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CRAFTSMANSHIP OF UZBEKISTAN IN SOVIET TIMES

Abstract: This article describes the influence of the handicraft industry in Uzbekistan during the years of the colonial Soviet regime and its impact on the socio-economic life of the population.

Key words: Values, traditional craft, teacher-student, skill, vocational training.

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Introduction

In the Soviet times the craftsmanship of Uzbekistan h its contradictory and difficult years. The mastery of the Uzbek people, which was formed over the centuries and inherited from generation to generation, became a serious problem during the times of Soviet power. National tradition, national value, national culture, national spirituality, national craftsmanship and nationality were a strange idea for a tyrannical Soviet state. Therefore, although the expression and expression of nationality is contained in official documents of the colonial regime, in practice it is ignored, and it tries not to be able to perceive as much citizenship as possible. The significance and role of the nation as a form of social development is great in the creation of material and spiritual values.

The unstable Council tried to do this in ideological and political spheres, as well as in the social and economic spheres. The system of sacred private property, which was formed over the centuries and inherited from generation to generation, was destroyed by the secular regime.

Materials and methods

The impartial Soviet state forced the restructuring of society on a “socialist basis” with intensive and at the same time rapid pace: agriculture was compulsory, and enterprises artificially industrialized. National mastery was also tested by these “socialist experiments”.

State control over all available production forces, weapons and tools was established and was elevated to the state policy as a “limiting” and

“prohibiting” principle. National mastery has also been in the public domain since its inception. The goal is to confiscate all assets, including small handicraft workshops, to create a “socialist” material wealth. The industrialization of crafts was forced by various methods and means to unite artisans and artisans who had different production capacities, organizing various associations, cooperatives, artillery and serving them in the interests of socialism. Thus, national and traditional principles of mastery have been brought to nothing. Artisans were deprived of the right to freedom from the right to independently sell their own free products.

In connection with the introduction of a new economic policy and some temporary freedoms, national mastery began on the market. The master has the opportunity to sell some of his products on the market, set a price and communicate with the buyer for free. But since 1927 the colonial regime has begun to put an end to the new economic policy. As a result, the cessation of free handicraft activity began, and the intensified crystallization worsened.

He tried to control all raw materials, coordinate the craft industry and tried to force the private trading system to cancel. The way to isolate and break up individual non-profit organizations of state cooperatives and artels. They did not allow them to sell their products on the market. As a result, small commodity producers and artisans became completely dependent on the state and the development of craftsmen by hired workers increased. Relations between the state and artisans proved to be inadequate.



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Unhappy Soviet Union combined skill in artillery, cooperatives and built large industrial enterprises, but did not provide them with modern technology. As a result, old-fashioned guns could not improve performance and could not provide financial support. In these art halls, the skill of workers and mass layoffs increased. As a result of the transfer of national craft to the industrial base, the types, types of folk crafts, craft features, style, traditions, appearance, decorations and colors of each artisan disappeared. Instead of these properties, production of a large number of identical products based on a non-standard industry will be created.

This was absolutely wrong for mass government procurement of industrial production. Because it was natural for the Bolsheviks to involve in this kind of violence against the ancient labor skills of the people of the country, on the other hand, it undermines the social position of thousands of local artisans and craftsmen. The evidence of life is that it is impossible to turn industrial and composite craftsmanship into "socialist" production on the basis of non-violent ideas. Hundreds of small workshops and shops based on individual or family work were also declared state property. In June 1920, the Samarkand People's Economic Council returned to more than 30 masters and small enterprises in their former possession [1].

Demand for skill especially increased in the 1920s. At that time, the supply of goods for the needs of the population from the center to Turkestan was stopped in accordance with the frequency. Under these circumstances, the Soviet Union considered it necessary to control artisans. In practice, it was planned that these masters should be deprived of independence, forced entry into the centralized system of opinions and for the defense needs of industry, and finally, to create and strengthen the economic foundations of a tyrannical society.

In total, there were 150,000 masters in the Turkestan Republic, including 61250 weavers, 24,000 ethicists, 20150 spinners, 8,680 breeders and 7,470 traders. All of them worked mainly for the state, which is under the strict control of the authorities. In general, the efforts of artisans to fulfill their tasks help them to make it so that in 1920 the state craft accounted for 48% of industrial production. This undoubtedly played an important role in solving the country's critical economic problems. Nevertheless, the overall strategy for the development of handicraft production was blocked by its development. This did not allow a healthy economic transition. Artisans and activists, like all the inhabitants of the country, became servitors of the state. The organization of their production activities will have a negative impact on the development of national traditions in the system of national craftsmanship, combining the creative efforts of individual talent masters.

In the early years, the process of involving cosmonauts and masters for cooperation was divided into two periods. The first stage was the creation of the Turkestan Union of Industry (Tourpromsoyuz) (February 1921), and the second - the Union of Industrialists of Uzbekistan (Uzpromzoyuz) (December 5, 1925).

The main task of the Turkish trade union was to help people restore the economy and develop their production capabilities, improve the living conditions of the working population, unite and control all business relations in the sphere of trade. However, the Turkestan Industrial Association did not have wide access to its organizational and economic activities due to a lack of financial resources. At the same time, due to the lack of sufficient experience in the alliance and the lack of material resources for development, he always needed assistance from government agencies. Handicraft production was provided with raw materials, semi-finished products and equipment. In turn, special attention was paid to the organizational structure.

The only central organization of the Uzbek craft cooperative was Uzpromzoyuz, the Uzbek Industrial Association, mainly through the Samarkand, Fergana and Zeravshan regions and councils of regional masters [4]. In Tashkent, the Association of Craft Co-operatives and Craftsmen was established on the initiative of the Union of Industrialists of Uzbekistan [5].

