

## **The Influence of New Directions in Craft and Their Influence on Traditional Processes**

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### **ABSTRACT**

*In this article, it is highlighted that the traditional handicrafts of our people have sometimes developed, sometimes declined, and sometimes changes have been made to handicraft products through unique methods and new technologies. Also, the products created by our people's livelihood, household requirements, the tools needed for daily needs are made in various ways and forms, carpets woven by masters, and the achievements in the field of pottery are described in detail.*

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### **Enter**

From time immemorial, the craftsmen of our people have created extremely high art samples in most areas of national handicrafts, despite the fact that the simplicity of working tools was not fully provided technically.

Undoubtedly, each craft sector has determined its effectiveness in domestic and foreign market relations with its product quality [9,2]. Crafts and household items created since ancient times were created with their simplicity and a little inconspicuousness, but in the next period, that is, in the 30s of the 20th century, they took a copy of new styles and forms, were enriched with patterns and pictorial decorations, and decorated with carvings and mysterious paints in a practical way.

### **INTRODUCTION OF NEW DIRECTIONS IN CRAFT Main part**

In the past, the history and ethnic development conditions of some districts of our country have caused the emergence of a number of unique local schools. Crafts created in different schools differed in appearance, size, color, style, patterns [6,37]. At the same time, looking at the flowers on people's hats or the clothes they wear in many cases, we can witness where a person is from or when we enter a house, even by looking at the embroidery on the walls, the decorative flowers on the towels, we can see the aesthetic taste of the people living in this house and where they come from. we can find out. Even now, such features do not lose their importance.

At the end of the 19th century and later, new bazaars and craft stalls were established in the cities and villages of Bukhara, and the items made by artisans from domestic and foreign trade were taken to distant lands and sold. For example, handicraft products were exported to Russia, India, China and European

countries, and in turn, goods necessary for our local population were brought from these countries.

It is known from the past that some industries, which were widespread before the emergence of large-scale industrial production, have been preserved even now, and with the passage of time, they have been refined and separated into various specialties. For example, we can see pottery, carpentry, blacksmithing, coppersmithing, building, stonemasonry, carving, embroidery, jewelry, smithing, goldsmithing, painting, tinsmithing, shipbuilding, and administration.

In the following periods, some types of handicrafts changed, and the production of handicraft products decreased as a result of manual labor being replaced by technology. Due to the increase of factory products in Russia at the beginning of the 20th century, the products produced by local artisans did not fail to influence the foreign and domestic markets [1,280]. During 1925-1930, 289 industrial enterprises were built and put into operation in our republic, 79 enterprises were renovated and provided with equipment. As a result, traditional crafts have changed and declined, and some artisans have lost their jobs. Most light industries, such as footwear, textiles, and primary gas production, continued to grow. By this time, textile, yarn-spinning, sewing factories began to work in Bukhara [13,340].

The introduction of factories does not mean that traditional methods in handicrafts will disappear completely; they have changed along with the way of life of our people, have become richer and have preserved their national basis. The art of goldsmithing in Bukhara has been formed since ancient times and is changing over time. It was distinguished from other schools of goldsmithing by the brilliance of flowers and patterns in goldsmithing. With the arrival of the Russian factories, the image of the flower on goldsmithing and embroidery also changed. Parts of architectural monuments: mihrab, kitoba, tile methods are gradually becoming widespread in the decoration of goldsmith's items of the 20th century [11,125].

In the 1960s, goldsmithing began to revive in the oasis. The number of whey steps increases. The decorations on the hats become more complicated, the dukhoba has lost its importance as a background. In the 1930s, instead of the "sharpa" style of weaving, the technique of stitching the pattern and "zamindozi" became popular. Bukhara embroidery is considered one of the most beautiful crafts in Central Asia. Its products are used in holidays, weddings and performances. In the 50s and 80s of the XIX century, the Bukhara sozana acquired a bright individuality while maintaining common features with the embroidery of other centers [5,10].

Sozana reflects the garden covered with flowers, in which the beauty of nature and life is glorified. The embroideries are distinguished by the diversity of their compositional solutions: the central axis is grid-like, mixed, always restrained, but without strict symmetry and characteristic of multifaceted perception. Most of the images of the plant world are represented in a flat shape and rhythmically colored. The elastic and elegant smoothness of the stitch was characterized by roundness, linearity and smoothness of rhythm in the forms.

From the beginning of the 19th century, machine tanbur embroidery was introduced in Bukhara. In addition to Bukhara goldsmithing, carpet weaving has a centuries-old national tradition and a long history. Carpet weaving has been popular as a craft for women since ancient times. The carpet served to decorate the interior of the room, keep it warm, and reduce noise[2,334]. Oasis rugs are distinguished by their color, size, long pile and beautiful patterns.

