

IMPROVING THE CONTENT OF FOLK CRAFTS AND APPLIED ARTS EDUCATION IN THE TRAINING OF TECHNOLOGY TEACHERS

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<https://doi.org/10.5281/zenodo.8044485>

Abstract. *In the article, the role of Uzbek national crafts and practical art in the life of the society from the end of the 19th century to the present time, as well as the researches related to its scientific study are briefly discussed. The popular educational literature about folk crafts and applied art were analyzed, and some advice was given for future technology teachers to improve the content of theoretical education of folk crafts and applied art. Uzbek folk art and its components, the interconnection and features of the concepts "Folk art crafts - Traditional folk art crafts - Traditional art crafts and practical art" were revealed. Traditional and modern folk arts and crafts were analyzed, and the need to study the types of Uzbek patterns "girihi" and "islimi" together with "pictorial" and "combined" patterns into four groups was justified.*

Keywords: *girihi (geometric pattern), islimi (vegetable pattern), folk art, folk art craft, traditional folk art craft, modern folk art craft, traditional applied art, pictorial pattern, combined pattern.*

Introduction

In the territory of modern Uzbekistan, folk crafts and applied art have been developed since ancient times and are widely popular among the people. Handicrafts and applied art products are widely used in the interior and exterior decoration of residences and public buildings, from clothing and household appliances. Products skillfully made by craftsmen in the national style have risen to the level of works of art. Examples of these include jewelry products, national-style patterns on the interiors and exteriors of residential and public buildings, and Islimi and Girihi motifs on elegant household items made of ceramics and metal. The decorations made in the national style in architectural monuments in cities such as Samarkand, Bukhara, Khiva are highly appreciated by tourists and experts for their elegance and perfection.

As a result of the development of the society, types of national handicrafts such as home handicrafts, handicrafts that make products to order, and crafts that make products for the market have developed [1, p. 306].

As a result of the development of the industry, it was possible to quickly and cheaply produce products that people use in their daily life and household. As a result, factory and factory products began to push handicraft products from the market and influenced the development of handicraft types.

All types of crafts were preserved in Uzbekistan until the 20s of the 20th century. Handicrafts played a major role in the industrial relations of cities such as Bukhara, Samarkand, Khiva, Kokan, and Tashkent. For example, in the 60s of the 19th century, 27 types of handicrafts developed in Khiva, there were 556 handicraft shops in the city markets, and in the 80s, 2,528 households engaged in handicrafts in the city [1, p. 398].

After Uzbekistan gained its independence, a new era began in the development of folk crafts and applied art. Artisans and masters of applied arts began to produce products not only for the domestic market, but also for export.

In order to preserve and develop national handicrafts and applied arts, the higher and secondary special education system of the country has launched the training of experts in various directions of applied arts. In the "Technology" classes in school education, students are expected to develop theoretical knowledge of national applied art and skills of making simple products. "Technology" teachers are responsible for forming students' knowledge, skills and abilities in applied arts. At the present time, there are some controversial situations in the formation of theoretical knowledge of folk crafts and practical art of technology teachers in higher education institutions. These include the fact that the information about the folk crafts and applied art of the nations of the world in the educational literature is limited to the peoples of the CIS countries, the importance of national crafts and applied art in Uzbek folk art has not been studied, the specific aspects of the fields of painting used in almost all types of crafts and applied art, and the developing modern Uzbek applied art. it is possible to show the absence of analytical materials about

Materials and methods

The formation and development of art in Uzbekistan has been studied as an object of research by Uzbek and foreign scientists in different periods. In this place, major scientists such as M.E. Masson, S.P. Tolstov, V.A. Shishkin, A.Yu. Yakubovsky, I. Jobborov, A. Akhmedov, M.S. Ethnographers such as Andreev, A.K. Pisarchik, O.A. Sukhareva, V.L. Voronina, B.N. Zasiplin, V.L. Lavrov, M.S. Bulatov, G.A. Pugachenkova, L.I. In the researches of architectural history experts and art historians such as Rempel, artistic art in the territory of modern Uzbekistan has been comprehensively studied.

