



Use of Some Historical Materials in Technology Education Classes

Makhmatmurod Khuramovich Shomirzayev¹; Khakhraman Kamulovich Yuldashov²

¹Doctor of Pedagogical Sciences, Professor, Termez State University, Uzbekistan

²Senior lecturer, Urgench State University, Uzbekistan

<http://dx.doi.org/10.18415/ijmmu.v8i11.3169>

Abstract

The article contains observations on the work of folk crafts and their education of young people in the spirit of national values and traditions. There are also methodological recommendations for the study of some handicrafts in the technological (labor) education classes of general secondary schools.

Key words: *Technology Education; Education; Upbringing; National Crafts; Uzbek People; History; National Pride; National Feeling; Universal Values; Creativity; Profession*

Introduction

It is well-known that every nation has its own unique and rich history, and the roots of each nation go back centuries. This is especially true of the handicrafts of each nation. Similarly, Uzbek folk handicrafts are our spiritual, material and cultural heritage, which can serve as an area of origin, formation, historical development of the Uzbek people, the expression of national values. But in the former Soviet Union, we were deprived of the right to study our historical culture and to tell the truth. It is no secret that our national pride, our national feelings have been extinguished, and in the psyche of some sections of our people the image of humanity, such as faith, belief, merit, decency, morality, has become much darker. A country where the national pride of its people is weak can never be a great state. The Greek philosopher Lucian, who lived in BC, wrote in his book in Honor of the Fatherland: "These words of mine are very old. But the truth is that a child who does not love his nation and its values cannot love or respect another nation and its values. " More than two thousand years later, Lucian's words are still relevant today. Man can invent everything, he can do many things, but the question is whether he likes it or not, whether he can rise to the level of value. Independence has allowed us to understand ourselves, to return to our values, to our ancient traditions. Our nation has been freed from the shackles of oppression, persecution and fear. Representatives of a harmoniously developed generation worthy of our independence, our Motherland and our future are growing up. We rejoice, we are proud of their achievements in the field of ethics and scientific thinking.

The history of folk crafts is one of the factors reflecting the mentality of the peoples, including the Uzbek people. Therefore, teaching young people, schoolchildren about folk handicrafts, to educate them spiritually, to inculcate national values in the universal form, to acquaint them with the handicrafts, customs, centuries-old traditions of their people and the profession. is of great importance in orientation.

In this regard, technology education in general secondary schools - in the subject of technology education is intended to inform students of grades 5-9 about folk crafts, to teach works related to folk crafts. which has great potential for performing the above tasks directly. Therefore, as stated in the Decree of the President of the Republic of Uzbekistan dated March 31, 1997 "On state support of further development of folk arts and crafts", "The most important task is to provide practical assistance in creating the necessary conditions for teaching and educating young people in the skills of masters of folk art." Therefore, the regular "Tashabbus" competitions and other similar events in our country have become an important factor in showing and summarizing the work being done in this area. In particular, the decision of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev to hold an International Festival of Folk Crafts every two years in the ancient city of Kokand, the cradle of handicrafts, from 2019 was particularly relevant.

Use of materials on the history of textile crafts in gas lessons. The beginning of the XX century was a period of great changes in the economic, social, political and spiritual life of the peoples of Turkestan. The handicraft industry, which provides the country's population with basic products, also reflects this feature. Craftsmanship is an industry that reflects the rich practical experience of our people, which has developed over the centuries, and maintained such aspects until the beginning of the twentieth century. One of the largest centers of handicrafts in Turkestan is the Fergana Valley, which in the early twentieth century accounted for a large part of the valley's population. In particular, according to official data from 1897, 64% of the population in Namangan, 52% in Kokand and 50% in Margilan are artisans.

In Surkhandarya, Khiva and Fergana regions, metalworking, ceramics, textile weaving and many other industries have developed, which in turn have been further divided into narrow specialties. For example, the metalworking industry has 19 independent industries specializing in the production of various products. There are also craft centers in the valley, which specialize in the production of certain products: Kokand, Margilan, various fabrics, Chust, Shahrihan, Karasuv - metal products, Rishtan, Andijan - ceramics. Even in the early twentieth century, handicrafts remained simple, with labor-intensive production relationships predominating, and the products were mostly made at home or in a shop, usually in the presence of a master and his apprentice.

In the twentieth century, the level of development of handicraft production in the Fergana Valley has changed due to new socio-economic changes in the country. In particular, the influx of many cheap industrial goods into the valley led to the decline of certain handicraft industries, while the increase in exports of certain handicraft products contributed to the development of these industries. In the Fergana Valley, the local cotton weaving industry has a long history of development, especially in Kokand.

