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Changes in Modern Uzbek National Crafts

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I. The Revival of Traditional National Craftsmanship as a Value

Due to serious historical transformations associated with the attainment of independence, there appeared tremendous opportunities for an objective disclosure of the cultural history of the Uzbek people. From the scientific point of view, a lot of questions concerning the history of the homeland and culture find a new real and diversified solution. The necessary measures are being taken to comprehensively develop all types of handicrafts. Radically changed attitude to the national handicraft. This is due to a new ideological policy aimed at preserving the national heritage. Particular attention is paid to the types of national craftsmanship confirms the fact that after independence, culture experts began to turn more often to the artistic experience of past centuries. This, in turn, requires a new approach to the development of handicraft and opens the way for its further growth. The accumulated experience in the development of modern society shows the need to preserve the cultural heritage. It should be noted that over the past 25 years, the republic has accumulated a great deal of experience in reviving the traditional culture of handicrafts. After gaining independence of the Republic of Uzbekistan, the Uzbek people received tremendous opportunities to restore the ancient national artisan and applied art as its integral part. The heritage of national handicraft was perceived as a national cultural heritage. Therefore, respect for the legacy of handicrafts, created by the hands, labor and mind of the people as well as the restoration of forgotten species is an urgent and topical task of today.

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Consequently, the entire transformation of social life created by the national values of the traditional way of life of the original labor skills of our talented people requires consistent research. Based on the folk art experience formed over thousands of years and also based on the social and spiritual foundation for the development of craftsmanship in line with the traditional national art initiative of the President of the Republic and the government, decrees were adopted by the resolution to the evolutionary development of this industry in the years of independence. This is an important step in the process of national folk art and arts and crafts in restoring handicrafts and its further development, especially some forgotten species, branches of national handicraft, the beginning of the 21st century, the cities of Bukhara and Gijduvan turned out to be the centers of gold weaving not only in Uzbekistan but also throughout Central Asia. In the cities of Shofirkan, Vobkent, Ramitan and also in the Nurot region of the Navoi region, embroidery, pottery, stone carving, jewelry, carpet weaving are developed as a kind of school based on the tradition of mentoring. Chust district of Namangan region has long been a center of ancient handicraft. The following types of folk crafts such as embroidery, bakery, making knives, beshik and chests, leatherworking, embroidery, wood carving and blacksmiths are well developed in many kishlaks of this region. During the years of independence, the city of Samarkand and Urgutsky District are distinguished by the peculiarities of the development and restoration of national craftsmanship. Urgut has long been considered the birthplace of artisans there the craft of making knives, pottery, carpet weaving wood carving rose to the level of art and is famous for the dynasties of artisans. In Fergana, the following handicraft areas have long been developed: silk weaving, ceramics, embroidery of skullcaps, wood carving; Rishtan ceramics and the tradition of Kokand wood carving are developing [1.] (Kadzaeva L. Kh.1998). In the years of independence, embroidery in Shakhrisabz, pottery in Kasbah, weaving and blacksmithing in Koson and Karshi are developing noticeably. The Iroki embroidery and pottery in the Kasbah were restored again. The population of Dekhkanabad, Kashkadarya region, is mainly engaged in animal husbandry, so women in this region are engaged in the step-by-step work of carpet weaving like weaving, combing, spinning wool, baking, carpet weaving and felt. It should be noted, here are made types of stitched and carved felt. In order to demonstrate the Uzbek national handicrafts around the

