



Technology of Developing Student Thinking Through Folk Crafts

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ABSTRACT

The article emphasizes the importance of teaching schoolchildren the art of handicrafts, their spiritual upbringing, inculcation of national values in the universal form, the handicrafts of their people.

Keywords:

student, education, upbringing, folk crafts, embroidery, tools, tools, fabric, clothing, embroidery, patterns, decorative arts, thinking, development

There are many different styles and techniques of wood carving. For example, the monumentality of Khiva wood carving differs from others by the preservation of the natural color of the wood. Bukhara wood carving is distinguished by the attractiveness of the carving pattern, the silent patterns are decorated with gold and silver water, and the use of colors on the pattern floor. Margilan wood carvers have been using flat carvings with deep floors. The Kokand carvers used short, flat carvings. In Tashkent, patterned flat-bottomed, floorless wooden carvings are common. There are such schools of wood carving in our country as Kokand, Khiva, Samarkand, Tashkent [1].

Khiva School of Wood Carving. The Khiva School of Wood Carving differs from other schools in the smallness, surface area, lack of soil, density of patterns and playfulness of the artistic structure (mobility, dynamism - the spirals of the branches form beautiful shapes). Khiva wood carvers often use wood such as slate, poplar and maple. Cotton and linseed oil (Khorezm - white oil) are applied to the surface and floor, preserving the natural color of the wood. Khiva School of Wood Carving is famous for its monumentality. The beauty of Khiva

pattern is that it achieves great precision and harmony by carving patterns at different depths. Craftsmen tried to preserve the natural appearance of the wood, but did not use sanding or painting the new carved surface. The Samarkand School of Wood Carving begins with the fact that the carvings are much smaller than other schools, the complexity of the composition, that is, the geometric, floral and floral arrangements, all the ground and relief. Mainly maple, oak, beech and poplar are used. Representatives of the Samarkand school of wood carving Asatilla, M. Jumaboy, Abduhofiz Jalilov, Usta Nasrulla, Nurali Nazrullaev and others [3].



Column. Painter Abdulla Bol-tayev, sculptors Ota Polvonov and Sapo Bog'bekov bajar-gan. 1937-yil.

Kokand and Fergana wood carving schools. The Kokand masters created a unique school of architecture by carving large deep patterns on doors and columns in architecture, using short-embossed flat carvings in boxes, chairs, frames, and more. These schools are distinguished by their monumentality, size, depth, and multi-



Tables and chairs. Haydar Najmiddinov. Kokand. 1912..

Tashkent School of Wood Carving. These are the masters of the school carved patterns are made in 1-2 layers, and in recent times - 3-layer carvings. are moving to do. In terms of composition, they carve at medium depths and make floral, geometric, floral vases, and even symbolic patterns. They use all kinds of makeup. They often use walnut, maple and beech wood. Tashkent masters paint the relief surface a little and paint the relief themselves. One of the representatives of the Tashkent school of wood carving is Sulaymon Khodjayev, who worked only on pargor patterns. His student Maqsud Kasimov was the first to engrave the pargori pattern on a flat-surface Islamic pattern. One of Maqsud Kasimov's students, O. Fayzullayev, made a great contribution to the development of the school and raised many students [5].

Sulaymon Khodjayev was born in 1866 in the family of a carpenter in the Suzuk ota mahalla in Tashkent, where weavers and carpenters lived. His father, Nasrullohoja, inherited a fence and carpentry from his ancestors. From a young age, Solomon was interested in wood carving and tried to learn the secrets of fine art. He helped his father when he was in religious school. Later, at the

layered carvings. Kadyrjon Haydarov and his students made a great contribution to the development of the Kokand School of Wood Carving. They often use poplar, walnut and beech wood. The masters paint only the face of the carved relief and then varnish it.



Work with students of Andijan carpenter Tesha Ismailov on.

age of 17, he worked in the workshop of master Iskandar Mirzayokubov. In 1891, he became a student of Toshpolat Ayubkhojayev, one of the masters of wood carving at that time, and learned the secrets of wood carving. Pargori is a type of wood carving with a carving depth of no more than 1-1.5 mm. These are called "carved pargor" or "carved pargor" and are created by carving a pattern drawn with a compass. Solomon respected his master, overcame difficulties with patience and diligence, and strove to become a true master. After the death of the old teacher T. Ayubkhojayev, he continued his art. With all the tools left by the master, Suleiman himself made a lot of carpentry work - windows, doors, curtains. S.Khojayev gradually began to fulfill various orders. He was often engaged in carpentry, making doors, frames, tables, and more. His wife Sharofat Khojayeva helped him to develop his creative work. Sharofat Khojayeva was also interested in wood carving, as her father was also a carpenter. At that time, in the early nineteenth century, there was a great need for the production of six, eight, edged tables, small items. The master skillfully embellished his work. S.Khojayev was fluent in Tajik, Persian, Turkish and Arabic languages

and read many books. He loved to travel. In 1909, the master went to Turkey and Arabia. Along with visiting Mecca, he tried to get acquainted with the life and art of foreign peoples. In 1913 he met Russian carpenters in Tashkent, and on their advice took part in the All-Russian Exhibition of Crafts in St. Petersburg with his embroidered chair and bird cage. He was awarded a bronze medal and a diploma "For Valuable Work" for his outstanding work. He did wonderful carvings with his students.

Ortiq Fayzullayev is one of the masters of Uzbek folk arts and crafts at the Tashkent school. He was born on May 1, 1933 in Tashkent. From an early age he was interested in poetry, music and folk arts. In 1952 he graduated from the PP Benkov Art School in Tashkent, Department of Folk Arts, in 1969 he graduated from the Department of Drawing at the Tashkent State Pedagogical Institute named after Nizami. The sculptor has participated in almost all of the largest administrative buildings under construction in Tashkent. He visited the Museum of Literature and Art and other museums of the country, the Blue Domes Museum, the Palace of Arts in Tashkent, the cafe of the ship "Uzbekistan", the sanatorium "Uzbekistan" in Kislovodsk, the Museum of Nature of the Coltkol Nature Reserve in Parkent, Karshi. He took an active part in decorating the Tashkent Hotel, the Uzbekistan Hotel and other places in Tashkent. Master O.Fayzullayev taught at the school named after P.Benkov and taught young people the secrets of his art [8].

In short, wood carving schools are a process aimed at developing the thinking of students and developing their knowledge, skills and competencies in wood carving.

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