At the beginning of the 20th century, there were about 500 textile artisans in Kokand. The city's artisans mainly weave gray, alacha, grain, chit, and silk fabrics such as silk, satin, and beqasam. The artisan was able to make two pieces of fabric (gray) in one day, one of which sold for 20 cents. Yarn weaving also flourished in Andijan, as evidenced by the fact that by 1913 the number of weaving shops in the city had increased to 2,157 by 1913. This is due to the fact that the local fabrics are cheaper than the fabrics imported from the metro, and their consumption is large in this respect. lib ensured that it would be in demand among the population. But we can't say the same about the dyeing industry that started the textile craft industry. In 1897, there were 40 paint shops in Andijan, but by 1907 the number had dropped to 29. The reduction in the number of paint shops can be attributed to the arrival of cheap aniline factory paints from Russia and the disappearance of local dyes. Because the market relations in the new conditions prevailed over the traditions of artisans, which led artisans to use cheap and easy-to-process, but low-quality paints in their work. However, the impact of the factory's products on the country's textile industry has not always been negative. In particular, the traditional silk industry in the Fergana Valley has developed, especially in recent years. Margilan is the center of silk production throughout Turkestan, where half of Turkestan's silk growers work. Silk and semi-silk fabrics are woven in more than 2,000 shops in the city (Note: "shop" is a local weaving machine).

The development of the industry during the colonial period was due to the lack of opportunities for the development of the industry in Russia and the need to develop this export-oriented product in the region. However, changes in the paint industry, ie the involvement of factory paints in the industry, have led to a deterioration in product quality in this industry as well.

In short, the textile industry in the valley began to decline due to changes in the early twentieth century. Nevertheless, handicrafts remained an important part of the local economy, producing important products for the population.

Use of materials on the history of royal weaving in gas studies. The descriptions of ancient Margilan, which celebrated its blessed two thousandth anniversary, are innumerable: it can be called without hesitation "City of Saints", "City of Artists", "City of Craftsmen", "City of Scholars". we are not wrong at all. Because there is truth in all of this. At the same time, this ancient city, a magnificent historical site built on the banks of the Margilan River, has another honorable quality, which should not be overlooked. The fact is that Margilan is a world-famous satin, a one-hundred-and-a-half-length fabric made of natural silk, both the back and the back of which are woven from abr. homeland. Although "atlas" is an Arabic word that means "hairless, smooth" in translation, and satin reflects the characteristics of the fabric, it does not mean that the atlas has an Arabic origin. Because in the Arab historical sources of the X century, in the book "History of Fergana" by the famous enlightener Ishakhan Ibrat, academician V.V. Barthold's monograph "Turkistan during the Mongol Invasion" and many other works mention the toponym "Margilan" ("Marginon"), emphasizing that the people of Margilan were skilled craftsmen. is given. We think that they also created a beautiful fabric that shines beautifully from silk.

Historians unanimously testify that the birth of satin fabric is directly related to Margilan, on the other hand, the spread of Margilan to the world is largely due to the ancient trade routes of satin goods, caravans. with the spread to the West-East, is also connected with the fact that the most delicate tastes have become a value capable of increasing the affection, esteem, and charm of women, especially the women of the East, tenfold. Especially in the markets of Baghdad and Kashgar, Khorasan and Mashhad, Egypt and Greece in the Middle Ages, buyers of satin, especially khanatlas, yellow satin, black satin, eight-step atlas, which shone with the mastery of Margilan craftsmen, were very popular. which was a lot.

In the late 19th and early 20th centuries, hundreds of artisans were engaged in weaving silk fabrics in the city. In the early years of the Soviet regime, during the "new economic policy", they were united into four artels. In 1963, on the basis of these artel, the first large industrial enterprise - the company "Atlas" was established, and the production of satin fabrics began mainly by mechanized methods. In 1976, the company was transformed into a diversified silk production association. In the 70s and 80s of the last century, more than two hundred different types of satin fabrics were produced here, especially leafy, millet, Jewish, namazgul, chess, and karakozim. Margilan atlasists taught the secrets of their profession to others and helped to launch royal weaving enterprises in Samarkand, Kokand, Namangan, Andijan and the neighboring city of Khojand in Tajikistan. . Atlas of ancient Margilan and Margilan brought great fame to artisans, weavers, engineers and technologists around the world. The Margilan Atlas was awarded gold medals at international exhibitions in Montreal, Canada in 1967 and in Zagreb, former Yugoslavia in 1978. The models of the Tashkent House of Models were made in Osaka, Japan (1970), Budapest, Hungary (1987), Baghdad, Iraq (1988), and Delhi, India (1989).), Was highly praised in prestigious international competitions in Washington (1998) and Chicago (1999). The King of Independence is taking the art of weaving to a new level, which means that centuries-old traditions will continue.

