



SOME REFLECTIONS ON THE DEVELOPMENT OF KHOREZM CRAFT NETWORKS IN THE YEARS OF INDEPENDENCE

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ABSTRACT

The article is devoted to the development of all branches of Khorezm traditional craft during the years of independence and creative activity of outstanding masters of Khorezm art.

KEYWORDS. *Craft, art, architecture, memorial, koshin, decoration, technology, tradition, style.*

INTRODUCTION

In a time of increasing global globalization, there is a strong emphasis on preserving traditional culture, customs and values. In particular, in the development of national and regional characteristics of traditional crafts, a number of directions regularly continue their activities. In particular, it should be noted the support that the UN, UNESCO International Program "Restoration and development of artistic crafts", "tourism of cultural acquaintance and development of crafts" and "assistance to artisans" provide for the expansion of the contacts of artisans with world countries. also, the teran root of the artistic culture of Uzbekistan has been developing an independent vein for centuries due to the study and use of the best applied works of art created by the people. At this point, folk art huranmandism and the art of practical decoration occupy a special place in the history of Khwarezmian artistic culture.

DISCUSSIONS

Looking back at the medieval period, Kohna Urgench occupies a fundamental place in Urgench and Khiva architecture in connection with the process of improvement of pottery-the art of pottery, folk applied art. In the works of folk masters such as koshinpaz, wood and hook carvers, stonemasons, creators of folk applied art, architectural ornaments, began to discover the multifaceted artistic qualities of the people.

Among them, master craftsmen from khwarazm - father Polvonov, Safo Bogibekov, Monk Masharipov, Abdullah Boltaev, Karimbergan Rahimov, Kuryoz master Bobojonov, bolta Vaisov, famous master of zangori kulol eshmurod Sapoev from Kohna-urganch, and Rayimberdi father Matchonov created great works of fine decoration and applied art, which were the height of their high artistic skill, creativity with its attractiveness, it has been surprising to everyone until now.

But at this point, it is necessary to note-it would be correct to say that in the days of the saloars, attention was not paid to dealing with all kinds of folk applied art. Because the art of crafts such as jewelry, condacor, floral print on fabric, embroidery, wood carving, stonework, an integral part of our national architecture, was considered "superfluous" in the memorabilia of this period. Our masters were left without orders, without work, and the folk applied art passed down from generation to generation was in crisis. Even ancient monuments of beautiful architecture were turned into warehouses.

Let's be a thousand thanks, on the initiative of Rahmat Sharaf Rashidov, the Republican "Usto" Association was established in the Republic of 1978 in order to further develop folk applied art.

The decree of the first president "on measures to support the further development of folk art crafts and applied art by the state" in order to restore and develop all types of folk applied art that are disappearing due to our independence, the decision of the Republic of Uzbekistan on the issues of organizing the activities of the special Creative Development Association "Usto" was adopted. After that, many creative works were carried out in our region by artistic communities in the field of practical and Fine Arts, the further development of the hand-made



ancient art of folk Masters, the widespread use of the means of traditional artistic architecture in modern construction.

Also 1999 first president of Uzbekistan I.A. The art of koshinism, which was built and launched on the initiative of Karimov, added to the splendor of our city, disappeared during the days of the saloars at the monuments of Al-Khwarizmi and Al-Beruniy, began to be used again in our national architecture. This is in turn a testament to the revival of the activities of national craft traditions in our country.

In restoring the secrets of this forgotten art, the famous Potter Kamoladdin Bekhzod State Prize winner Rayimberdi Matchonov, on the advice of his sons Matchon, Odilbek Matchonov, kulol Amin Mirzaev, architect Davron Matyusupov koshin picker Rajabboy Matyusupov, Hamdam Iskandarov, kulol "people's master" Sultan Otajonov of the Republic of Uzbekistan, architect State Mukhamedov and others, the creative work paid great efficiency.

In addition, the "Jaloliddin Manguberdi" complex was located in the "Avesto" Park, monuments to Al-Beruniy and Al-Khwarazmiy, where a group of masters under the direction of the architect and naqqosh State Mukhamedov carried out ganch carving. Also, the pillars built and launched in Tashkent adorn the "Hotira and cherish" fields in Tashkent, Urganch city and Hazorasp district.

At the same time, miniature art is being formed in Khazorasp thanks to miniature painter musavvir Quronboy Matmuradov sayi-harakts. With the cooperation of his students, miniature works of naqshin lokli, made of leather, pottery, wood, silk and paper with images of Khorezm architectural monuments, have already found their seal in our Republic. At the art exhibitions in Hatto abroad, Ham is returning with winning places of miniature works created by them.

In recent years, several legal regulatory documents have been adopted in order to develop craft traditions, even with the initiatives of our honored President. These include the decree of November 17, 2017 PF 5242 "on measures for the further development of crafts and the comprehensive support of artisans" and the decision of November 17, 2017 PQ 3393 "on measures for the further improvement of the activities of the "Craftsman" Association", which serves as a program in raising the industry to new heights. In particular, the revival of the activities of the "center of Culture" in Khorezm by our president in the ancient tradition method is another vivid expression of his confidence in voha ceramics.

Indeed, in Khorezm there were such centers of pottery-which, until now, have not been studied in detail from the scientific side. In particular, in the districts of Khwarezm such as Khonqa, Khiva, Khazorasp, Kushkopir, Gurlan, Shovot, Urganch, Yangiariq, the Potters were very numerous. But although a brief description of them is given, but not at all information about most Masters is left. At this point, it is worth saying that the life and creative work of each Potter master can serve as a resource for a separate scientific work.

CONCLUSION

In place of the conclusion, it should be said-that the Khwarezmian people have always been rich in talent. They left a monument to themselves with the wonderful and beautiful works they created. Today, the ancestors of the khwarezmian master craftsmen have been decorating ancient architectural monuments in the oasis for many centuries on the basis of their creations. This can be found in the works of the zabardast master-craftsmen of the above Khorezm. And in the years of independence, the modern decoration of the roofs of the buildings being erected in Khorezm in the traditional way, naturally testifies to the fact that these masters adhered to the ancient tradition and sought to preserve it.

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