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world, various festivals are organized. Conferences and symposiums in the area of aspirations In the years of independence, new opportunities have opened up for selling Uzbek national handicrafts in world markets in large cities that are centers of world trade. A system of shops selling Uzbek national handicrafts has been formed. . These stores opened in Istanbul, Tokyo, St. Petersburg, Almaty, New York and other cities [2.] (Macleod C., Mayhew B. 2008). Rishtan, Gurumsaray Bukhara, Gijduvan, Urgut ceramics, embroidery products from Shahrisabz, Samarkand, Bukhara, Boysun jewelry from Bukhara, Fergana Valley, Tashkent, gold-weaving from Bukhara Gijduvan and Samarkand, even the necessary utensils for the sale of ceramics are on sale at these outlets. with the company UzEKSPO Center, "Uzbektourism" and the Republican Union "Hunarmand" Uzbek artisans September 7, 2000 participated in the world exhibition "EXPO-2000" held in Hanover, Germany in particular click Weaver Muhammadjon Karimov Margilan demonstrated atlases woven by hand in addition artisan products made national zlatoshveem Shoira Soibovoy from Bukhara and Shavkat Zhumaniozovym wood carvers from Khiva left a deep impression on the Europeans.

II. Organizational and Legal Framework for the Development of National Craftsmanship

Along with the creation of a completely new political basis for building the state and society in the country, priority directions for the development of spiritual spheres were noted. In these historical years, a number of decrees and decrees were announced which served as an important factor in the development of folk applied art. In particular, the Decree of the President of the Republic of Uzbekistan dated January 23, 1997 "On the organization of the Art Academy of Uzbekistan", Decree of the President of the Republic of Uzbekistan dated March 31, 1997 "On measures to support the state through the further development of folk art craft and applied art." In addition, guided by the above decrees and decrees, improving the working conditions of folk craftsmen and artisans, exemption from taxes paid for creative work, expanding the opportunities for many folk craftsmen to demonstrate in the country and abroad, measures associated with their promotion certainly have an important place in the development of national art. In order to develop and improve the industrial national craftsmanship in Uzbekistan, a number of activities were carried out. Preservation of the national culture of its development, restoration of production and traditions in the field of handicraft has become a natural process. Also, the processes of transition to market relations place and the role of enterprises and collective production has become important. Since the main condition for the transition to market relations is the creation of various forms of ownership of relations in the city of a mixed economy. The widespread management of market relations, the expansion of the economic independence of enterprises, the expansion of the production of consumer goods, products of folk art handicraft are a necessary condition for their initiative and enterprise.

The Union "Hunarmand" of folk craftsmen and artists of the Republic of Uzbekistan was founded on the basis of the presidential decree of the Republic of Uzbekistan dated March 31, 1997 "On measures to support the further development of folk artistic handicraft and applied art" and the craftsmen were exempt from paying strictly targeted taxes and duties. The number of members of the artisan union is growing. On the basis of this decree, handicraft products in 24 directions were exempted from the expert collection. Based on the Law of the Republic of Uzbekistan dated April 26, 2012 No.327“On family entrepreneurship” under Article 22 in accordance with the procedure established in the legislative documents, the family enterprise is exempt from paying taxes for the proceeds, from the sale of products of folk art handicraft and applied art, as well as The list of 25 types of such products is approved by the Cabinet of Ministers. On the basis of the resolution of the Cabinet of Ministers of November 28, 2012 No. 2, the Department for the Privatization of Monopolization and the Development of Competition, together with the Khakimiyats of the Viloyat, for the successful organization of the activities of the “Hunarmand” departments and their centers. The premises were handed over. Under their operation and this contributed to the development of this area on September 14, 2006, the Decree of the President of the Republic of Uzbekistan “On the organization of the activities of an exhibition of culture and art, built in the city of Tashkent” was announced. The construction of such an exhibition hall is a part of the propaganda of the general public in the fields of traditional handicraft, which were considered to be respect for them as the pearl of Uzbek culture and art.

III. Some Problems and Areas of Traditional National Handicraft

Despite the economic difficulties from the first days of independence, the state began to pay special attention to the development of culture and art. He strengthened the interest of the nation with its rich cultural heritage and traditional values. Considering the importance of craftsmanship in the socio-economic and spiritual-ideological life of the Uzbek people, as well as the deep roots of national craftsmanship and unique peculiar features, the government puts forward a number of tasks aimed at its further development, restoration of neglected species, and improvement of training in crafts. In particular, it is necessary to change

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the system of organizational management that has been preserved to this day. Training of specialists and real masters of the national handicraft game. Handicraft among local youth in rural areas.