Use of materials on the history of clothing in fabric processing classes. Clothing, as an important part of the material culture of a particular nation, plays a special role in the study of the ethnogenesis and cultural history of that nation. Clothing also plays an important role in expressing the way of life,

aesthetic taste and national identity of the people. The costumes of the people of Central Asia, including the Fergana Valley, have a long history. For example, large ancient murals found in archeological excavations, images on various objects, and medieval book miniatures provide a wealth of information about the clothing of our ancestors in the past. Medieval miniatures show that the main type of Uzbek clothing was formed during this period and that this feature was preserved until later times. It is known that the costumes of the peoples of Central Asia were created taking into account the ethnic characteristics of each ethnic group, regional climatic conditions, age and gender characteristics of the population. Since it is not possible to study the history of these clothes in one article, we will focus mainly on the history of clothing of the people of the Fergana Valley.

It is known that hats have a long history as an important element of the population's clothing, and studying it allows us to obtain interesting information. From ancient times the people of the Fergana Valley used to wear different types of hats. In particular, archeological excavations tell us about their first species. For example, in the last decade of the twentieth century, research conducted in Munchoktepa, northern Fergana, provided important information about the lifestyle of Fergana people in the V-VIII centuries, and most importantly, the pre-Islamic headdresses. will give. The clothes are made of silk, thread, woolen fabrics. Textile tools and yarns also play an important role in this area. The bodies of adults and children in Munchoktepa tombs are covered with foreheads 40 cm long and 4-6 cm wide. Similar ribbons are found in the Kengkol cemeteries and in the tombs of the valley in the first half of the first millennium. Scholars believe that the forehead was one of the ancient hats of the local people, which was usually worn by young girls and brides.

The most popular ancient headdress among the population of Surkhandarya, Khiva and Fergana regions is undoubtedly the doppi, which has long been popular among the Iranian and Turkic peoples. Exploring the history of doppi hats also gives us a lot of interesting, new historical information. It's hard to tell for the first time from Doppi, of course. However, its medieval appearance was high in the form of a square, and by the beginning of the twentieth century, the upper part of the doppia began to look flat. During this period, the doppi became a national headdress among the peoples of Turkestan (especially in Uzbekistan and Tajikistan).

Uzbek skullcaps differ in location, shape and decoration. These differences are reflected in the specificity of the top (circular and rectangular) of the doppia, the hem (flange) and the hem (flange decoration). Chust, Andijan, Margilan and Kokand doppies of the valley are popular in Uzbekistan. The Chust doppi is the most common copy of the doppi, which is made of dark green silk or satin in 4 caries: a pepper pattern or almond shape in each carcass of the top, and four altar (semicircle) shapes in each carcass of the skull. sewn on white thread (or silk), covering the studs with. The peppers and almonds are considered to be "eye-catching". The top of the finished doppia bulges out of the hem in the form of a square (the top of the other doppies is semicircular). The flowers of the Margilan doppia, which are similar in many respects to the Chust doppia, are relatively thin and have a long, peppery shape. At a glance, these doppies can be distinguished from the cone-shaped doppies of Tashkent, Samarkand and Shakhrisabz. Because in the past, the dress and grooming traditions of each ethnic group were strictly preserved. According to the man's skullcap, it was possible to tell from which region he visited. Doppies vary in shape, color, and pattern, as described above. But in recent years, the number of doppies that have preserved various local ethnic traditions has begun to decline. Chust, Margilan, Khojand, Ortatepa species are in common use. In recent years, the custom of wearing a doppia has become less and less popular among our people. Nowadays, instead of the traditional types of skullcaps, new types of skirts are worn, especially for the elderly, middle-aged, young people, children. Wearing doppia types is becoming more common. Historical sources indicate that white doppies were sometimes worn in the Fergana Valley in the past and were called Sufi doppies. Doppi has long been one of the most solemn and sacred parts of men's clothing, with a special emphasis on its design. It was a tradition to give a doppia to a dear guest, a loved one, wishing him health, luck and happiness. Young girls sew special skullcaps for their future spouses.

