



Master-Applies Relationship In National Crafts Modern Look

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Abstract: This article explores the modern aspects of the traditional master-apprentice relationship in Uzbek national handicrafts. It highlights the spiritual and professional bonds between mentor and apprentice, as well as the evolving approaches to teaching crafts influenced by modern technologies and innovations. The article also emphasizes the growing interest among youth in handicrafts and their significant role in the socio-economic life of society.

Keywords: Master-apprentice, Modern, YouTube, TikTok, Social network, Virtual, Online, Well (in quilting), Drop (pattern), Epaulet (ornament).

INTRODUCTION: The relationship between a teacher and a disciple has long been considered sacred. The teacher is a beacon that shows the path of life, and the disciple is a seeker who walks this path and wants to find his own way. This relationship has long been deeply rooted in the lifestyle of the Uzbek people, especially in crafts, art, and literature. But today, times have changed, demands have been renewed, and the world has become a global arena. Therefore, the relationship between a teacher and a disciple is also taking on a modern form. [1]

A modern teacher is no longer just a professional instructor. He guides his student to think, express his opinion, and find his place in the social environment through modern technologies, psychological approaches, and interactive methods. At the same time, the modern image of a teacher is a readiness for constant learning, openness to development in collaboration with the student. The student in this era should not be a passive learner, but an active seeker, critical thinker, and a person striving for innovation. The teacher only shows him the way, but the choice, learning, and application depend on the student himself. Today's teacher-student relationships are

often emerging on virtual platforms, online courses, and through knowledge exchanges on social networks. For example, a teacher can teach and inspire thousands of students through TikTok or YouTube. This can be called a new stage of mentoring, which has a borderless, global perspective. Also, a modern mentor teaches a student not for competition, but for cooperation. Along with imparting knowledge, he tries to reveal the personal potential of his student. Such an approach allows the student to think independently, find his own path, and be active in society. An example of this is Yodgorova Gulruh Batyr kizi (born December 19, 1991). In 2016, she had the opportunity to receive online education through modern technologies. In particular, she received training in modern kurok embroidery from a mentor named Shulpanoy via the YouTube social network for 1 month.[2] This is a clear example of the transition of modern mentor-student relationships from a traditional form to a virtual one. The learning process was carried out remotely, in which the student found his mentor through a social network and independently acquired knowledge. This example shows that even in modern conditions, the mentor-student system has not lost its importance, but is taking on a new form through new technologies.

Nowadays, the art of pottery has acquired a new meaning and is becoming richer in various styles and patterns in its modern forms. In particular, national decorative forms such as "well", "drop", "rhombus", "versache", "nayza", "chashka", "atirgul", "kapelak", "turnaqator", "pagon" are widely used. Also, the styles of the Kazakh, Kyrgyz and Tajik peoples are being harmonized in a unique way in modern pottery. [3]

The handicraft sector is developing widely throughout the Republic of Uzbekistan. The number of master craftsmen working in the regions is increasing year by year, and the participation of women and youth in this sector is increasing significantly. Today, a total of 23,383 master craftsmen are registered in our country, of which 13,471 are men (53.07%) and 11,912 are women (46.93%). Also, 4,751 young people (18.72%) are engaged in handicrafts. [4] The following is a detailed breakdown by region:

There are 2,705 craftsmen working in Andijan region. 1,532 of them are men, which is 56.64% of the total number. 1,173 women (43.36%) are actively working in the industry. There are also 689 young craftsmen in the region, which is 25.47%. These figures indicate that young people and women are widely involved in crafts in Andijan. There are a total of 2,229 craftsmen in Bukhara. Of these, 1,040 are men (46.66%) and 1,189 are women (53.34%). Among the craftsmen, 409 are young people, which is 18.35%. There are 3,079 craftsmen in Tashkent. Of these, 1,683 are men