For the first time, the history of the art of Uzbekistan was comprehensively covered in the work of Uzbek art historians G.A. Pugachenkova and L.I. Rempel "History of the art of Uzbekistan from ancient times to the middle of the nineteenth century" [2]. The uniqueness of this work is the approach to historical monuments of architecture, visual and applied art that have reached us in the territory of our country from the point of view of an art critic. The authors have shown the principles that unite these types of art. The practical necessity of architecture and the level of development of construction techniques, the ideas of social life of visual arts, and the practical and decorative arts were studied in connection with the demands of daily life and the development of artistic crafts.

The development of the theory of architecture in medieval Uzbekistan, the social status of architects in those times, the laws and specific aspects of the construction of architectural ensembles were studied by M.S. Bulatov, doctor of architecture [3].

Among the studies on the study of the applied art of the peoples of the East, especially the Muslim world, the foreigner Jay Bonner's "Islamic geometric patterns. It is necessary to pay special attention to the historical development and traditional methods of their construction" [4]. This work, considered by experts as a monumental encyclopedia, also devotes a lot of space to the analysis of geometric patterns - girih - in the architectural monuments of the cities of Samarkand, Bukhara and Khiva. Author, creative designer Jay Bonner provides detailed information on how to analyze geometric patterns, perform them, and combine them to create new designs. In this work, a bright example of Islamic culture - girih - the methods of making geometric patterns that are widespread in different periods and regions and popular among painters are revealed.

In the first chapter of this work, there are more than 100 photographs of architectural monuments of the Islamic world, and in the following chapters there are 540 illustrations, most of them consist of several parts that serve to describe the stages of image construction and the result.

This work is a valuable guide for historians, artists, designers, folk masters, architects, and pedagogues working in this field, in the study of Islamic culture and the role of geometric patterns in it.

The results of the theoretical and historical research carried out for many years are highlighted in the "Large illustrated encyclopedia of ancient monuments" [5] published by a group of Czech researchers. The content of the encyclopedia is based on the principle of classification according to the materials used in decorative arts and the areas of use of the product.

In his research, the French researcher Henri Moran studied the applied art of the world according to the principles and methods of the historical-artistic approach [6]. The author pays special attention to the analysis of the spheres of use of ornaments and patterns in different periods and the directions of development of applied and decorative art. The chapter devoted to the analysis of Western European art in the study contains valuable material.

American Rudolph Rosenthal and Helen Rattska's book "History of New World Applied Art" [7] researchers studied the stages of systematization and development of Western European and American design and applied art in relation to time and art. The authors presented materials from the second half of the 19th century to the 40s of the 20th century in chronological order, and touched on the further development of traditional applied art.

When analyzing the published literature on folk crafts and applied art, it is noticeable that most of them are devoted to the study of patterns. Patterns are used as the main decoration in almost all types of architecture, exterior and interior of buildings, handicrafts and applied arts, wood, metal, stone, bone carving, goldsmithing, embroidery. Therefore, most of the artisans were skilled in a specific field of painting.

Foreign specialists P. Enger [8], .Senechal [9], J. Kappraff [10] studied the patterns of different nations and their execution techniques in their research.

From CIS researchers L.M. Butkavich, L.V. Kazakova, V.B. Koshaev, V.N. Molotova, M.A. Nekrasov, O.S. Popova, T.M. Razina, K. Racine, R. Rozegthal, N.M. Shabalina, E.G. They conducted research on the history, development, and practical use of folk crafts and applied art of the Yanoukhtinas, as well as the styles and techniques of making patterns in the painting art of the world peoples.

N.M. Shabalina studied figurative and plastic properties of works of folk masters of modern applied decorative art and specialists professionally engaged in this profession. The manual is valuable for its theoretical-methodological developments and practical importance in the preparation of specialists in applied decorative art and folk crafts [11].