Doelis cannot be controlled by local authorities and the state. Otherwise, it may not achieve the intended goal of the reforms implemented throughout the country during the years of independence, undoubtedly, can serve as a factor in ensuring the socio-economic growth of the Republic of Uzbekistan, as well as developing national craftsmanship, small businesses. Registration of traditional folk handicraft centers, craftsmen, products of artistic traditions - cataloging inventory today is topical not only in Uzbekistan as part of the global community. Therefore, at present the urgent task is the scientific study of traditional handicraft, a deep study of the artistic and technological features of handicraft in some centers and regions, the definition of folk craftsmen and lost crafts, and thus develop unique traditions of craft work. For example, due to the great attention being paid to artistic handicrafts, this industry brings huge profits in local and foreign markets, but research on these traditions is not enough. The article by G. Dombrovsky, written in 1995, provides general information about Shakhrisabz embroidery, but does not mention the embroidery skill of other regions [3.] (Dombrowski.G.1995). In 2005, Khakimov A.'s article provides general information on embroidery [4.] (Khakimov.A.2005). There are samples of embroideries from Uzbekistan, but there is no complete description of them. This means that the traditional craftsmanship of this region, in particular, the embroidery from a scientific point of view has not been sufficiently studied. One of the important sources in this area is the Art Atlas Handicraft of Uzbekistan published in English in 1999 as part of the International Institute for Central Asian Studies [5.] (Atlas of Central Asian artistic crafts and trades. 1999). But there, too, a number of mistakes were made. Embroidery as a subject of art history has not been studied for many years. Only in the catalog are embroidery catalogs of Uzbekistan of the XIX-XX centuries. Published by the State Museum of History of Uzbekistan, information about embroidery patterns is given short in the form of inventory. In the scientific works devoted to the applied art of Uzbekistan is also not mentioned about it. This indicates that a scientific expedition was not organized that would reveal one or the other side of the species that points to the exact local aspects of folk handicraft, today products of traditional handicraft also bring economic profit. However, the quality of traditional handicrafts manufactured for domestic use and marketing is deteriorating. Firstly, this is due to the neglect of traditional patterns, and secondly, the market "rule" negatively affects the quality of the product and the notion of "school".

When it comes to product quality, we notice how the craftsmanship traditions of the master are reflected in it, the products produced for the market and, for demonstration at exhibitions, try to reveal the craftsmanship traditions in their products. In the manufacture of products they use only traditional technologies and natural materials and paints. Therefore, the demand for such environmentally friendly products is always high. At the same time, artistic traditions are lost in these products. However, as the masters say, do not worry about the loss of "schools". They believe that traditions will be preserved. But one cannot hope for the prosperity of traditional forms, which are closely connected by collective activity, rather than the experience of a particular author. Naturally, on this occasion, too, need to do something. First of all, you need to create a union of workshops. In this case, you can establish control over the quality of products and the preservation in it of some local differences. Recognizing the positive results regarding the preservation and development of the artistic heritage, it is necessary to note some shortcomings and omissions, one of which is that the restoration of traditions is treated as a commercial project. Also, it is observed that international funds in their projects leave out of focus the peculiar side of the local region. For example, silk carpet production (UNESCO) and Khiva wall mural large suzane, with financial support from the British Council, Hunarmand Folk Crafts Union and the International Charitable Foundation Operation Mercy, while implementing this program, did not take into account the specific regionality of local handicrafts. Since in Bukhara they never searched for a carpet according to this design. And Khiva has never been a center for sewing suzani.

These same deficiencies are observed in the activities of public organizations. In their programs, women are taught a craft that is not inherent in a given region. By the way, a certain type of craft has been formed in each territory for a long time, and the demand for it remains. Due to not taking into account these parties, it is not restored. Activities of some local craft centers. For example, in ancient times in Dzhizak, a long-haired unique carpet was weaved, instead of preserving and developing this tradition, women are trained in gold-weaving.

