



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE SPECIFIC RELATIONSHIP OF LANGUAGE AND FOLK ARTS IN THE TURKISH WORLD

Submission Date: June 14, 2024, Accepted Date: June 19, 2024,

Published Date: June 24, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue06-20>

Numonova Saidaxon Sotvoldievna

Senior teacher at the Department of Interfaculty Foreign Languages at Andijan State University, Uzbekistan

ABSTRACT

This article examines the specific affiliation aspects of language and folk crafts in the Turkic world. From the point of view of lexical, grammatical and stylistic structure, social identification and processing of socio-cultural information by a linguistic person depending on his gender and social affiliation, and folk crafts are passed down from generations to ancestors in a proper way, regardless of the period, and it is necessary to step into a new era without losing nationality and culture. special emphasis is given. From the first anniversary of the 21st century, the effort to turn to folk art, its priceless spiritual heritage, and to develop it, to bring it to the level where the countries of the world, especially in the Turkish commonwealth, can compete with other industries, is increasing day by day. We can see this in various shows and exhibitions dedicated to folk crafts and textiles, light industry, especially in the world of fashion and design, where the incomparable examples of our adras have a special place in the exhibition hall.

KEYWORDS

Turkish culture, language, social identification, linguistic identity, folk crafts, nationality, identity, future heirs.

INTRODUCTION

President Shavkat Mirziyoyev, in his speech at the 1st summit of the Organization of Turkic States in Samarkand, put forward the initiative to hold the

"International Congress of Science and Innovation of the Youth of the Turkic World" in Uzbekistan next year. Within the framework of this international congress,

the head of Uzbekistan offered to organize meetings with the participation of the ministers of innovation and education of the member countries of the Organization of Turkic States, rectors of higher educational institutions and youth leaders, talented young men and women, and elders, as well as to organize the position of the deputy secretary general of the Organization of Turkic States for youth. . These efforts of our President opened a wide way to establish mutual cooperation relations.

The results of interlanguage communication and interaction are reflected in all levels of the linguistic system. In the conditions of such communication, it is inevitable that languages will influence each other. There are various reasons for the transfer of features characteristic of the native language system to the newly acquired language. However, the cognitive and national-cultural nature of this phenomenon, which is called transference or interference in scientific literature, is not sufficiently covered. Already, it is not easy to have the ability to communicate in two languages, its formation is a complex linguistic thinking activity and is related to socio-cultural and conscious-cognitive factors. [1]

Researchers generally evaluate the bilingual environment in a positive way: "In addition to facilitating intercultural communication, having the world's population communicate in two or more languages has a positive effect on cognitive ability.

When a person communicates in a second language, he relies on the rules of his native language. Improving the quality of information, information, and knowledge transmitted and received by the second language in the cognitive-communicative activity of a person; ensuring the principle of intelligibility in the communication process; finding solutions to various problems in the process of information exchange; control of emotions; learning to identify the thoughts and feelings of another person; influencing the results of communication; influences by attracting the surrounding with his ideas and persuading his opinion".[2]

Since ancient times, the development of folk crafts, textiles, tailoring and light industrial products has been considered the best way to show the spiritual heritage of each nation to representatives of other nations. In particular, the concept of "identity" ("belonging") was formed from the point of view of the socialization of the linguistic person, the influence of the speech situation on the discourse. That is, the unique nature of folk crafts. From time immemorial, such items have been an integral part of the major representatives of culture and customs of nations and peoples. Rich traditional art, heritage and culture, traditional skills and talents related to the people's lifestyle and history have been preserved in such rare works. Craftsmanship expresses the material heritage of each region using national, raw materials and techniques, and at the

same time it is commendable that it preserves traditional knowledge and skilled talents from generation to generation. This tradition exists in all nations. Therefore, understanding the production technique gives us insights into the past, as many of the handicrafts, fabric production, including carving, weaving, and fabric preparation methods in our country have preserved ancient traditions. Of course, this is the main factor in our sense of pride.