Residents of Surkhandarya, Khiva and Fergana regions wear turbans. The turban is a headdress made of white gray cloth and is very popular among our Muslim people. But historical records show that hats made of this type of cloth were worn in ancient times. In particular, the hats depicting terracotta statues of the Kushan period confirm this. Historian V.A. Meshkeris Kushan believes that the women's turbans on the stone statues came to our country in ancient times from northwestern India (gandhara sculpture). Although the turban is worn by all sections of the population, they vary in color, shape, and position in society. The priests, in particular, wore large, multi-tiered turbans. Turning the turban was a dignified and responsible job, and in wealthy homes there was a special category of people who wrapped the turban in a large and beautiful way.

So, the hats of the people of Surkhandarya, Khiva and Fergana regions have a long history and have been constantly evolving. Doppi has a special place among its various types. An in-depth study of the history of the Valley's hats will allow us to revive our rich traditions of the past and educate the younger generation as well-rounded people. After all, a generation that knows its traditions well, draws inspiration from them, relies on rich experience and can take a bold step into the future.

The use of materials on the history of some crafts in the late 19th and early 20th centuries in technology education classes. When it comes to applied arts and crafts, of course, we all have in mind the masterfully crafted and tastefully decorated works of art. Crafts are one of the oldest industries in the world. The entry of this industry into the Fergana Valley will take a long time. Andijan, one of the ancient cities of the Fergana Valley, has played an important role in the economic and political life of the valley for many centuries. During this period, various branches of handicrafts developed here. Andijan was a favorable city for the development of this industry. F. Nazarov, one of the Russian ambassadors to Andijan in 1813-1814, wrote about this: It is engaged in feeding and breeding worms, as well as in the production of cotton fabrics and agriculture.

By 1876, there were only 39 silk farms in Andijan, each with three to five artisans. In the same year, the number of sheep farms in the city was 50, 18 soap producers, 8 candle makers, 25 ceramic pipe makers, 6 brick makers, and cast iron smelters. The number of farms used was 18. The city also had a mill, a washing machine, and a washing machine. In addition, 1220 craftsmen worked in various fields in the city. In 1882, the number of owners of various handicraft enterprises in Andijan was 343, the number of employees was 718 and the annual production cost was 86,850 soums. These were mainly a number of handicrafts such as jewelry, coppersmithing, sewing, and shoemaking. There were also a number of handicraft enterprises in Andijan that supplied a variety of daily necessities. Data for 1882 show that the total number of such handicraft enterprises was 701, and their output amounted to 67,540 soums. Demand for handicraft products has increased sharply in Andijan district due to the development of agriculture, especially cotton growing, which is an important sector. Because artisans supplied labor tools and other products to the farmers. As a result, the number of handicraft enterprises and their employees has increased. For example, in 1883, 777 handicraft enterprises in Andijan district employed 1,272 workers and produced goods for 86,090 soums.

The socio-economic changes in the city caused by the Russian occupation of Central Asia began to place special demands on the city's artisans. As a result, they began to realize their potential and improve the means of production compared to previous periods. As a result, the number of handicraft enterprises increased. If in 1884 the total number of handicraft enterprises (including the city and the county) was 827, in which the number of workers was 1176, the value of manufactured products was 98089 soums, by 1885 their total number was 857, the number of workers was 1266 and 102,104 soums. Or in just one year, the number of handicraft enterprises increased by 30, the number of employees increased by 90, and the cost of production increased by 4,015 soums.

By 1885, the city was dominated by handicrafts such as shoemaking, coppersmithing, and sewing. For example, this year alone, there are 250 shoemakers, employing 830 people, and the annual

cost of production is much higher than others - 210,000 soums. followed by coppersmithing. There are 22 of them, with 52 employees and a production cost of 7,180 soums.

The import of some Russian consumer goods to Central Asian cities, including Andijan, has had a negative impact on some industries, such as textiles, pottery, and soap. If in 1900 there were 52 tanneries in Andijan district, the number of masters and workers was 156 people, the annual output was 12,100 soums, by 1905 their number was up to 9, their master and workers to 88, and their annual income to 10,128 soums. Also, in 1900 the total number of pottery enterprises was 50, the number of workers was 150 people, the annual income was 11020 soums, by 1906 their number was 16, the number of workers was 43 and the annual income was 5012 soums. In the same year, there were 34 soap factories with 92 employees and an annual income of 20,000 soums. By 1906, their number had decreased to 10, the number of employees to 17 and the annual income to 5,745 soums.