V.N. Molotova's study guide provides basic information on the development of world and Russian decorative arts and folk crafts. The materials in the guide are presented in chronological order by major historical periods, countries, and styles. The 11th chapter of the book is called "Near and Middle Eastern practical and decorative art" and it analyzes the practical and decorative art of the peoples of Central Asia and the period of the introduction of the Muslim religion and Islamic culture in the 7th century. Based on the types and special place of patterns in the practical and decorative art of Islamic culture, especially geometric patterns - the art of making girih has

been analyzed to a high level. The guide also covers the basics of jewelry, pottery, and carpet weaving.

In Uzbekistan, a lot of albums, historical and popular literature have been created so far in such areas as the history and types of folk crafts and applied art, architectural monuments in ancient cities and their constructive structure and decoration. But there are very few manuals and literature dedicated to teaching the younger generation to folk crafts and practical arts. Educational literature was published by S.S. Bulatov, A. Mukhtorov, M.A. Rasulov, P.P. Shobaratlov, Q. Kasimov, among the pedagogical scientists of Uzbekistan, with the issues of teaching pupils and students to the basics of folk crafts and applied art in educational activities and extracurricular activities.

At this point, we consider it necessary to make a special reference to the book of S.S. Bulatov "Uzbek folk decorative art" [13]. This book, rich in illustrative materials, was prepared as a teaching-methodical guide for the participants and leaders of folk decorative art circles organized in cultural houses, schools, and student palaces, as well as for a wide readership interested in the traditions and perspectives of national culture. This book describes common types of Uzbek folk decorative art, scientific and historical information about them, practical work methods, and theoretical and methodological guidelines for learning and teaching these types of art. Based on the author's observations and research, the history, work processes and styles of 14 types of Uzbek folk crafts and applied decorative arts, equipment, tools, raw materials, their preparation and use, as well as color images have been researched. Scientific-methodical recommendations and programs on the organization of classes for teaching these types of art are given, and the theoretical and practical tasks of artistic and aesthetic education of students with the help of folk art are described. Also, the best practices in Uzbekistan in this regard are summarized.

Another of the training books in this field is the training manual "Painting" prepared by S.S. Bulatov with the participation of co-authors for students of vocational colleges [14]. In this study guide, the goals and tasks of the science of painting, the types of patterns and their history of origin, the traditions of teachers and students, the schools of painting in Uzbekistan and their manifestations, the specific characteristics of patterns, the symbolic meanings of patterns and their expression in applied arts and architectural decorations, world patterns and information about their specific aspects, examples of students' works are given.

Another educational literature created in the Uzbek language in the direction of national crafts and applied arts is the textbook "Ganchkorlik" prepared for bachelors [15]. The textbook provides information on the history of the art of carving, master and apprentice etiquette, tools and their use, patterns and their types, drawing pattern elements, materials used in carving, types of decoration, secrets of simple and composite pattern carving and decoration.

There are very few educational literatures created for the educational system in Uzbekistan in the field of folk arts and applied arts, and they are mainly intended for students of the "Fine Arts and Engineering Graphics" bachelor's course and corresponding courses in vocational colleges. In the educational literature published for the direction of "Technological education", little attention is paid to the features of the professional activity of the future technology teacher, and they mainly describe educational materials related to some type of national crafts and applied arts. In the existing literature, there is little information about the place of folk crafts and applied art in Uzbek folk art and the relationship between them.

Results

The science program adopted in 2017 for general secondary schools envisages introducing students to the basics of national handicrafts and applied arts, and forming advanced skills and competencies in them. It is planned to acquire competences on the basics of national crafts and applied art in the subject "Folk crafts and artistic design" in the training of future technology teachers for general secondary schools.

In the period before the modernization of the educational system, the problem of developing students' creative abilities was considered as a secondary issue. Focusing on the education of young people, seeing aesthetic and artistic culture as a secondary task, led to a decrease in the development of young people in the emotional and spiritual spheres. As a result, indifference to spiritual values, decline in moral and moral culture, creativity and cognitive activities began to be observed among young people. With these relations, in the following years, the scope of work in this direction expanded in the field of education, creative thinking of students, development of creative abilities, education in the spirit of respect for national, spiritual and cultural values were considered as one of the important tasks.

Formation of knowledge, skills and skills on the basics of unique folk crafts and practical art of Uzbek folk art, which is an important manifestation of national spiritual and cultural values, will have a great effect on educating young people in the spirit of respect for spiritual values.

