

Application Of New Technologies In Studying The National Craftsmanship Of The Black People

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Abstract. This article provides information about the types of Karakalpak folk crafts, their distinctive features, main elements and technology used in decorating products. Moreover, effective techniques are taught in teaching national handicrafts to young people.

Key words: Pattern, ornament, craft, embroidery, wood carving, color harmony, national clothes.

Enter.

As a result of the development of the modern manufacturing industry, strong debates on national folk crafts or handicrafts performed by manual labor, preservation and transmission of national folk crafts is one of the most urgent issues facing all nations. Because through these crafts, we get real information about the way of life of our ancestors who lived before us.

At the stage of development of the educational system, there is a need to develop new methods of introducing innovative technologies of training future technology teachers in the process of professional training for folk crafts. Therefore, using the CorelDRAW graphics program in teaching national handicrafts through the use of digital technologies provides high results. From digital technologies to the teaching of Karakalpak national crafts, we will provide information about the types and characteristics of Karakalpak national crafts.

Analysis of literature related to the topic.

In the textbook of Associate Professor N. Orinbetov "Karakalpak national craft technologies" it is provided extensive information about the types of Karakalpak national clothes and their importance, the terms of jewelry of the Karakalpak people and the history of their origin, and the professions of the Karakalpak people [6].

B.K.Turganov, N.A.Achilova in the article "Handicrafts of the Karakalpak people in the XVIII-XIX centuries" are presented on the regional development of the national crafts of the Karakalpak people in the XVIII-XIX centuries.

The craftsman appeared as a result of human creativity, and during the social development, farming and stockmanship gradually separated from each other. In historical times, it developed with the development of science and technology. All artisans (pottery, carpentry, blacksmithing, crafts, carving, embroidery, sewing, needlework, carpet making, jewelry, jewelry, etc.) provided the people with the necessary items with their own hands. According to historical data, different types of crafts have been created in different regions, and all of them originate from natural resources and handicrafts.

The results of the study of Karakalpak national crafts presented in A. Allamuratov's book "Mangi miras" closely related to Karakalpak pattern craft and textile art, the items increase a person's interest in art as a result of psychological thinking and enrich aesthetic thinking. The result of art created by human skill leaves an indelible mark in the history of mankind and gives a person material and cultural importance. Undoubtedly, this is also reflected in works of art.

It shows the national identity of the people, and it is used in various forms. That's why it's so easy to use, circle, rhombus, etc. scratches on the uniform. It is better to be surrounded by nature's natural beauty because nature's beauty is greater than humanity's. People think about natural principles, colors, beauty, etc. feel strange and painful sensations [2].

People tried to describe the beauty of nature as in fairy tales, to show its beauty with the help of patterns.

Karakalpak people's concern for the development of nature is based on the natural conditions of our republic. Thanks to this, our people's respect for the country they were born in, and their enthusiasm for nature increased. The idea of design is not only related to natural conditions, but also related to the living conditions of people with national programs.

The difference of Karakalpak pattern elements compared to other folk patterns is that animals, birds, plants, and animals are not the real fullness of the household products, separate parts are depicted and displayed in the pattern elements.

Methodology.

Karakalpak folk patterns are distinguished by their numerous colors, various types, richness of colors, and the complexity of elements that give pleasure. The fact that it is taken away from the nature alone increases its cost. Patterns are chosen based on plants, flowers, animals, birds, animals, insects, and all kinds of natural things. Similar elements can be felt in the patterns.

The construction of the Karakalpak folk pattern begins with the construction of special elements. It is planned to describe some sections of the thing. By joining the separate parts of the left side, a full-fledged coronet was brought out. This is related to the accuracy of the pattern. A person's imagination plays an important role in perfect preparation.

If we look carefully, we can see any kind of pattern, smooth, curved (spiral or curved) lines, flat, rectangular, right-angled, equilateral, right equilateral, three-sided equilateral triangles, square, rhombus, etc. We can see that it consists of simple geometric elements of different shapes. It is necessary to determine which of the elements of the pattern should be taken from the number, and pay attention to the composition of the finished pattern.

It can be said that nature itself is created with equal weight, and its character is perfect even for defects. In other words, the elements of the pattern are arranged symmetrically in the composition of the pattern. It means that when we fold the pattern through the middle line of its vertical patch section (symmetric transfer), two different halves of the pattern are overlapped with each other through this line.