It is known that almost all the locals sewed clothes from fabrics made by local seamstresses. Because they met the needs of the population based on ancient and ongoing life. Andijan also has a developed textile and related industries. The products made by Andijan artisans have been exhibited in Tashkent, St. Petersburg and other cities. For example, on August 30, 1890, at the Agricultural and Industrial Exhibition in Tashkent, Samarkand, Khojand, Kokand, Along with the cities of Margilan, there was a variety of products made by Andijan artisans. Even shoes and saddles made by Andijan artisans were exported to Syrdarya and Yettisuv regions, Zarafshan district and even Kashgar. In Andijan, in addition to the above-mentioned branches of handicrafts, carpet weaving is also developed. Wealthy people, after preparing enough wool and other materials for the rug, invited carpet weavers to weave the rug. In this case, the "carpet weaver" would come with his students to weave carpets. The number of auxiliary workers usually depended on the size of the carpet to be woven. Because each support worker had to have a gap of shin arshin. But carpet weavers were paid very little. Carpets are paid 15-20 kopecks a day. A carpet made of pure wool, woven in 2-3 months and weighing 5x3 arshin, could be bought for 40 soums. According to the data of 1896, in Andijan workers of handicraft enterprises were paid 130 soums a year, bakers 40 soums a day, and permanent workers 50 soums. Car mechanics are paid about 100 soums a year. If the customer brings the materials for the car, then the master is paid 10 rubles for each car. He was paid 25-30 soums for a self-made car. The shoemakers earn about 100 soums a year.

Thus, in the late nineteenth and early twentieth centuries, there was an increase in handicrafts compared to previous periods. In many crafts, only the master and his family worked. Among the artisans there were also those who had not yet separated from farming. During this period, despite the establishment of new types of plants and factories in Andijan, handicrafts have not lost their importance. Apart from the simplicity and backwardness of production techniques in handicraft enterprises, handicrafts remained an integral part of the local economy and an important sector that produced the products they needed. This made the situation of artisans much worse. As a result, local artisans became directly involved in the national liberation movement. For example, when the Andijan ginners went on strike in 1905, they were supported by local artisans. Even today, our country pays great attention to all areas of handicrafts. This is evidenced by the fact that the "Initiative" competitions are being held. Craftsmanship is an eternal and timeless field that will not lose its function even after thousands of years.

Use of historical materials on paper crafting in technology education classes. Termez, Khiva and Kokand have always been major centers of handicrafts and trade in the Surkhandarya, Khiva and Fergana regions. The city is home to a wide range of handicrafts, including the paper industry, a rare craft in Central Asia. In particular, the Kokand paper craft is one of the most widely studied scientific topics, and the study of this issue can provide new information about the history of the city, the history of handicrafts. In fact, the paper craft in Kokand has a long history. Researcher Ahmadali Madaminov, citing local historical sources, suggests that there was a paper-making craft in Kokand in the 18th century. This means that when the Kokand khanate became independent from the Bukhara khanate, many new crafts, especially paper-making, appeared in Kokand.

The information provided by VK Razvodovsky, a Russian researcher of 19th-century Turkestan handicrafts, that the Chorku Paper Handicraft Workshop in Kokand is 200 years old confirms this idea. The first information about the production of paper in Kokand can be found in the works of Russian tourists who traveled to Turkestan in the second half of the XIX century. In particular, PI Pashenko in his book "Turkestanskiy Kray 1866" tells about the local production of paper in Kokand. A.P. Fedchenko, who traveled to the valley in 1871, wrote that the paper in Kokand was mainly in two workshops, one near the city's Great Mubarak Gate and the other in Chorku, near the city. He also gives information about masters Saib Nazar, Usta Muhammad Musa Fozilov, Muhammad Sodiq Muhammadimov, who made paper in their personal shops. Information on the further development of the paper craft in Kokand is rare.

According to one of the popular legends, during the construction of the new palace of Khudoyorkhan, the city's paperworkers were moved far from Kokand. The reason for this was the conclusion of artisans and architects that the strong underground shocks given by the paper shops during the paper-making process had a negative effect on the longevity of the palace. However, in our opinion, the main reason for the relocation of paper mills during this period is the influx of cheap paper products from Russia into the country, which in turn squeezes out local paper products. It is also possible that artisans have moved to areas where there is always more water available for production and fewer factory products.