MAIN PART

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 are not suitable for the modern human environment. Based on this, one of the important issues faced by modern tailors is to develop and create new clothing styles that are equally acceptable to everyone, preserving the traditions of national tailoring in modern design, while not separating from nationalism that fully meets the requirements of the time.

It is justified by the fact that the principles of modern design can be introduced into the national carpentry system, which is considered an integral part of folk crafts, and can significantly enrich it. On the other hand, the use of traditional experience in the field of culture of this field helps the development of creative processes in the design activity itself.

All forms of traditional folk crafts are an integral part of the culture of various countries, including the Uzbek people, and "folk culture is of particular importance due to the constant presence of reproduction of society itself"[3].

If we look at the history of handicrafts, it was first created by human production activities, and during the gradual development of society, it was separated from other types of folk handicrafts, including farming and animal husbandry. divided into several types. They were divided into categories such as pottery, carpentry, blacksmithing, coppersmithing, building, stonework, carving, embroidery, tanning, tailoring, weaving, jewelry, tailoring, smithing, goldsmithing, painting, shipbuilding, shoemaking, and tinsmithing.

The production of ceramics and textiles, which are considered the first important branches of handicrafts, appeared in the territory of our country in the ancient Neolithic period (Kaltaminor culture in the Khorezm oasis, Sopollitepa in Surkhondarya, etc.). As an example, we can cite the importance of the Great Silk Road in the trade of handicraft products from the 2nd century BC.

RESULTS AND DISCUSSIONS

If we look at the history of needlework, historical sources indicate that in our country, as in Muslim workshops in the east, women were engaged in embroidery sitting at home, and the owners of this

profession had different names (master, apprentice and apprentice). In this profession, along with its legal provisions, it has defined "Pamphlets" as an internal regulation. Each profession has its own guide, i.e. piri and "Treatus", and the traditions and customs passed from generation to generation are observed. For example, before starting work, the master remembers his elder and asks him for help, and gives blessings to his student [4].

Craftsmanship is small-scale manual production based on the use of hand tools and 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 useful things for other people's vital needs.

While writing this article, we found that research on this topic is scarce and interesting. We believe that the researches of art historians in the study of folk crafts are incomparable, that they have fully delivered the rich cultural heritage left to our generations.

Prohibitor G.K. According to Wagner, in the development of folk art, their poetic traditions cannot be imagined without development, but he compares them with the indispensable condition of preserving the basic folklore principles of folk poetic images[5]. A "second" or "third" edition of folk art is not possible. M.A. Nekrasova studied the place of folk art of her nation in the culture of the 20th-21st centuries.

Boguslavskaya defined folk art as "a complex artistic system with its own laws of structure and development." [6]. Academician B.A. Rybakov studies the original basis of the unity of art and craft on the example of the products of past masters, their combination determines the further work of craftsmen [7] admits that.

In traditional folk crafts mentioned above, we can understand "preservation" and "restoration". Due to the fact that our rapidly developing society is gradually affecting production, some products appear to be of poor quality, and they are distinguished by the fact that they are significantly different from the copy made by hand.

For the inhabitants of our country, who lived almost in a colony of Tsarist Russia in the last century, despite the fact that many branches of handicrafts have lost their power, many branches of it have been preserved, because they produce goods that satisfy national needs, such as clothes, dishes, various household items, small takes a leading position in creating labor tools and supplying them to the local market [8].

We can say with Fahr that today there are legal mechanisms aimed at preserving the centuries-old national art traditions in our country, and the fact that a number of state and public organizations are directly engaged in this work is a proof of our opinion. Even now, the fact that the head of state pays enough

attention to the restoration of traditional handicrafts, and international funds and organizations that support the development of the economy of developing countries are actively participating in this matter, and the fact that our country is leading in these activities is becoming evident to all of us. Most of the activities of artisans are focused more on a particular type of industry or on centers that were popular in the past but are now somewhat in decline. For example, in Uzbekistan (in the 1990s), the UN project on the development of cultural familiarization tourism and handicrafts and assistance to craftsmen worked under the American Counterpart Consortium organization. They held various seminars, practical art fairs, invited experts from abroad to train local masters in the use of traditional technologies, natural dyes, supported projects related to the activities of famous local craft centers. In recent years, the Swiss Bureau of Cooperation and Development, the representative office of UNESCO in Uzbekistan and the National Commission of UNESCO have been actively working in this regard [9].