Actions of public organizations and international funds for the restoration of forgotten crafts, professions and handicrafts, the joint work of international national experts in the field of art in many ways help to solve financial problems. With all this, given the regional peculiarity of the historical development of the craft, it is necessary to strictly coordinate joint efforts.

Extremely relevant is the ecology of national art. Preserving the peculiarity of local schools of "purity" of art is topical; this problem can be resolved with the

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help of specialists in this field. Unfortunately, the joint work of masters and art historians has not been established. The master makes the thing based on his experience and taste. As a result, the local distinctiveness of traditional art is lost. From this point of view, Registan pottery, embroidery, gold embroidery, lacquer miniature, Surkhandarya should be considered and critically analyzed.

Currently, there are problems associated with the development of decorative crafts. Accumulated experience suggests that the problems associated with the development of arts and crafts. The main problem is put forward in the management question, that is, there are no optimal conditions for the development of this art in the republic, insufficient attention is given to the activities of the masters. In this situation, it is necessary to coordinate the activities of art historians, managers, sponsors and the media, on whom the prospect of decorative applied art depends.

Projects to restore traditional handicrafts, taking into account local properties, should be sent to the exact address and specifically target development in the future. First of all, one should not allow a sharp distinction between the original state of the goods produced for the market and further innovations.

Of course, the originality of traditional art cannot be overlooked. Since "folk art reflects in itself not a peculiar style, and historicity, nationality, or peculiarity to a particular society."

The effectiveness of projects aimed at the support and development of traditional handicraft is visible when meeting the requirements of consumers who buy products of folk craftsmen, since this is the main goal of the projects. Therefore, regardless of who made the product and what quality and type, the main purpose of its implementation.

According to the indicators of the current artistic process, handicrafts are increasingly used in everyday life. In the beginning, these products are made for a collection of museums.

It should be noted that foreigners are the main consumers of handicrafts, a certain part of the intelligentsia, which is related to traditional culture, also makes extensive use of goods of this type, as local demand for handicrafts is low and craftsmen try to export their products abroad. From housing made of ceramics and textiles are exported to Kazakhstan, Russia and European countries. By this they not only sell their products, but also represent the culture of Uzbekistan. Promotion of the development of style and taste of the public in local markets does not include handicrafts.

The market, as in former times, is an accurate indicator showing the development of handicrafts today in the markets there is a great demand for textiles (embroidery, carpets, fabrics, products, gold-weaving, gold-embroidered robes, skullcaps), ceramics and bags, wallets, cosmetic bags, pillowcases with hand embroidery, clothes with sewing. From the national fabric of perfect design Margilan silk scarf. A new type of batik fabric created by artisans of our region made of traditional silk, mainly by creative approach to Margilan silk, soon became a hot commodity.

In the program, the UNESCO quality mark is distinguished by the need for modern handicrafts to comply with the law on labor of high quality innovation of ecology and the requirements of the market.

In Muslim society, handicraft has long been a kind of mirror reflecting the distribution of labor between men and women. Men were engaged in trade in the market and women were engaged in the manufacture of goods for the needs of the family.

In the pottery workshops, only men were engaged in the manufacture of fabrics, the sewing of clothes, wood carving, and only men were engaged in embroidering carpets - weaving with felt [6.] (Akilova K. 2005). They also made ceramic toys, tableware, fabrics made from cheap cotton. By the end of the twentieth century, such a traditional way of life has changed dramatically. Urban women completely ceased to engage in crafts only in remote villages, women retained the craft of their ancestors. Because of the needs of women began to actively engage in handicraft. In the conditions of economic instability, the occupation of the craft became an acceptable thing to get out of the crisis. Thus, the unexpected happened - women artisans occupied the market.

In the artisan business, women are very active. To attract women to new economic conditions, this process is supported by the state and international funds, the ultimate goal of raising the social status of women, increasing profits, and restoring applied art. The prospect of applied art is directly connected with each of us, who are its consumers. Handicraft products bring comfort, tenderness and originality to our life. Thanks to the traditional art in the process of globalization of our speed century, the originality and versatility of modern culture is preserved.