Until recently, the opportunities to educate young people in the spirit of spirituality, aesthetics and creativity with the help of folk crafts and applied art tools were not used enough in the training of technology teachers. Labor education (technology) classes in schools were mainly directed to the development of students' knowledge of production and agriculture, small repairs in life, household work, and development of polytechnic knowledge.

Until recently, in the training of technology teachers for schools in Uzbekistan's higher education institutions, students were taught some types of folk crafts in the subject of "Folk Crafts": for girls - goldsmithing, embroidery, for boys - wood and ganch carving. In this, the main attention was focused on the formation of students' practical skills, and little importance was attached to acquiring theoretical knowledge. Therefore, in the existing educational and methodical literature on folk crafts and applied art, there are confusions, such as the role of national crafts and applied art in cultural life, and the use of some terms in different meanings. Below are our suggestions for some of them.

Until now, the national art of the Uzbek people, its branches, history of development, modern state and prospects of development have not been theoretically studied comprehensively. Many folk art terms are interpreted differently in different sources, and there are cases of incorrect usage. This situation leads to the use of terms in different contexts, unjustified synonymy, and a lack of clear understanding of the traditional features of folk crafts and applied art. We believe that it is necessary to clarify the content and hierarchy of the concepts of folk art, folk art craft, traditional folk art craft, traditional applied art, which are directly related to the problem under study (Figure 1).

Folk art is an integral part of the national artistic culture and includes folk songs, folk music, folk dances, folk arts and crafts, folk oral creativity and folk games.

Folk art includes a number of features of culture, such as the expression of value, tradition, spirituality, professional skills, ethnic identity, national character, ideal, individuality and generality. The uniqueness of Uzbek folk art, like that of the peoples of the world, is manifested in the predominance of traditions passed down from generation to generation, the procedures

accepted in society, rules of etiquette, and customs. Traditions in each type of folk art correspond to the characteristics of this type of art and differ from other types.

Folk arts and crafts is a part of folk art, and is the activity of making products that are used for a purpose or as decoration. It is based on collective mastering and development of folk art traditions spread in the region by local masters. As a result of the formation and development of artistic crafts in the territory of Uzbekistan in this order, different and unique regional schools of crafts were formed, such as Bukhara, Khorezm, Samarkand, Fergana, Tashkent.