CONCLUSION

In conclusion, we can say that every nation has its mother tongue, Motherland. The wise Sultan Husayn Boygaro praised our great grandfather Hazrat Alisher Navoi as "the one who breathed soul into the dead body of the Turkish language" and acknowledged that he had started a new life and era of the Turkish-Uzbek

language. Therefore, the indicated process of development shows how ancient the history of handicrafts of each nation is. It shows that the craft has passed through different periods in its development and has undergone a specific renewal at each stage. At the same time, it can be seen that all the processes reflect the renewal and charm of their own. We hope that if detailed information and exhibitions are shown to the students about the fact that the social division of labor gave a great impetus to passing through such stages of handicrafts, then the sense of pride in their nationality will increase in the minds of each young generation, along with their confidence in the nation, people and the future. In addition to our opinion, we can say that it would be appropriate if the minds and consciousness of our children, who are our future heirs, are enriched with concepts about our nationality, if they are trained in work, if folk crafts continue for centuries, and if work tools are improved.

REFERENCES

1. <https://www.ngmk.uz/uploads/photo/production/surface-mining.....201-2021.pdf>
2. Рахимов Г. Инглиз тилининг Ўзбекистонда тарқалиши (социолингвистик ва прагматик жиҳатлари): Филол. Фанларид...ри (ДСс) дис. авт. – Тошкент, 2018. – Б. 25. – 97 б.
3. Попов Д.В. Влияние иностранных языков на языковую картину мира. Дисс. на получение

- ученой степени доктора наук(Dsc) – Andijan, 2021 – B.226
4. https://www.google.com/search?q=%D1%80%D0%BE%D0%BB%D1%8C+%D0%BC%D0%B0%D1%82%D0%B0+%D0%B2+%D1%80%D1%83%D1%81%D1%81%D0%BA%D0%BE%D0%BC+%D1%8F%D0%B7%D1%8B%D0%BA%D0%B5&oq=&gs_lcrp=EgZjaHJvbWUqCQgBEEUYOxjCAzIJCAAQRrg7
 5. Matbuot materiallari va ilmiy maqolalar
 6. Баркова Э.В. Приоритеты политики в сфере народ-ной культуры. Народное искусство России. Традиция и со-временность : материалы Всерос. науч.-практич. ко-и : сбор-ник — Вологда, 2008. — 21 с.
 7. Вагнер Г.К. О соотношении народного и самодея-тельного искусства / Проблемы народного искусства. : сбор-ник статей. — М., 1982. — 46-55 с.
 8. Богуславская, И.Я. Проблемы традиции в искусстве современных народных промыслов / И.Я. Богуславская Творческие проблемы современных народных художествен-ных промыслов. — М., 1981. — 27 с.
 9. Рыбаков Б.А. Ремесло древней Руси. : АН СССР, М. — Л., 1948. — 192 с.
 10. Степанов А.В., Степанова Т.М. Иконика. Мотивирующие факторы иконической деятельности: собирательство, раз-нообразие, новизна : изв. федер. унив-а / А.В. Степанов, Т.М. Степанова. — Екатеринбург : 2015. Серия 1. №3 (141) 125-134 с.
 11. Ш. Л. Мамасолиева. Халқ хунармандчилиги. Ўқув қўлланма. Самарқанд 2021.
 12. <https://uz.wikipedia.org/wiki/Hunarmandchilik>
 13. https://www.academia.edu/36352177/Ozbek_xalq_hunarmandchiligi_bilan_bogliq_urf-odat_va_marosimlar