IV. The Impact of Globalization on the Prospect of Craftsmanship

In the years of independence, great attention was paid to the activities of small business and entrepreneurship. In accordance with the development program for this period, a lot of work has been done on the development of small business and private entrepreneurship, which continues to evolve even more today. In the countries of the world with a developed economy, entrepreneurship is developing at a rapid pace. In some countries of Western Europe, the share of entrepreneurship in the national gross output reached 70-80%. Over 70% of the country's population is engaged in activities in small businesses and private

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entrepreneurship. In Uzbekistan, a lot of work is also being done on the further development of entrepreneurship and the development of entrepreneurship and its spread in order for entrepreneurship to gain a wide scope, it is necessary to create an economic and legal basis. Today, entrepreneurship is seen as a factor stimulating economic progress, however, it is noted that it plays an important role in providing the population with jobs for supplying markets with consumer goods, developing the country's economy and increasing the well-being of the population. Now, as well as the early ones, international funds and organizations that promote the development of tourism and the economy of young states in the CIS are actively involved in restoring traditional handicrafts.

The main attention is removed from these activities to a specific type of artisan or to centers that were previously popular, but now extinguished. For example, in Uzbekistan (before-e), the UN project "Development of cultural and educational tourism and handicrafts", "Assistance to artisans" worked for the organization Counterpart Consortium of America. They held various seminars, fairs of applied art, invited foreign specialists to educate local craftsmen to use traditional technology in natural paints, supported projects related to the activities of local handicraft centers. In recent years, in this area are active. Switzerland's Office for Cooperation and Development, UNESCO Office in Uzbekistan, and the UNESCO National Commission [7.] (Uzbek art. 2001). One of the major events of this organization is the announcement of the Boysun district of the Surkhandarya region "The Pearl of the Oral and Intangible Heritage of Mankind" (2002). The recognition to this day of folk culture, in particular. A unique place where handicraft has been preserved in the original. Creates the basis for its future development. This fact was the beginning of the implementation of activities aimed at the development of folk art.

Local craftsmen are participating in the "Handicraft Products with a UNESCO Quality Mark" program that includes Central Asian states (Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan) of South Asia (Bangladesh, India, Moldova, Nepal, Pakistan and Sri Lanka) of East Asia (China, Japan, Mongolia, North and South Korea). As a result, the region's international handicraft products are recognized. In 2006, a wide white carpet fabric was awarded a UNESCO quality mark and, along with other winners, were placed on the websites of offices in the Beijing New Delhi and Almaty banks based on the UNESCO and JAPAN Mysterious Ceramics of Uzbekistan trust project. Within the framework of this project, seminars are held with the participation of famous masters and art historians of the Republic, foreign experts invited to exchange experience. In 2007, the exhibition was held Kattakurgan - in the center of the restored pottery. Pottery Denava 2003 and the once popular Nurata embroidery are also the object of the Swiss Cooperation and Development Bureau project. Naturally, the result of the first project did not satisfy the specialists. The second in the work on the restoration of Nurata applied embroidery is the training of young girls in embroidery and providing them with jobs. As a result of the project, a textbook was published. It will help local people to independently learn traditional embroidery.

Certainly the traditional and artistic heritage will be developed further. As in the country, the preservation of national cultural values is a matter of national importance. Public and international organizations and institutions also fully encourage traditional artistic heritage.

One of the important tasks in the preservation of the traditional heritage and the transfer to its future generation is the restoration of the artisan centers and their growth. You also need to pay attention to the quality of products. Goods manufactured today can be divided into two groups: for use in everyday life mainly in villages and for the market. Also manufactured products intended for participation in exhibitions. The number of goods intended for sale is growing. Today, the "Hunarmand" union numbers over 28,000 artisans, a number of shops have salons for sale and several galleries [8.] (Press conference of Hunarmand Association).