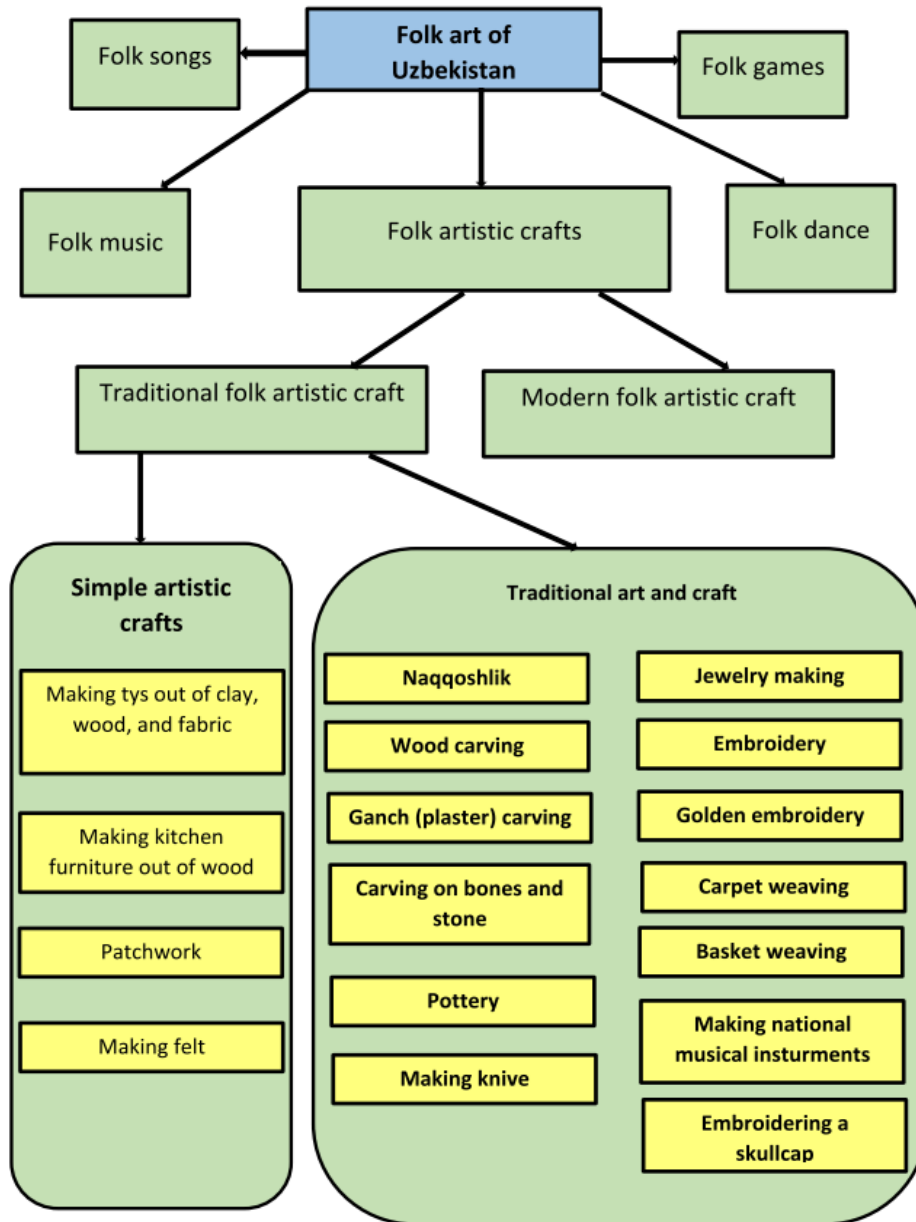


Figure 1. The interrelation of the concepts "Uzbek folk art - Folk crafts - Traditional folk crafts - Traditional crafts and applied art"

Traditional folk art craft is a component of folk art craft, which has been historically formed for many years and is considered one of the foundations of the nation's traditional and spiritual values. Each traditional folk art craft has its own regional-historical, artistic-technological, constructive, aesthetic and product features. Traditional folk arts and crafts include "simple arts and crafts" and "traditional arts and crafts and applied arts".

Simple arts and crafts have traditional characteristics, and since the technological process of product preparation is simple, it does not require special knowledge to learn it (for example, making toys from materials such as clay, wood, fabric, dry-work, felting, mat weaving, etc.).

Traditional applied art - consists of samples of traditional folk crafts executed at the level of high artistic works of art. Traditional applied art of the Uzbek people has been developing since time immemorial on the basis of master-apprentice traditions, preserving the characteristics of nationality. Today, the training of specialists in the fields of applied art has been started in vocational education, technical schools and higher education institutions of the republic. As a result of these works, a direction based on national handicrafts and practical art, called "modern artistic handicrafts", has been born and developing year by year.

In contrast to traditional applied art, modern artistic crafts, in contrast to traditional applied art, widely use the achievements of modern advanced technologies, including the possibilities of computer technology.

Due to the complexity and high artistic level of the process of creating works of Uzbek folk art and the need to develop them while preserving their traditions, training of specialists in special types of applied art directions has been established in Uzbekistan. Teaching schoolchildren to the basics of national handicrafts and practical arts is entrusted to teachers of technology. Patterns are mainly used in the decoration of national crafts and applied art products. That is why it has great importance to form the skills of making patterns in students as one of the basics of crafts.

Until now, some educational literature on painting has been published for the educational process of training teachers of technology science in higher educational institutions. In this place. Let's briefly touch on the materials presented on the art of painting in S.S. Bulatov's "Painting" study guide for vocational colleges [14]. Chapter 3 "Art of Painting", Chapter 4 "Schools of Painting", Chapter 5 "Alphabet of Symbolic Patterns" and Chapter 8 "Patterns of the Peoples of the World and Their Uniqueness" are devoted to the manual. In the manual, national patterns are mainly divided into girih and islimi pattern types.