Until the end of the 19th century, vegetable dyes were used in carpet weaving, and later aniline dyes were used. Pat carpet weaving is more complicated, in addition to rope, thread called nah is also used. After the introduction of techniques and technologies to the craft, the carpets were stitched in special loom enterprises [7,58].

As we mentioned above, women are engaged in carpet weaving and learn to weave carpets from a young age. 7-9-year-old girls learned to spin yarn, and 11-14-year-old girls became apprentices to a master in carpet weaving. At this age, girls did not participate in painting. They are attracted to simple, uncomplicated tasks. At the age of 20-25, they learn to weave well, and at the age of 30-35, those who use the experience learned from the masters in independent practice[10,135].

During the Soviet regime, many factories were opened to meet the demand of the people. At present,

paddy sewing factories are operating in Gijduvon and Kogon districts of Bukhara region. One of the best rice-weaving cities in Uzbekistan is Bukhara, and they differ from rice in other places by their size, simple wide patterns, quality, and durability. Along with the development of rice, sacks, bags, veils and hats, socks and handicrafts were also produced. At present, domestic market and tourists are looking at these handicrafts with great interest and are taking handicrafts back to their countries [4]. Today, felts are made using special machines. For example, in industrial enterprises, wool is sewn on special machines. Until then, herders and artisans did this process by hand. Currently, in addition to wool, felts are sometimes made from mineral and chemical fibers, and due to the large production of palos, carpets, and rugs, the technology of manual felting is on the verge of progress.

Just as every craft has its own difficulties and secrets, so in pottery, our ancestors taught the secrets and experiences of traditional pottery only to their own children, and did not teach the secrets of pottery to other children. Our forefathers studied the secrets of pottery for centuries and paid special attention to the quality, ease of use and durability of each product. Therefore, the longevity of the tiles that decorate the oriental architecture, from the simple ceramic bowl they made, amazes the people of the world.

From the end of the 19th century, the production of inexpensive porcelain, the large import of these porcelain vessels from Russia, somewhat reduced the production of ceramics in the territory of Central Asia. But the widespread use of cheap earthenware in architecture could not prevent the development of pottery[12,116].

From the middle of the 19th century, ceramics from Central Asia, including among the Tajik and Uzbek peoples, developed very widely, and pottery centers appeared in Gijduvon, Romiton, Samarkand, Shakhrisabz, and Tashkent. They created unique styles of decorating pottery by glazing. It has gained fame especially for the quality, durability, elegant and impressive patterns of the produced ceramic products[8,12].

The Gijduvan pottery center, which spread the art of pottery to the world in the oasis, continues its activity even now. In this school, hundreds of students are being taught the secrets of the trade by the masters. In the last decades of the 20th century, the main forms of Gijduvan traditional ceramics were kosa, duoba kosa, shokosa, nimkosa, sharbatkosa, togoracha, and bowl.

Today's Gijduvan ceramics are known to the world for the work of two prose masters: Abdullah and Alisher Narzullaev, the sons of the famous folk craftsman Ibodullo Narzullaev. They have kept the unique artistic traditions that have been passed down from generation to generation for three centuries, using only local soil. Baking of clay, originality of pouring traditional products, use of thick glaze coating, original colors, originality of patterns - all these are strictly preserved within the artistic traditions of G'izhduvan school in the products created by the Narzullaev brothers[3,286].

In the past, black lamps, candlesticks, pots, hummocks and ceramic dishes were made from clay. Since they are no longer needed, they are lost or kept as antiques. Now plates, vases, plates, bowls, ovens and many other ceramic items are used for human needs. Due to our independence, our state pays great attention to our material and spiritual heritage. In particular, the government of the Republic of Uzbekistan has been constantly taking care of the further development of national crafts. In this regard, several decrees and decisions have been introduced that are beneficial to the state. For example, in the decision of the Cabinet of Ministers of the Republic of Uzbekistan dated September 27, 1996, in the presence of the "Spirituality and Enlightenment" public center, on supporting the "Golden Heritage" international charity fund, it was stated that "Ancient manuscripts, historical documents, folk crafts and examples of applied art related to our past culture are historical to find and study valuable monuments in our country and abroad, to use them as an integral part of our great heritage. Therefore, one of the tasks of the present day is to further improve creativity in the field of national handicrafts, to promote it to the attention of the peoples of the world. As we mentioned, a new approach to handicrafts, and at the same time, the influence of technology and technology, did not fail to affect the traditions and ceremonies celebrated among these craftsmen.

By the middle of the 20th century, the master-apprentice relationship in crafts developed as before, and even now this tradition has not lost its importance. But the place of the elder and the grandfather, who had their own position and potential among the artisans, decreased. The solemnity of the initiation was

considerably reduced. The "belt-tying" ceremonies, which were celebrated during the transition from apprenticeship to master, are now marked by reduced expenses.

## Summary

In short, handicrafts and related traditions, rituals, customs are absorbing the modern spirit while preserving the traditionality. Enriched with new styles, traditions and techniques, its appeal is increasing.

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