

The Speciality of Language and Folk Crafts in the Turkic World

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Abstract. *This article examines the specific aspects of language and folk crafts in the Turkic world. From the point of view of lexical, grammatical and stylistic composition, social specificity and the linguistic personality can process socio-cultural information depending on their gender and social status, and folk crafts can only be passed down from generation to generation in a worthy way, regardless of the period, and it pays special attention to issues such as stepping into a new era without losing nationality and culture. Since the first year of the 21st century, there has been an increasing effort to appeal to folk art, its priceless spiritual heritage, and to develop it, bringing it to a level where countries around the world, especially in the Turkic Commonwealth, can compete with their crafts in other fields. We can see this in various exhibitions, exhibitions dedicated to folk crafts and textiles, light industry, especially in the world of fashion and design, where atlas, unique examples of our addresses occupy a special place in the exhibition hall.*

Key words: *Turkish culture, language, social identity, linguistic personality, folk crafts, nationality, inheritance, future successors.*

Introduction

In his speech at the first summit of the Organization of Turkic States in Samarkand, President Shavkat Mirziyoyev proposed to hold the "International Congress of Science and Innovation of Youth of the Turkic World" in Uzbekistan next year. The President of Uzbekistan proposed to organize meetings within the framework of this international congress with the participation of ministers of innovation and education, rectors of higher educational institutions and youth leaders, talented young men and women, elders of the member states of the Organization of Turkic States, as well as to organize the post of Deputy Secretary-General for Youth Affairs of the Organization of Turkic States. These efforts of the President of Uzbekistan have opened up wide opportunities for establishing cooperation.

The results of interlingual communication are reflected at all levels of the language system. Under conditions of such communication, it is inevitable that languages influence each other. The reasons for the emergence of the transfer of features characteristic of the native language system to a newly acquired language (English transfer) are different. However, the cognitive and national-cultural essence of this phenomenon, which has received the terms transference or interference, has not been sufficiently illuminated in scientific literature. For example, it is not easy to acquire the ability to communicate in two languages, the formation of which is a complex linguistic thinking activity and is linked to socio-cultural and cognitive factors. [1]

Researchers typically evaluate bilingual environments positively: "The fact that the world's population communicates in two or more languages not only facilitates intercultural communication but also has a positive impact on cognitive abilities." When establishing communication in a second language, a person relies on the laws of their native language. The second language is used to enhance the quality of information, information, and knowledge transmitted and received through human cognitive-communicative activity; to ensure the principle of clarity in the process of communication; to find solutions to various problems in the process of information exchange; to control emotions; to learn to identify the thoughts and feelings of another person; to influence the results of communication; to influence one's surroundings with one's own thoughts and beliefs.

Since ancient times, the production of folk crafts, textiles, sewing, and light industry products has been considered the most acceptable way to showcase the spiritual heritage of each nation to representatives of other nations. In particular, from the perspective of the socialization of the linguistic personality, the influence of the speech situation on discourse, the concept of "identity" ("personality") has been formed. That is, the specificity of ring craftsmanship. Since time immemorial, such objects have been an integral part of the culture and customs of great representatives of nations and peoples. Such unique works preserve rich traditional art, heritage and culture, traditional skills and talents related to the way of life and history of the people. It is noteworthy that crafts represent the material heritage of each region using national, raw materials and technical means, and at the same time, they preserve traditional knowledge and talent from generation to generation. Such a tradition exists among all peoples. Therefore, since many crafts, fabric production, including embroidery, weaving, and fabric production in our country retain ancient traditions, understanding the techniques of production gives us insight into the past. Of course, this will be the main factor in understanding our sense of honor and pride. The ancient form of national folk crafts today does not fully meet the requirements that have existed for centuries and thousands of years. This means that handicrafts do not correspond to the modern human environment. Based on this, one of the important issues facing modern seamstresses is the development of uniformly acceptable clothing designs and the creation of new ones, preserving the traditions of national embroidery in modern design, without separating from the nationalism that fully meets the demands of the time.

It is justified by the fact that the introduction of modern design principles into the national embroidery system, which is an integral part of folk crafts, can significantly enrich it. On the other hand, the use of traditional experience in the field of culture in this field contributes to the development of creative processes in design activities themselves.

All manifestations of traditional folk crafts are an integral part of the culture of various countries, including the Uzbek people, and "folk culture is particularly significant due to the constant existence of the reproduction of society itself." [3]

If we look at the history of crafts, it first arose as a result of human production activities, and during the gradual development of society, it was separated from other types of folk crafts, including agriculture and animal husbandry, and over time, due to the progressive improvement of the spread of technology within different socio-historical periods, it was divided into several types. They were divided into such categories as craftsmen, carpenters, blacksmiths, metalworkers, builders, stonecutters, carvers, embroiderers, tanners, seamstresses, weavers, jewelers, upholsterers, jewelers, painters, shipbuilders, tailors, and weavers.