Patterns are selected as copies of natural objects. Patterns can be divided into geometric shapes related to flowers, birds, animals, objects. For example, among the Karakalpak people, there are many other types of ornaments, such as the flower of the flower, the waist of the scorpion, the tail of the scorpion, the tongue of the bird, the tooth of the sheep, the lightning, the syluvish, the keleb wood, and many others.

The Karakalpak people are also connected with the animal world by decorating their embroidery. Mostly animal horns were used a lot.

"Koshkar mûyiz" is one of the most widely used features of Karakalpak wood carving. In wooden products, the geometric type of pattern is used a lot.

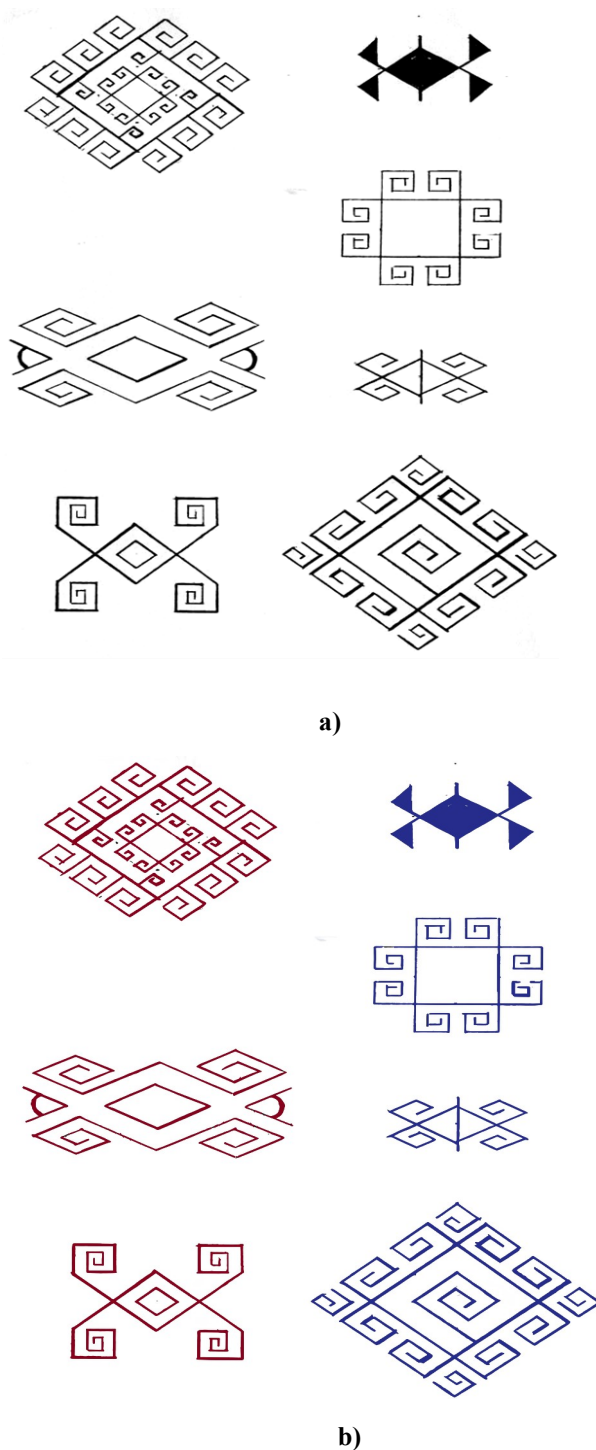


Figure 1. Drawing of the horn patterns in Karakalpak patterns -a, picture using computer technologies -b.

This is a widespread type of moon pattern, in which geometric figures are three, four, five, six, etc. the corners, their different arrangements, and the patterns of the construction of the defects with the help of sharp lines are brought out. Especially among these masters, there were many kinds of defects in the work of the master. It is possible to say that there is a cloud pattern, lightning, espe, water pattern,

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The "black flower" of the beauty of the people's works of art is a symbol of the beauty of the flower, which is widely spread everywhere. The floral motifs are decorated with two lines in a similar shape. In some cases, the lines are connected in a vertical side in the form of a pair of horns.



Figure 2. Appearance of floral motifs in patterns

In the design, the floral pattern has many variants, such as special style, star-shaped, "black flower" with flower petals and used in gold clothing.