The presentation of tax benefits to national artisans, as well as measures for their support from the government, serves as a guarantor for this development. In particular, it is necessary to emphasize the decisions of the Cabinet of Ministers of the Republic of Uzbekistan "On measures for the development and expansion of family and artisan activities without organizing a legal entity" and "Extension of the tax benefits for paying strictly targeted taxes for members of the Hunarmand Union to individual entrepreneurs." Attention focused on the development of national handicrafts can be expressed in often organized in the country and foreign fairs, where our artisans, by participating in their products, enter into contracts for the sale of products. Proof of this is the direct sale of handicrafts in historic cities and architectural monuments, which are often visited by tourists. According to sociological demand, it is revealed that the demand for handicrafts in the domestic markets of the country is growing, that is, over the past 8 years, the demand has grown by 30% despite all this, it is expedient to expand the export of national handicrafts to contribute to the output of national products to the world market. Therefore, it is necessary to study foreign experience and use the relevant parties, since these countries are ahead of us in this area. For example, the company Dinka of Argentina is looking for buyers of goods made by Argentine artisans delivering goods by customs formalities and in return receive a percentage of sales. Having established the company, it

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established cooperative relationships with Chilean stores, Peru, Ecuador, then entered into an agreement with the Texas distribution company. Today they are looking for new opportunities for collaboration with the markets of Spain, Italy, Germany, and Switzerland. The annual turnover of the company is 1 million US dollars. Among Asian countries, special attention is paid to folk art in Vietnam. In 2003 alone, in terms of exports of handicraft goods, Vietnam took 8th place and received an income of 367 million dollars. At present, China and Germany are engaged in the export of handicraft products. Based on the experience of these states in our Republic, the export of foreign handicrafts is also required. The assimilation of new types of activities corresponding to market conditions and specialized in the production of new goods and services is a requirement of time. It is necessary to develop mechanisms that allow the transition of artisans and handicraftsmen from informal to official activities. Promoting among the population the activities of handicraftsmen of their advantages about the benefits and advantages provided by the government for the development of handicrafts would improve the image of handicrafts for the better, in particular, the use of advanced foreign experience in the development of handicrafts and handicrafts. along with this, the development of tourism services for the study of the historical, cultural and architectural heritage of the local Also economic space with the neighboring countries and the development of cross-border trade contribute to raising the level of employment work. Identifying the parties to the incentive in analyzing the development and efficiency of small business and gold entrepreneurship in the country's economy requires a precise definition of the factors and criteria affecting its criteria for the economic efficiency of small business and private entrepreneurship should reflect the efficiency of labor interrelation of the laws characterizing the satisfaction of growing demand, demand and proposals in the process of improving wages. Because the factors affecting the economic activity of entrepreneurship are interrelated with the general criteria of production efficiency. At the same time, the material support of small business and private entrepreneurship must meet the conditions of remuneration, its organization is carried out in parallel with the improvement of the whole system of the mechanism for organizing management and the management of the economy by the conditions of remuneration, otherwise it will not have the desired effect. Improving the efficiency of entrepreneurial and initiative activities in the form of wages must be linked with the employee's contribution.

Analysis of the entrepreneur. As well as methods for determining the economic efficiency of an enterprise occupy the main place in the methodology for determining the effectiveness of small business and private entrepreneurship. Since in this internal factors will be explored theoretical point of view, in the direction of actual results and loss, external conditions - a positive or negative impact on the activities of the entrepreneur. Therefore, all aspects of business should be comprehensively analyzed. In total, it can be pointed out that in the modern conditions of modernization of the country's economy, large-scale development and improvement of the activities of craft entrepreneurs their essence as well as expanding the scope of its tasks requires in-depth analysis and decision making aimed at development since it is important in ensuring the integration of the country's economy into the world community.

V. How and Where You Can Develop a Handicraft Business

On the basis of handicrafts, questions of the development of the national sphere are highlighted, issues of further development of the national craft sphere, issues of training, the role of women in the development of handicrafts.