According to our information, the paperworkers moved to the village of Qalacha and continued to make paperwork. The craft industry lasted until the 1940s. Today, generations of these craftsmen live in Sokh district. However, historical records show that paperwork continued after the construction of the Khan's Palace in Kokand. In Kokand, for example, Ubaydulla Aripov, a master who has been engaged in this profession for 40 years in the early twentieth century, was famous in the field of paper making. He inherited 40 years of paperwork from his father and 50 years from his grandfather. Therefore, according to VK Razvodovsky, paper production was still going on in Kokand in the first decades of the XX century. It was not until the 1920s that the recognition of artisans as private owners and their forced inclusion in artels under the former Soviet regime led to the unjustified abolition of this priceless craft, can do. However, it is known that the industry has continued in recent years by some artisans. In particular, the well-known Russian scientist V. Grigoriev came to Kokand in 1931, visited the village of Paper and witnessed the method of production of this product, which has been polished for centuries. Thus, it can be said that paper handicrafts in Kokand, as a rare handicraft based on several hundred years of experience, have long met the khanate's need for paper. As a result of subsequent historical processes, the industry was in crisis, and artisans were scattered. But the industry has not stopped there. The once famous Moi Mubarak paper shop is still a toponym.

Use of some historical terms related to the profession in technology education classes. As you know, each profession has its own terminology and names. The study of historical data related to these terms and names can provide a basis for thinking about the emergence and development of this profession, as well as its role and importance in society. In particular, in urban micro toponymy, professional terms - oykonim - form a separate layer. For example, in the past, handicrafts were widely developed in Kokand. According to the 1897 census, 52% of the city's population was artisans. For this reason, many mahallas and guzars are run by lexemes denoting professions. In the past, the production of metal weapons and metal products has a special place in our country, especially in Kokand. According to Professor Sobirjon Ibragimov, the metallurgical profession consisted of degreasing, blacksmithing, knife-making, plumbing, blacksmithing, locking, toolmaking, needlework, nailing, coppersmithing, stamping, and jewelry making. The history of these industries is very old, they are characterized by specific raw materials, production tools and technologies, which are called by special terms.

Metalware - tools needed to make a living; daily necessities, household utensils; metal items needed for housing; defense weapons; who produced decorative items. Some of the above-mentioned

branches, which are of special importance in the life of the people, have been preserved in the form of toponyms in the settlements of the people engaged in these spheres. We will talk about these below.

Degrezlik is - the name of one of the ancient neighborhoods of the city. The ancestors of most of the inhabitants of this settlement in the past were engaged in the manufacture of agricultural and household goods, such as hammer teeth, hoe, shovel, obdasta, as well as pottery. There are many types of pots, they are called doshkazan, laundry cauldron, halva cauldron, wedding cauldron, double, triple, round cauldron, chaksaki cauldron. This profession required a lot of manual labor. The work involved two processes: melting and pouring. These works include degrez (chief master; managing the technological process in the shop; preparing raw materials and selling the finished product), halpa (assistant master), damgar (worker who presses the roof while melting cast iron and drives the wind into it), solvent (side do 'The man who presses the cast iron into the cone and melts it in the coal fire), is done by the caster (the master who casts the molten cast iron in series into special molds). Qo'qon shahrida degrezlarning bir necha avlodi yetishib chiqqan. This profession has been passed down from generation to generation. Mahkamboy Boboyev, Shodikhoja Tursunhojayev, Rasuljon Azimov, especially the famous ones, produced a number of students. In fact, the name Degrezlik is directly related to the profession. The toponym is derived from the modern root of the Persian-Tajik verb deg - cauldron, rez - rextan (casting), which means "potter". The toponym Degrezlik appears in some sources in the history of Kokand khanate in the form of degres and degrezon. Degrezon - in the sense of degresons; The suffix -an at the end of the name represents the plural.

Richardism – is one of the oldest types of metallurgy. This profession was associated with the professions of coppersmithing and degreasing, and later separated from them as a result of the internal division of labor. The Richtagars produced parts made of copper, such as sandstone, sunscreen, and teapots, which were not made by coppersmiths. Copper chips, sandstone, and fragments of old samovars are considered to be the raw materials of the Rikhtagars. The Rikhtagars melted them and made a bunch of sand, a bunch of sunflowers, a bunch of teapots, and ears of copper. They prepared a special alloy for brazing copper utensils, patching old copper utensils. The first stirrup, water, copper, or first cannon were also made by the Rikhtagars. According to sources, there were 6 textile shops (enterprises) in Kokand at the end of the 19th century. They are located in the northwestern part of the city, in the Rikhtagarli neighborhood. In addition to Kokand, these shops also supplied copper to copper miners in other cities and districts of the Fergana Valley. The toponym Rikhtagar consists of three morphemes: rixta + gar + lik. Rikhta is the root of the Tajik verb rextan, and -gar and -lik are horse-making suffixes. Rikhtagar refers to the place where the founders live.