In painting practice, stylized, sometimes close to reality, images of plants, fruits, flowers, birds and animals are used in decorating the interiors of residential buildings, in embroidery, and in many areas such as goldsmithing. These images do not belong to the two groups accepted in the present era. Therefore, it is necessary to analyze the classification of Uzbek painting directions and bring them into one system. In the chapter on the patterns of the peoples of the world in the manual, the patterns of the peoples of Central Asia and Europe are generally considered.

There is no information on the specific types of practical arts of the peoples living in countries such as China, Japan, India, and Latin America with very ancient traditions.

In the analysis of the literature on the classification of patterns, we took as a basis the classification proposed by L.V. Fokina, and the author divides and classifies the patterns of the peoples of the world into the following types [17]:

1) Technical pattern; 2) Symbolic pattern; 3) Geometric pattern; 4) Vegetative pattern; 5) Husnikhat (epigraphic) patterns; 6) Fantastic pattern. 7) Astral (star) pattern; 8) Scenic pattern; 9) Patterns depicting animals; 10) Patterns representing material or property.

It is necessary to explain the types of patterns and their formation and development according to the ethnic, national and religious beliefs of the peoples living in the region with the help of illustrative materials. The science program in the field of "Technological education" in the

field of folk crafts, which has been in practice until recently, provided for the study of handicrafts and applied arts popular in the regions of the Russian Federation.

In the science program, lectures are planned on materials related to folk crafts and applied art from S.S. Bulatov's manual on Uzbek folk crafts and applied art [13]. In the existing educational literature, Uzbek national patterns are divided into girih and islami patterns, and the stages of their execution are explained in detail.

In traditional and modern painting, there are many forms - pattern images that do not belong to the series of girih and islami patterns. Therefore, we found it necessary to review and clarify the types of patterns. Based on the results of literature analysis, samples and products of Uzbek national crafts and applied art, we will analyze the process of creation of national patterns, products and types of images in them (Figure 2).