The creative cooperative of Uzbekistan in 1925 produced 283 skills, while the trade union of crafts grew, and the number of skills increased. In 1926, the number of masters was 341, in 1927 - 386, and in 1928 - 415 people. Bukhara craftsmanship in 1926-1927. Acquired raw materials and semi-finished products worth 289,771 thousand soums, and production of these products in the Union of Masters of Uzbekistan for 11529 thousand soums, cooperatives - 971 thousand soums, state organizations - 42,474 thousand soums and other organizations - finished goods for 54,974 thousand soums, soums [8].

In part, however, the state has also made a significant contribution to the craft industry in order to reduce the amount of money and reduce the tax on its income. For example, in 1927 Bukhara region provided long-term loans worth 25,000 soums to attract more craftsmen. As a result, by October 1927 the number of masters in the Bukhara region reached 3898, and on October 1, 1928 the number of masters (including four women) was 1886 (in 1928 due to a sharp decline in skill, cleaning skills in the Bukhara region) [9].

This was, in a sense, an attempt to create a handicraft industry from social production. However, there are no other obstacles to the development of the handicraft industry: the struggle of the state with traffickers exacerbates the situation of all small

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producers of direct investment, as foreign producers deal with sellers, that is, with a direct market. On the contrary, government agencies tried to establish tight control over all cooperative associations of small commodity producers, which means “denationalization” of the entire enterprise in urban conditions.

As a result of national traditional Uzbek craftsmanship, cadets of artisans gradually disappeared from the point of view of state statistics, which was shed in the category of “socialist” workers. The preliminary form of national craftsmanship was also understood in the training of the factory's technical personnel. Nevertheless, the Uzbek people managed to preserve the national school of mastery of apprenticeship and for many years of the rule of the desert regime, it was widely used secretly and openly.

Looking at the distance from time to time, it is obvious that the essence of socialist industrialization was, first of all, focused on the basis of material and technical socialism, the formation of a unified national economy of a unitary Soviet state that was to completely destroy the national “republican” economy goal.

The process of attracting artisans and artisans to the arena of the Union of Industrialists of Uzbekistan was held simultaneously with all regional unions. In the organizational structure of the handicraft cooperative, the production workshops, which have the main workshops, have become commonplace. Joint work of craftsmen and craftsmen in combination with “one on one” leadership, organizational and technical management of the production process, production tasks and common interests are related to the overall work of the team. The organizational structure of the aforementioned cooperative in the craft remained unchanged until 1960, when the craftsmanship ended.

The prestige of the handicraft industry in the Republic of Uzbekistan and its regions has disappeared. As a result of the colonial policy of the former Soviet Union, the Republic of Uzbekistan and its provinces have become republics and provinces supplying raw materials; Fourthly, the Central Committee of the Communist Party of Uzbekistan and the Council of Ministers of the Republic of Uzbekistan, regional and city committees, district party organizations, the Council of Minors of the Autonomous Soviet Socialist Republic, provincial, city, district and regional committees of the Central Committee of the Communist Party of the Soviet Union and the Council of Ministers of the USSR on April 14, 1956. the decision of the general meeting of the members of the councils of masters, the councils of masters of Uzbekistan (“Uzpromsovet”) cooperate with the enterprises of craft cooperatives, to the aria.

As a result of this decision, many crafts, such as “Sunny”, “Miner”, “Furniture” in Samarkand; and

many other handicrafts have turned into expanded enterprises.

In most cities and regions of the Republic of Uzbekistan, business cooperation in the field of trade was unattractive. The Central Committee of the Central Committee of the Uzbek SSR and the Council of Ministers of the Uzbek SSR determined that the existence of a handicraft cooperative in the Republic is ineffective and was adopted on April 13, 1960, “On measures to improve the national and craft cooperation of the Republic” [11]. In accordance with this decision, local artisans and craftsmen of Uzbekistan (Uzpromsovet) were transformed into state enterprises for handicrafts.

Ten masters and 32 local companies, the National Council of People's Commissars (Sovnarkhoz) and 176 handicraft cooperatives representing 264 enterprises and 61,000 members were re-established and reorganized into the leading local industry of Uzbekistan (Uzglavshimprom). [11] Thus, in 1960 the Uzbek Craft Council and its branches were abolished.

The policy of expanding the handicraft industry in the mid-sixties of the former Soviet Union in the current market economy did not coincide. Transition to the current market economy implies that production, grades, varieties and rapidly changing. The production is fast and flexible, with the ability to respond quickly to any needs and orders of customers. The product should be manufactured with a high taste, which can satisfy market demand. Large enterprises of the old type can not meet these requirements.

Therefore, in developed countries, the focus is on small businesses. Their number now exceeds 10 million in the United States, 9 million in Japan and more than 12 million in India. The creation of a small business does not require large investments, but only profits [12].

Summary Conclusion

Thus, in the first years of the Soviet system, national craftsmanship was undermined. National skill passed various Soviet “experiments and tests” Early organizational construction was abolished, and artisans were merged into industrial enterprises on an obligatory organizational basis and turned into large enterprises. As a result, the features and traditions of folk craft have gradually forgotten.

Only when Uzbekistan gained independence, attention to national craftsmanship grows. Completed in 1960, the Uzbek Council of Masters re-created the national spirit and a completely new one.

The “Hunarmand” Association was founded on the basis of the Decree of the President of the Republic of Uzbekistan of March 31, 1997 No. 1741 “On Measures to Support the Further Development of Folk Crafts and Crafts” and all masters are strictly defined in accordance with this Decree. salt of the Goddess of Taurus laridan ozode.

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