Copper – is one of the ancient settlements of the city. This residence was inhabited by masters who made copper vessels. They mainly produced items such as sand, tea pots, sunscreen, chilop china, mistovak, miskoza, miskazan, miskosa, and satil, which were necessary for people's daily needs. Labor in coppersmithing was initially divided into two: making and decorating. The term coppersmith is used to mean the profession of making copper vessels, and the term coppersmith is used to mean the profession of decorating copper vessels.

Coppersmiths carved copper vessels in two ways: carving and forging. The composition of the artistic patterns carved and engraved on the copper vessels is sometimes characterized by extreme complexity and beauty of appearance. The ancestors of the residents of the Misgarlik mahalla in our city, as mentioned, made copper vessels and decorated them with patterns. The name given to the settlement is related to this profession.

Jewelry – metallsozlikning qadimiy sohalaridan biri. Bu kasb egalari tilla, kumush, qalay, mis kabi xom ashyolardan turli xil bezak, zebu ziynat ashyolarini tayyorlash ishi bilan mashg'ul bo'lganlar. Jewelers made rings, bracelets, earrings, hairpins, jewelry, jewelry. Jewelry made by jewelers is designed to be worn on the fingers, ears, chest, neck, armpits, forehead, and hair.

Farriery – the name of a place based on the profession of those who make horses, mules, and donkeys. The horseshoes are made of iron. The weavers used iron 1.5 meters long, 1.5 centimeters thick and 3 centimeters wide for the horseshoe. From each of these irons came 6 horseshoes, large and small. Horses, donkeys, and mules were divided into three groups according to the type of animal they were made for. There are several types of horseshoes, depending on the season: summer horseshoes, winter horseshoes, ice horseshoes; according to the condition of the horse: yalla taka, poshnali taka, batarin taka; It is called Uzbek taka, Russian taka and Chinese taka. The nail that sticks to the horseshoe is called the horseshoe nail. There are three types: the ninth (number) horseshoe is on the hooves of large horses, the seventh (number) horseshoe is on ordinary horses, the fifth (digital) horseshoe is on a donkey, and the sixth (digital) horse is on a mule hoof. The toponym Takachilik, formerly known as the profession, is now obsolete, and history has become a memory.

Another area of metallurgy is carving. In our city Carving The street is named after this profession. Carvers made household items, weapons, and other metal objects made by coppersmiths and blacksmiths into carvings. At present, works of art created by Kokand painters are kept in museums and private collections.

The city's main thoroughfare is a thing of the past Anjomazoz deb atalagan. In the XVIII-XIX centuries the masters of finishing lived here. The makers made metal parts for horse harnesses from raw materials such as steel, iron, copper, brass, and tin, such as jugs, stirrups, knuckles, buckles, hoops, and rings. The term anjomazoz consists of two morphemes: anjomazoz, in which the lexeme anjomazoz refers to the common name for small metal parts mounted on horse harnesses; The word is a Tajik word for fake - the modern verb to make, compose, build. In short, a toolmaker means "a maker of things."

Plumbing also considered to be a profession related to metallurgy. The blacksmiths made tools such as hairdressers, shoemakers, shoemakers, tailors, tailors and carpenters - saws, razors, chisels, chisels, chains, scissors, scissors, hoops, chisels, chisels. The business affiliated with the topic of public relations rollout plans is ever expanding. Chilangar Street is mentioned in historical documents as "Chilangaron". Chilangaron - means plumbers.

In conclusion, in the ancient system of historical microtoponymy of the city of Kokand, toponyms related to various professions, in particular, related to the metallurgical profession, have a special place. Similar examples can be found in other parts of the country.

Summarizing the above ideas, it can be said that the organization of students' creative work, the formation and development of their creative abilities depends on a number of pedagogical, psychological and physiological factors. The intended purpose can be achieved by using force. The formation and development of students' creative abilities in technology education classes, in short, the education of a creative student is a product of a complex pedagogical process.

References

1. Mirziyoyev Sh.M. Critical analysis, strict discipline and personal responsibility should be a daily rule of every leader. Report of the enlarged meeting of the Cabinet of Ministers on the main results of socio-economic development of the country in 2016 and the most important priorities of the economic program for 2017, January 14, 2017. T: O'zbekiston, 2017.p 104.
2. Mirziyoyev Sh.M. Together we will build a free and prosperous, democratic state of Uzbekistan. // Speech at the joint session of the chambers of the Oliy Majlis dedicated to the inauguration of the President of the Republic of Uzbekistan. T: Uzbekistan, 2016.