Due to the fact that special attention is paid to the development of handicrafts ensuring the growth of the national craft and the generation of family income, creating conditions for providing the active part of the population not engaged in production in Uzbekistan with a legal basis for the development of communication bushes, in particular, a new wording of the law of 1 May 1998. and the announcement of the decree of the President of the Republic of Uzbekistan on measures to improve the activities of bodies to increase employment and social protection of labor and the population proved to be an important event to protect the interests of citizens. For the first time, the days of independence, the question was raised about the creation of a craft academy. It was noted that the solution of tasks for the preparation of handicrafts is the creation of textbooks for teaching aids in the craft fields and is included in the authority of the academy. A number of decrees were announced by the Cabinet of Ministers of the Republic of Uzbekistan on the provision of training in the field of national handicraft of modern training for future masters of handicraft and their retraining. These decisions have a positive impact on the staffing of the sphere. As a result, it became possible to thoroughly and comprehensively study the spiritual and material heritage created by the ancestors and pass on to future generations. The issues of reviving the mentoring traditions of a great heritage in the field of national handicraft have risen from the first days of independence to the level of state policy. As a result, the school was revived at the union of artisans. "Mentor-student", which operates in the field. During the years of independence, a number of non-state women's organizations were created in Uzbekistan today in the republic there are over forty different organizations on

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women's issues. Their activities address issues related to the improvement of women's labor in national crafts, legal protection, and so on. In this area, the Women's Committee of Uzbekistan, the Union of Women Businessmen and their departments in the viloyat of the Tashkent City Resource Center "Mehr Nuri" and other organizations, within their programs, have done some work on the development of the national handicraft industry as gold weaving, design designer, embroidery, embroidery skullcaps, embroidery tapes, tailoring, weaving, tailoring patches, carpet-making. Studies have shown that women in this area had difficulties as well as their lack of publicity by the relevant laws of the resolution and limited economic opportunities.

Through the development of national handicrafts, it is necessary to develop measures aimed at improving the economic social life of women in state and non-state organizations. It helps to identify the following tasks:

- In order to familiarize the regulatory documents relating to national craftsmanship, use the media effectively.
- Organize national handicraft centers for women in villages, districts and regions.
- The search for effective ways to establish national handicraft on the basis of handicrafts for the harmony of women's work and everyday life.

In large industrial enterprises of the Republic of Uzbekistan there are many types of handicraft work. To meet all the needs of the company, shrubs can make those items for which there is a possibility at home. In particular, tailoring of special clothes for the enterprise and sale (overalls, dressing gowns, aprons, gloves) and the manufacture of gifts from various materials. Sports facilities, packaging and collection of small materials, mark the brand of goods, is able to produce small items, dishes. In addition, now qualified accountants, as artisans, can perform accounting and clerical work at home. For example, electrical plants can rewind transformer motors and repair, cleaning plastics and brass products, making electrical wiring elements, and repairing household electrical equipment. On oil refineries can create handicraft. Manufacturing paper and plastic bags, molds from plastic products. The country has large chemical plants. You can also cooperate with them by organizing handicrafts. These include the production of polypropylene products (bags, shopping bags, and so on) of plastic gift items (collecting some parts) cardboard boxes for bulk materials, rubber products.