(54.67%), 1,396 are women (45.34%). There are 383 young craftsmen, their share is 12.44%. A total of 984 craftsmen are registered in Jizzakh region. Of these, 402 are men (40.85%) and 582 are women (59.15%). The number of young craftsmen is 231, which is 23.48%. [5] There are 1,777 craftsmen in Kashkadarya. Of these, 810 are men (45.58%), 967 are women (54.42%). 325 young craftsmen are working in the region (18.29%). 650 craftsmen are working in Navoi region. Of these, 231 are men (35.54%), 419 are women (64.46%). 101 young people (15.54%) are involved in handicrafts. There are 2,196 craftsmen in Namangan region. The number of men is 1,779 (81.01%), while women are 417 (18.99%). There are 410 young craftsmen, which is 18.67%. There are 1,158 craftsmen in the Republic of Karakalpakstan. Of these, 403 are men (34.80%), 755 are women (65.20%). There are 187 young craftsmen, which is 16.15%. 2,166 craftsmen are registered in Samarkand region. Of these, 1,189 are men (54.89%), 977 are women (45.11%). 423 young people (19.53%) are working in the industry. 1,015 craftsmen are working in Surkhandarya. Men - 461 (45.42%), women - 554 (54.58%). There are 238 young craftsmen (23.55%). There are 520 craftsmen in Syrdarya region. 209 are men (40.19%), 311 are women (59.81%). Youth - 83, which is 15.96%. 1,659 craftsmen are working in Tashkent region. Of these, 755 are men (45.51%), 904 are women (54.49%). The number of young people is 284, which is 17.12%. There are 2,985 craftsmen in Fergana. 2,028 are men (67.94%), 957 are women (32.06%). 597 young craftsmen are working, which is 20%. There are 2,269 craftsmen working in Khorezm. Of these, 949 are men (41.99%), 1,320 are women (58.01%). The number of young people is 399, which is 17.26%.

The above figures show that not only men, but also women and young people, are involved in the handicraft sector throughout Uzbekistan. In particular, the fact that in a number of regions the number of women exceeds that of men, and the increasing activity of young people indicate the stable development of this sector. Handicrafts are not only a source of economic income, but also play an important role in preserving our national culture and traditions.

The tradition of apprenticeship in the Republic of Uzbekistan has long been developed through the mentor-apprentice system. Today, this sector has not lost its importance; on the contrary, the number of apprentices throughout our country is increasing year by year, reaching a new level with the involvement of young people and women in this sector. As of July 8, 2025, a total of 104,711 apprentices are working across the country. Of these, 23,840 are men (22.77%), 80,871 are women (77.23%), and 69,832 are young people,

which is 66.21%. [6]

There are a total of 647 apprentices in Andijan region. Of these, 258 are men (39.88%), 389 are women (60.12%). Youth are 113 (17.47%), which indicates that the involvement of youth in apprenticeship in this region is still low. In Bukhara region, 9,546 apprentices are working. Of these, 2,596 are men (27.21%), 6,950 are women (72.79%). The number of youth is 6,086, which is 63.78%. This indicates that youth activity in apprenticeship activities is high in Bukhara. 4,707 apprentices are registered in Tashkent. Of these, 1,828 are men (38.84%), 2,879 are women (61.16%), and 1,946 are youth (41.34%). In Jizzakh region, out of 6,225 students, 2,152 are men (34.56%), and 4,073 are women (65.44%). The number of youth is 2,878, which is 46.21%. [7] There are 10,768 students in Kashkadarya region. Of these, 4,734 are men (43.97%), and 6,034 are women (56.03%). The number of youth is 5,085 (47.26%), which is a very good indicator. In Navoi region, out of 6,201 students, 1,124 are men (18.13%), 5,077 are women (81.87%). The number of young people is 3,000 (48.34%) - the active participation of women and young people in this region is noteworthy. In Namangan region, out of 5,281 students, 1,284 are men (24.31%), 3,997 are women (75.69%), and the number of young people is 2,038 (38.60%). In the Republic of Karakalpakstan, 5,396 students are working. Of these, 1,354 are men (25.09%), 4,042 are women (74.91%). The number of young people is 2,347 (43.50%). There are 10,658 students in Samarkand region, of which 2,734 are men (25.65%), 7,924 are women (74.35%). The number of young people is 5,283 (49.55%). In Surkhandarya region, out of 4,718 students, 920 are men (19.50%), 3,798 are women (80.50%). The number of young people is 2,318 (49.13%). There are 1,913 students in Syrdarya region. Of these, 397 are men (20.75%), 1,516 are women (79.25%), and 893 are young people (46.69%). There are 5,945 students in Tashkent region. Of these, 1,585 are men (26.66%), 4,360 are women (73.34%). The number of young people is 2,766 (46.52%). There are 3,495 apprentices in Fergana region. Of these, 1,258 are men (36%), 2,237 are women (64%), and the number of young people is 1,324 (37.89%). In Khorezm region, 9,794 apprentices are registered, of which 4,625 are men (47.23%), 5,169 are women (52.77%). The number of young people is 3,985 (40.69%), which indicates that apprenticeship activities in this region are continuing stably.

CONCLUSION

In conclusion, the above figures show that the apprenticeship sector is developing rapidly in Uzbekistan. The majority of active apprentices are women and young people, which indicates the growing

interest of women and young people in learning a trade in modern society.

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