3. Mirziyoyev Sh.M. We will build our great future together with our brave and noble people. T: O'zbekiston, 2017. p 488.
4. Decree of the President of the Republic of Uzbekistan "On the Strategy of actions on the five priority areas of development of the Republic of Uzbekistan for 2017-2021".
5. Laws of the Republic of Uzbekistan "On Education" and "On the National Training Program". // Harmoniously developed generation is the basis of development of Uzbekistan.
6. Abdulakhatov N., Hoshimov B. Moyi Muborak. -F., 2000.p 18.
7. Akramov V. Crafts in Uzbekistan in the late XIX - early XX centuries. OFIF j. -1973, No. 1, p.58.
8. Shomirzaev M.X. National craft etiquette. // Collection of scientific and methodological articles on "The use of innovative educational technologies in the development of creative activity of students." T: Publishing Light, 2018. P.76-80.
9. Shomirzaev M.X. Teach students how to sew dice in gold. // Collection of scientific and methodological articles on "The use of innovative educational technologies in the development of creative activity of students." T: Publishing House, 2018. P. 195-198.
10. Shomirzaev M.X. To teach students the history of the development of goldsmithing. // Proceedings of the International Scientific-Practical Conference "Continuing Education for Sustainable Development: Problems and Solutions". Chirchiq: Chirchiq DPI, 2019. P.380-382.
11. Shomirzaev M.X. Teach students how to sew dice in gold. // Proceedings of the International Scientific-Practical Conference "The Role of Bakhshi Art in World Civilization" "Time, Time, Person". T: New edition, 2019. P.195-198.
12. Shomirzaev M.X. Historical and social bases of development of national handicrafts in Uzbekistan. / Synchronous and asynchronous interdisciplinary connections in the context of education. Collection of scientific and methodological articles. T: Publishing Light, 2019. P.52-57.
13. Shomirzaev M.X. Stages of teaching goldsmithing techniques and technology to students. / Variety of integrative approaches in educational continuity and continuity. Collection of scientific and methodological articles. T: Publishing Light, 2019. P.140-141.
14. Shomirzaev M.X. Interdisciplinary spectral-variable components in national embroidery. / Variety of integrative approaches in continuity and continuity of education. Collection of scientific and methodological articles. T: Publishing Light, 2019. B. 270- 274.
15. Shomirzaev M.X. Maktab texnologiya ta'limida milliy kashtachilikni o'rganish. O'quv-uslubiy qo'llanma. T: Tafakkur, 2020. 58 b.
16. Shomirzayev, M. K. The Concept of Pedagogical Technology and Basic Principles. *Academicia: An International Multidisciplinary Research Journal*. (Affiliated to Kurukshetra University, Kurukshetra, India), Vol. 10, Issue 11, November 2020 Scientific Journal Impact Factor (Sjif 2020-7.13). Part 1554-1563.
17. Shomirzayev, M. K. (2021). Developing educational technologies in school technology education. *Asian Journal of Multidimensional Research*, 10(5), 73-79 (www.usajournalshub.com/index.php/tajet).

18. Shomirzayev, M. K. (2020). The concept of pedagogical technology and basic principles. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(11), 1551-1560. (<https://saarj.com>)
19. Shomirzayev, M. K. (2020). Ethnic characteristics of national traditional crafts. *European Journal of Research and Reflection in Educational Sciences* Vol, 8(12). P. 216-225.
20. Shomirzayev, M.Kh. (2020). “Technology” In Secondary Schools Organization of Science Classes. *The American Journal of Social Science and Education Innovations*, Impact Factor 5.525 (11). P. 395-405. (www.usajournalshub.com/index.php/tajet).
21. MX Shomirzayev. (2019) Ways to increase the effectiveness of teaching technology. Methodological manual.
22. MX Shomirzayev. (2019) Innovative processes in Uzbek national handicrafts. T.:“New edition”.
23. Shomirzayev, M. K. (2020). National handicrafts of Uzbekistan and its social–economic significance. *European Journal of Research and Reflection in Educational Sciences*, 8(8), 129-138.
24. Shomirzayev, M. K. (2021). Practical lessons in technology: Characteristics of organization and conduct. *Asian Journal of Multidimensional Research*, 10(4), 991-1001.
25. Shomirzayev, M. K. (2021). Combined in Technology Courses Use of Technologies. *The American Journal of Social Science and Education Innovations*, 3(05), 389-396.
26. Shomirzayev, M. K., & Yuldashov, K. K. (2021). The Educational Importance of Teaching Knowledge to Secondary School Students. *Current Research Journal of Pedagogics* (2767-3278), 2(08), 132-142.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).