With the machine building plants developing in the country, handicrafts can produce hardware, parts and blocks for automobiles and bicycles (electric packages, bushings), collecting elements of automobile seats, plastic pulleys and plumbing equipment, minor repairs of household appliances, dividing tools into calibers, small household products (used in life, wooden boards, pens, and so on) Having signed an agreement with furniture factories, they can also produce furniture, furniture collection and cleaning of small parts from wood and pl astmassy, to make parts of desks and other school property and repair them. During the construction of handicrafts, it can develop work as the manufacture of raw brick (brick with straw), the manufacture of window frames and doors, as well as their parts, pottery and ceramic activities (including the preparation of blocks of igangi objects), wooden household items, and the manufacture of dishes. In light industry, handicrafts can be applied and developed in all sectors. Manual carpet weaving made of wool and silk, yarn and fabric dyeing, making blankets, pillows and towels, covers for household items, the production of gift and household items made of cloth (napkins, towels, kitchen mittens, aprons, etc.). The above work can be easily performed at home by organizing handicraft. This kind of work handicraftsmen can perform concluding an agreement with textile factories. For example, embroidery (machine and hand), processing of parts of clothing, tailoring for clothing accessories, tailoring for individual products. Shoe factories in conjunction with artisanal business can produce parts of shoes and process them, make gift items from shoes. Production of objects and parts from natural and artificial silk (cutting, flooding) of exclusive leather and imitation leather products, i.e. between the leather and haberdashery factory and handicrafts you can conclude an agreement and engage in the production of the above products. Aprons for picking cotton, gloves, mattresses, pillows, kurpacha, cotton weaving and stapling, gyro wool packaging can be made in collaboration with cotton processing plants. Confectionery products can be prepared in cooperation with food industry enterprises.

VI. Conclusion

Training of traditional national handicraft has been formed over the centuries, so the mentor-student schools that have been handed down from generation to generation should be formally perceived as a separate type of educational system. At present, the urgent task of the time is to attract rural youth and women to various branches of handicraft , provide them with responsible, independent working areas, give them the opportunity to identify their professional and spiritual opportunities Organization of the enterprise for the manufacture of tools, providing the handicraft industry with modern mechanization and technology, establishing paths for the production of complex and subtle mechanisms for the mechanization of processes requiring manual labor in collaboration with experienced craftsmen can be done on the basis of industry. The training of specialists and real national artisans for the

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handicraft industry among the youth of the rural youth is controlled by the state in conditions for the revival of the handicraft industries. For growth they have given exports abroad with natural handicraft products to equate to international quality standards by producing handicrafts of the Hunarmand alliance. With deeper introduction of market relations into our life, various forms of entrepreneurship begin to grow. The impetus for the development of family entrepreneurship is the great attention given by the government. The high rate of its development, the provision of the population with necessary products, the creation of jobs for the unemployed part of the population to grow their share in the gross domestic product is a peculiarity of handicrafts, for which there are all the necessary conditions. Marketing and its strategies play an important role in the development of family entrepreneurship. In the provision of work for an unoccupied part of the population, the creation and expansion of various forms of handicraft by entering into an agreement between an enterprise and an amateur is a requirement of time. Subjects and managers engaged in small business and private entrepreneurship, by developing their activities, strive to increase profits made jointly. Entrepreneurs in order to get more profit produce the necessary products for the population of the region of the city of the country contribute to the creation of new markets create new jobs for the unemployed. As a result, they contribute to improving the living conditions of the country's population. Having gained independence, the Republic of Uzbekistan received the opportunity to introduce domestic and foreign policies expressing the national interests of the state. An important direction of this policy is the development of national craftsmanship, which is the cultural heritage of the Uzbek people by defining its prospects to provide on a global scale. The growth of each nation is determined by the level of culture and art. In turn, the attitude of the state to art and culture determines the level of development and society. In Uzbekistan, with the development of tourism and a market economy, a market for the production of national handicrafts was formed, which constituted the basis of the gift market. Through the development of handicrafts, it became possible to attract the active and socially weak part of the population to production.

As a result, the implementation of a national training program created a system of new areas of specialized national craftsmanship in the system of vocational education. For the training of qualified teachers, engineers and artisan mentors, the experience of foreign countries is effectively used and short-term advanced training courses are being opened.

Also, colleges specialized to national handicraft are equipped with modern training equipment. The mentor-student system is being improved. To support and stimulate women, who make up the bulk of the country's population, they are pursuing a promising state policy, creating an organization of the Women's Committee of the Republic; unions of women entrepreneurs and other institutions, funds for women entrepreneurs are provided with economic and social protection. The craft centers of the Tashkent, Fergana Andijan Namangan Samarkand Bukhara and Khorezm regions in the years of independence began to flourish. During the transition to a market economy, the development of national craftsmanship in the republic is of paramount importance.

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