The golden, yellow, and white stitches of the rhythmic pattern of ribbons with floral motifs on the black silk create harmony of colors. The flower in the work of horizontal lines, usually, is different depending on the color. The flower in a single view is not described, but the flowers combined with any elements are described a lot. The pattern with a leaf pattern consists of poplars and the edges of gardens.

Karakalpak people have many national costumes decorated with ornaments. This clearly shows that the people of Karakalpak have a lot of interest in the art of painting. Such patterns are used in jewelry, heavy beads, clothes, and wooden items.

The art of drawing artistic patterns increases people's sense of beauty. The ornaments made on various products are kept in museums and are considered as valuable treasures in the cultural heritage of our people. The cultural heritage of the nation has been preserved, and today the youth are serving as a necessary and valuable material.

Karakalpak people have their own unique style. For example, the artist carefully determined the size of each pattern, which color is suitable for it, and the degree of beauty. If some defects are small, they are very small and need to be photographed, while other defects are larger and need to be clearly photographed. Each pattern related to the artist who made it, describes the lifestyle and culture of the Karakalpak people.

The word **ornament** is derived from the Latin language and means "expressing beauty through a pattern".

Karakalpak design differs from the designs of other nations by its simplicity and beauty.

The very early decoration of the karakalpaks was decorated and preserved in their embroidery (loops, squiggles, rhombus patterns). Karaui is widely used in the manufacture of boards, carpets, embroidery and wood carving..

The picture of the Koshkar horn is considered to be the most important, if not the most important, motif of wood carving in Karakalpaklard. The main shape of the horn is usually one type of canopy, and two spirals are used.

Muyiz occupies a very important place in the art of the Karakalpak people.

The deer is a symbol of livestock production service, but it is also a broader image and has a related meaning. It is also related to the looks he used at different times. In addition, the use of a stylized horned figure of a ram as the main motif leads to the opinion that the decoration of the skull was mainly zoomorphic [1].

It is not necessary to use circular lines for Karakalpak patterns, it has a unique structure and rhythm. One of the peculiarities of the Karakalpaks' art is that they have chosen the types of art that have been introduced from the old times, and they have chosen the types that are best suited to the development of their lives. Karakalpak decoration does not mean clearly shown plots, but some themes are depicted in it. For example, the nature of drought is also described as the way people live.

The main beauty features of Karakalpak decorative art are its colors, lines and compositional rhythms.

A well-defined sense of rhythm, love for the repetition of motifs, sequence of elements, symmetry and orderliness are visible in the paintings of the general rules of this folk art.

It gives us the opportunity to see the past of the Karakalpak people. Repetitions are rare in the carp decorations, but they do not bore the viewers.

The people of Karakalpak have developed good types of carpet weaving techniques, metalworking, and carving and decorating wood for each type of artistic skill. The stylistic unit implied in each complex form has a recognized distinctiveness [4].

One of the Karakalpak folk art forms is wood carving, it is one of the oldest forms of folk art. It was widely used in the carpentry style: in black household items, it was also used in the preparation of simple personal items. The surface of work tools, boxes and boxes designed for weapons, and the bottom surfaces of dough-spreading mats were decorated with engraving.

Geometric carving decoration was applied to the details of the chariot, to the yokes made for horses, and also to the ellers. Many carved items were made in black houses to beautify them with patterned items. Art design is a complex process. In this case, it is necessary to connect all types of artistic craft into one complex.

The color of the black carpets, the color of which is changed with blue and golden yellow colors, the color of the gold, the patterned alashas and the narrow bashkurs that tie it tightly to the roof of the black house, the pictures painted in black and white on the gold, and the chests with carved and colored patterns are filled with them. The colors of the patterns on the clothes of the Karakalpak women and girls are remarkably delicate and in harmony with all the architectural items of the black house. Decorative elements, their options and functions are separated by a very different style. In all this, the unique artistic thinking ability of the Karakalpak people can be felt.

Karakalpak black people stand out among the Central Asians by their nationality. People have achieved the creativity of rich and useful types of black household goods, which take into account the conditions of development, weather, and the differences in the materials used.

Black house construction and the technical and artistic selection of household items are appropriate, tinned, and beautifully decorated, and these have been passed down from generation to generation. At the same time, it clearly describes the skills of wood carvers, carpet weavers and pattern weavers. The beauty of human childhood, the unrepeatability, the first steps in life, but at the same time the long and complicated path of historical development, the rich experiences of our ancestors are collected in the Karakalpak folk pattern.