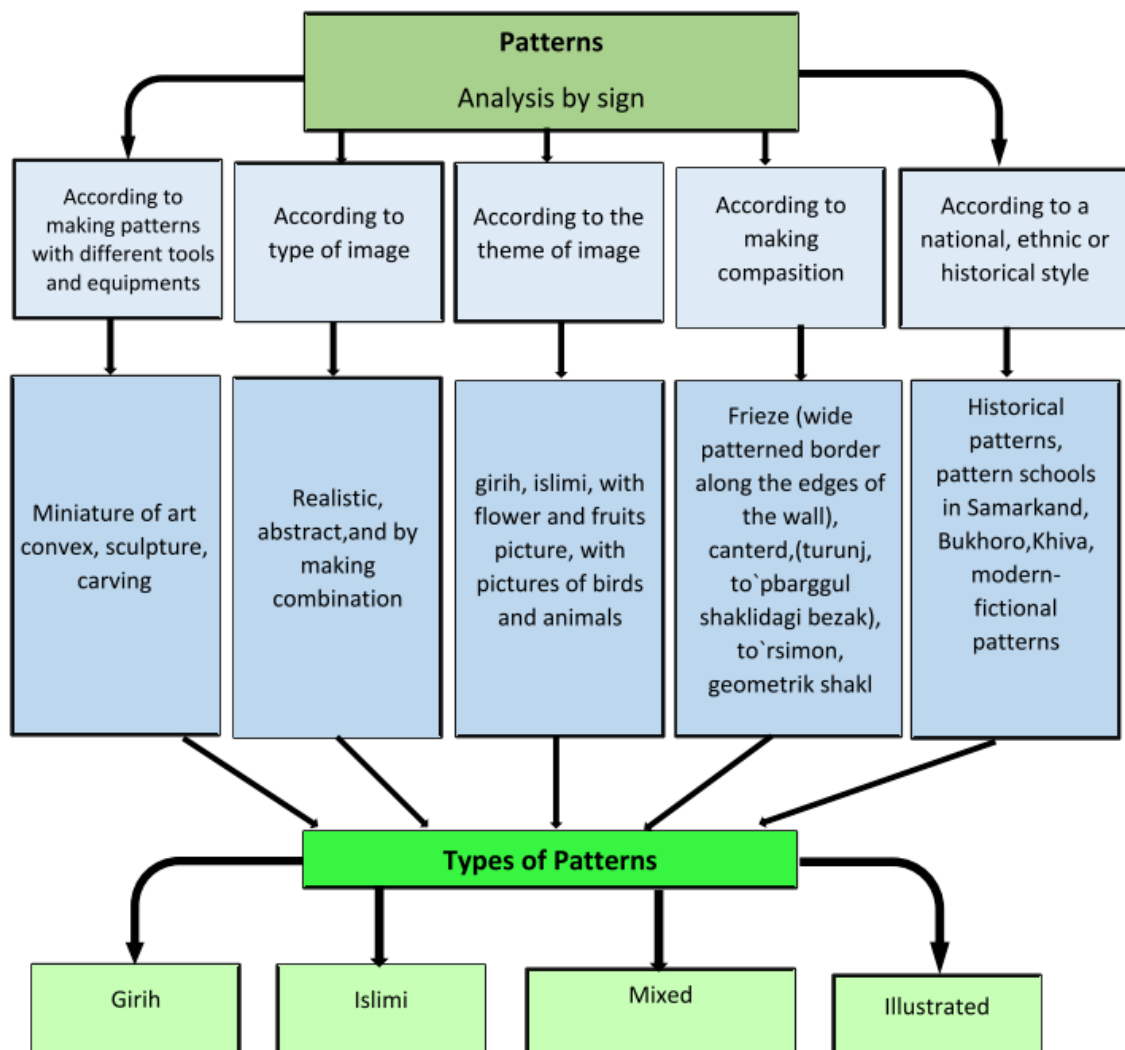


Figure 2. Classification of Uzbek national patterns by symbols

1. By type of tools and equipment used in product preparation. Craftsmen use various tools in all types of handicrafts and applied art products, such as clay toy making, ganch, wood, stone and bone carving, relief (bortia) sculpture, miniature and even art. Skills for using labor weapons are different from each other.

2. By type of image. Symbolic images of birds and animals are used in some areas of handicrafts and applied art, together with patterns that decorate products. In modern crafts and applied art products, especially in the preparation of gift items, the production of applied art

products with images of historical cities, natural landscapes, etc. in Uzbekistan is becoming widely popular.

3. On the topic of imaging. In addition to the traditional girih and islami motifs, flowers, symbolic images of various birds and animals, and images of natural landscapes are widely used in decorating the interiors of residential and public buildings.

4. According to the composition construction method. Depending on the purpose of use, there are tape (ribbon) patterns, frieze (wide patterned border), centered (orange, topparggul), lattice and rheometric types of patterns.

5. 5. By belonging to a national, ethnic or historical style. Antique patterns in the form of lines and simple geometric shapes are also used by artisans to decorate simple art crafts, for example, ceramics. The patterns of the schools of Khorezm, Bukhara, Samarkand, Tashkent, Fergana, formed in Uzbek painting, have their own uniqueness and differences. In modern artistic painting, the combination of new directions with nationalism is also observed. Based on the results of the analysis of Uzbek national patterns, we recommend to study the following four types of national patterns - girih, islami combined and pictorial patterns.

Conclusions

There is no way to train students as teachers of "universal" technology in all areas of folk crafts and applied art, and there is no attempt to do so. But it is necessary to provide theoretical information on a wider level about the basics of crafts and applied arts. Acquainting the students of the technology department with the basics of folk crafts and applied art of the peoples of the world, especially the types of patterns that make up their basis - teaching them to distinguish the specific aspects of the art of painting will serve to preserve national traditions and develop them in accordance with modern requirements in their future professional activities. In many types of traditional Uzbek folk art, products with a very high artistic level, elegant structure and decorations are made. These art samples are displayed in the collections of the world's most famous museums, products made by modern masters are highly appreciated by experts in international competitions.

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