Egypt. According to some reports, a good scientific article was published in the Afghan magazine "Farhangi Mardum" about the use of this paper by the Emirate of Bukhara in money circulation.

The production of hafrang paper required special skills from the master. The pages of the manuscript were made of weekly paper, and each page shone in a different color. As a result, this quality does not tire the reader, but adds to the pleasure. For example, one of the calligraphers, Muhammad Tahir Hoqandi, copied the selected ghazals of Mirzo Bedil, 48-page bayaz of poems by Furkat, Almai, Zavqi and others on such silk paper. It is currently housed in the Fergana Regional Museum of Literature and Art in Kokand. In general, in the research work on the production of paper from Kokand, paperworkers were familiar with the methods of local paper production, although there is no mention of whether they worked on paper or not. The scientist AASemyonov writes about it: "Kokand masters knew how to make silk paper,

they went to Bukhara and showed it to local masters". Master Yodgor said that he used to buy silk paper from Kokand long ago. This opinion is confirmed by orientalist Ibrahim Adilov.

It should be noted that each manuscript is a work of biblical art by different masters - sahhof (cover), artist (decorator), tablecloth (master who decorates the text of the work in different lines), lavvah (master who frames the text) , is the result of the joint creative work of paper cutters and abrasives. The word abro means *forschabulut*, which means spring rainwater. This work of art, comparable to marble flowers, served to decorate works of art, letters and some miniatures. The first specimens of Abri date back to the 16th century. The UzFASHI Manuscripts Fund also has manuscripts made of decorative paper. In general, in Central Asia, many manuscripts were decorated with cloud paper. The last of the most skilled masters in this field was the well-known poet and even Mirza Khairullo Hoqandi. After his death (1942) there was no master left who knew the secret of making abri paper. As a result, this art is still preserved and revered in Turkey and other Eastern countries.

General information about the technology of making abri paper, the raw materials used, the tools and equipment used can be found in some scientific literature, including the works of A.Yu. Kaziev. Recently, T. Zufarov, a researcher at the Institute of Manuscripts of the Academy of Sciences of Uzbekistan, has made some progress in this regard. In a 1983 article, "On Cloud Paper," he explained how to make such a paper.

There are many types of abri paper, such as sachmaabri, taramaabri, marble abri, bulbul abri, kelket (spruce) abri. Paper types such as hashaki, wrapping, uvada, and jaydari are low-grade papers used to wrap items. Tappi paper served as cardboard. Even the continents of Raji Khokandi, which he copied in black and white on white paper, confirm this idea. Kokand paper is produced in different ways depending on the purpose of use. In particular, the production of high-grade, good-grade, low-grade paper for the office is a proof of our opinion.

In the 19th century, a collection of poems entitled "Devoni Lutfiy", "Devoni Fuzuli" by Mirza Sharif Dabir, "Chohar devoni" by Mullah Sarimsak Hoqandi, and "Mir Alisher Navoi" were written in thick letters. the fact that it is written on blood paper (two sheets glued together) confirms this idea. Historical sources confirm that the paper dough made by Kokand papermakers was widely used in jewelry and packaging.

In general, by the second half of the XIX century, the development of education, science, culture in Kokand, the growth of the country's economic potential led to the consumption of paper products, and the industry flourished. Indeed, during this period, the literary environment of Kokand was formed, and the talented poets Amir (Kokand khan Umarmhan), Bokikbantora, Gulkhani, Yoriy, Hoqandi, Zavqi, Zariy, Mahjub, Mahmur, who lived and worked here, the activities of Muqimiy, Mukhtasib, Mushri, Muhammad Yusuf Taib, Muhiy, Muhsini, Nasimi, Nizami, Nadir, Nozil, Pisandi, Roji, Sadoi, Furqat, Shuhrat confirm our opinion.

In the early twentieth century, Kokand developed a wide range of handicrafts and arts, such as binding, calligraphy, painting, making manuscripts, and printing books in lithography. The art of calligraphy was also developed in Kokand during this period. Although lithography was introduced in the khanate, calligraphy remained in place. The calligraphers had to prepare a copy of the future book, a book on white paper, before copying the author's work. Various artisans were involved in the process of creating the book. Previously, the master would cut and line the required quality paper in the same size. In this way, Hattot wrote the text on the sheets, one by one or in several pieces, and then the book fell into the hands of the designer, and the text was placed between the patterned columns. He was a great contributor to the book. Oriental calligraphy has created various forms of writing. From ancient Kufic script to Nasta'liq. Due to the limited use of these inscriptions, they are not overlooked in the Kokand manuscripts.

The size of the paper is 58×50 cm, 24 sheets are considered as a "stack". A bundle of paper cost 15 tiyins, was polished and sold for 20-30 tiyins. According to AP Fedchenko, a master in Moi Mubarak was able to make 300 sheets of paper a day. In short, the Kokand School of Paper Making has provided paper to the administrations of Central Asia, Khorasan, East Turkestan, and Tsarist Russia, which are famous throughout the East for their high-quality papers.

From the history of tannery. From ancient times in the Fergana Valley tanning was an important form of handicraft. By the end of the 19th century, the sector had retained its important role in the valley's sedentary and semi-sedentary economy. In particular, in the villages of large cities and districts of the Fergana Valley, we see the development of tanning. In 1876, for example, 67 tanneries and 151 shoemaking shops were established in Kokand. The cost of one shoe was 39,711 soums. By 1885, there were 34 artisans in 7 enterprises in Kokand district, and about 200 artisans in 85 tanneries throughout the region. It is noteworthy that only the largest workshops in the valley - textile enterprises. However, tanneries are in the form of shops, which are not included in the statistics. In these shops, cattle skins were made and the first raw materials and leather products were made. Specialists made a variety of products from it, mainly in workshops located along the canal on the outskirts of the city. Made of leather shoes, hats, harnesses, leather boxes and bags, water mesh, sheath. Leather shoes are one of the most popular products, as are leather shoes, boots, and patent leather. Leather shoes are considered to be the daily footwear of farmers. It is made of tanned sheepskin and painted orange. Skin treatment was performed in simple ways. The skins and fats were cleaned with special tools, added to the skin, greased and the skin was ready for use. The tanners made goat and sheep skins by rinsing them in alkaline water, smoked soft and soft velvet leather, and donkey and horse skins by treating them with alkali and copper oxide to make dark green leather. Even during the influx of cheap local tanneries, the local population retained an important place in everyday life. Because these products are cheap, well-crafted, and most importantly, they continue to be made based on centuries-old traditions, taking into account local conditions, the needs and tastes of the population.

Conclusion

Today, it is very important to direct young people to the right profession, to increase their interest in various professions, to form a sense of respect and pride in the profession. Because the future of our great state depends on this issue. All of these events indicate that a wide range of opportunities are being created, especially for graduates of professional colleges. In order to achieve such high results, in all our educational institutions, "My profession is my pride", "Profession, learn a trade", "A skilled person will not be humiliated", p knows everything "roundtables, various events serve to increase students' interest in the profession. To this end, in recent years, many vocational schools in the country have been holding events aimed at increasing the activity of students, glorifying the profession. This work is important for the well-being of young people. In the words of the famous educator AS Makarenko, "I can do a lot, I can do anything, I can do it quickly, I can not lose myself in any situation, I have things and we know how happy people who can be masters live. "

Thus, as Abdurahman Jami, who worked for the society, made his personal contribution to its wealth, always glorified his profession, encouraged others to be happy, said, He who enjoys the bubble is happy. "

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