The artistic craft of the Karakalpaks reached several heights in the way of realism. A. Allamurov's book "Embroidery of the Karakalpak people" (Nukus: Karakalpakstan publishing house, 1977) describes the clothing of the Karakalpak people in great detail. Repetition of decorations, rich material, selection of pictures depicting karakalpak patterns on folk clothes, variety of karakalpak patterns decorations are mentioned. Here, the art of drawing, techniques, color composition solutions are rich in types, placement methods, all types of color decoration structures are described. The use of images in fairy-tale books makes it possible to overcome the aesthetic and aesthetic changes of the people of this history. At the same time, the art of fine weaving has become a valuable material in the study of ethnic history of the nation, cultural and economic relations.

There are a lot of similarities in decoration, motifs of clothes, and technical methods of arranging decorative items. We know that the Karakalpak ornament is divided into four groups. They are: plant, zoomorphic, geometric, pictures of objects.

1. Floral decoration is emphasized in fine weaving: golden dress, sleeveless, tea bag, etc. Patterns in the style of plants and flowers can be found in the front part of blue shirts, white jackets, and white clothes.

There are various options of flower decorations. These were called apricot flower, cotton flower, black flower and many other names. Plum flower decoration is made of four flower petals and ashlar beads. It has four flower petals arranged in one In other versions, the head is attached to the stem with a flower bud on the sides of the square. Each flower has a lyre-shaped shape, rather than a silvery one. The floral motif is cut with two lines in a circular shape, with rounded ends. "Earring pattern" with triangular protruding ends is found in weaving when sewing "comb".

"Black flower", "blossom flower", "plum flower", "camel foot" type of various plant decorations are scattered all over the land, decorations reminiscent of reeds with straw lines can be found in the seams of Karakalpakstan's coastal regions. Different terms of plant decorations mean the strong emotional aesthetic participation of a person to nature. The open flower was called "the flower has opened" in some cases, it means that it has started to bloom, the flower has opened (as if it were in front of the weaver's eyes). "Camel's foot" is not the zoomorphic name camel's foot, but rather the name of the plant in this term.

The second term of decoration "mouthpiece" is less common. These decorations were used only in weaving, they were not found in other types of Karakalpak art. "Shirish piskekshe" (that is, a beautiful may flower with a pattern) is arranged. A two-story double-triangular double-triangle in the roof is the correct arrangement of the plant, and the view of the rest of the plant. The elements of the defects made in different ways depend on the plants [5].

Unique patterns used only in black and gold clothes are decorated with a symmetrical slightly bent line on the sides of two stems (horizontal or vertical): in another type of pattern, an element of the appearance of a pair of stems is depicted.



Figure 3. Appearances of "atanak" style patterns.

In this way, the artists got a picture of a single, repeated line of hair. Thus, the plant decorations in the karakalpak pattern are rich and diverse, and differ from the plant patterns of other types of al karakalpak art both in terms of pictures and in terms of interpretation.

Analysis is the result.

As a result of the study of scientific articles, the types of handicrafts of the Karkalpak people, their history, the types of decorations used and their terms were studied in depth. During the development of modern communication and information technologies, there is a need to use new technologies and computer programs to preserve folk crafts, pass them down from generation to generation, teach them to young people, and promote the teaching of technology teachers. By using the computer technologies we have studied in this issue, the CorelDRAW program, young people's enthusiasm for learning increases and their competence in using computer technologies increases. All types of quality indicators of the obtained results have been developed.

Summary.

In short, the Karakalpak people have been passing down the unique patterns of using patterns in national handicrafts from generation to generation. The technique of putting them together with the methods of attachment and the choice of colors have the following definitions. For example, in the Karakalpak people, the symbols and colors are different meaning, blue color means the sky: white color means happiness, yellow color means knowledge, intelligence; golden color means sun, fire, green color means youth, black color means earth.

From the point of view of the global digitalization of all creative spheres of society, the cultural-historical sphere, the development of the use of digital technologies in the teaching of folk crafts, creates additional opportunities.

The use of new technologies for the integration of art and education is based on the dynamics of the development of the aesthetics of art and craft.

Especially in the modern world, the people - scientists, teachers, cultural workers, masters of folk handicrafts - have been supported by the country, and the very difficult task of the masters requires the development of the use of numerous technologies in teaching the young generation, as well as taking important work in the preservation and development of national folk crafts for the next generations.

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