The fact that in the territory of our country, as early as the Neolithic period, the production of cotton goods and weaving, which are considered the first important branch of crafts, was reflected in historical data (Kaltaminor culture in the Khorezm region, Sopollitepa in Surkhandarya, etc.). As an example, we can cite the fact that the Great Silk Road played an important role in the trade of handicrafts from the 2nd century BC.

If we look at the history of embroidery, historical sources provide information about the fact that in our country, as in Muslim workshops in the East, women engaged in embroidery while sitting at home, and the owners of this profession had different names (master, khalfa, and student). In this profession, along with the rules of its own law, it established "Reflections" as a regulation of internal order. Each profession had its own guide, that is, a "Piri" and a "Tissue," and it adhered to customs and traditions passed down from generation to generation. For example, before starting work, a master remembers his pleasure and asks for help, giving a blessing to his student.[4]

Craftsmanship is a small-scale manual production based on the use of hand tools, the personal skill of the worker, which allows for the production of high-quality, often high-quality artistic products. The task of national folk crafts is to provide a person with things useful for the needs of other people.

In the process of writing this article, we learned that research in this area is scarce and interesting. We recognize the incomparability of the research of artists in the study of folk crafts, in the fact that they fully conveyed the rich cultural heritage we have left to future generations.

According to researcher G.K. Wagner, in the development of folk crafts, their poetic traditions cannot be imagined without development, but the people are compared to the indispensable condition of preserving the main folklore principles of poetic images.[5] It is impossible to make a "second" or "third" edition of folk art. M.A. Nekrasova studied the role of folk art of her nation in the culture of the 20th and 21st centuries. Boguslavsky described folk art as "a complex artistic system with its own laws of structure and development." [6]. Academician B.A. Rybakov studied the true foundations of the unity of art and crafts on the example of the products of the masters of the past, acknowledging that their unity determined the next work of the artisans [7].

In the aforementioned traditional folk crafts, we can understand "preservation" and "restoration." As a result of the fact that our rapidly developing society gradually affects production, some products appear to be of poor quality, which differs significantly from their handmade versions.

In the last century, for the population of our country, who lived in the Russian colony, many branches of craftsmanship have lost their power, as it occupies a leading position in the supply of goods that meet national needs, such as clothing, dishes, various household items, small tools of labor to the local market.[8]

We can proudly say that today there are legal mechanisms aimed at preserving the centuries-old traditions of national art in our country, as well as a number of state and public organizations that are directly involved in this work. Today, the attention paid by the President of our country to the restoration of traditional crafts, the active participation of international funds and organizations that contribute to the development of the economy of developing countries, and the leadership of our country in these events are clearly visible to all of us. Most of the activities of artisans are focused on a specific type of industry or centers that were famous in the past, but now their activities are somewhat reduced. For example, in Uzbekistan (in the 1990s), the United Nations project for the development of cultural tourism and crafts, as well as assistance to artisans, under the American Counterpart Consortium, worked. They held various seminars, fairs of applied arts, invited specialists from abroad to train local masters in the use of traditional technologies and natural paints,

supported projects related to the activities of famous local craft centers. In recent years, the Swiss Bureau of Cooperation and Development, the UNESCO Representative Office in Uzbekistan, and the UNESCO National Commission have been actively working in this direction.

In conclusion, we can say that every nation has its own native language, its Motherland. The enlightened Sultan Hussain Boykaro glorified our great ancestor Alisher Navoi as "the one who gave the spirit to the dead body of the Turkic language" and emphasized that he began a new life, a new era of the Turkic-Uzbek language. Therefore, the indicated development process indicates how ancient the history of craftsmanship is. This shows that craftsmanship has gone through different periods in the process of development and has undergone a unique renewal at each stage. At the same time, it can be seen that it reflects the renewal and attractiveness of all processes. We hope that if students are shown detailed information and exhibitions about the fact that the distribution of social labor gave a great impetus to the craft's passage through such stages, along with increasing confidence in its nationality, people, and the future, each young generation will have a sense of pride in their nationality. In addition to our opinion, we can say that it would be appropriate to enrich the minds and consciousness of our children, who are the heirs of our future, with concepts of our nationality, to train them in labor, to continue folk crafts for centuries, and to improve tools of labor.

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