

# The Originality And Pedagogical Significance Of The Kokand School Of Ornament As A "Living Thread" Of National Culture

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**Annotation.** This article presents information about the revival of the endangered species of Kokand ornament, education in traditions, the study of the work of ornamental artists and the further development of applied art in the Republic of Uzbekistan, the development of samples of Kokand ornament. The Fergana Kokand ornament is distinguished by its originality, bright colors from other schools, and the study of the creative activity of representatives of the Kokand pattern can be considered a scientific novelty.

**Keywords:** Master, pattern, tradition master-student "Ustoz-shogird", Kokand school of ornament.

**Research methods:** Methods of historicity, periodicity, comparative, practical work, logical analysis were used during the research. The subjects "fine art and applied art", as well as the subjects "folk applied decorative art of Uzbekistan", "art "Ornament" and others can be used in the preparation of lecture texts, conducting practical classes for students of fine arts of higher educational institutions.

**Results and discussions.** Speaking about the Kokand pattern school and its representatives, I cannot but mention. No matter how much they are written about, they can praise what they have done. Studying the work of these masters, I saw what they went through, and it excited me even more when I got my scientific work, and I plunged into deeper research. Patterns that are really created by beautiful sheep, shimmer, catch the eye.

As a result of these studies, it is possible to promote: the organization and promotion of the disappearing Kokand embroidery school in accordance with the traditions "Ustoz-shogird"; the use of Kokand patterns in the construction and repair of residential, wedding, entertainment buildings, as a proposal to raise the title of "city of artisans" in the modern world to higher and higher heights, while preserving our national spiritual and cultural heritage.

**Introduction.** Only artists tend to see what ordinary people of the world do not see! They show such things in their creations! The cocoon patterns that were able to create and glorify such beauty to the world are unique!

Master Saidakhmad Makhmudov, who, after the end of World War II, returned home and absorbed the land of his Homeland, living with a passion for continuing the profession of his ancestors "Ornament" and setting a goal to become a propagandist of beauty, was born in 1909 in Kokand in the family of nakshliks "Hunarmand". From early childhood he studied nail art with his father Saidmakhmud Norkuziev.

Saidmakhmud Norkuziev, a famous cowboy from Kokand, should not be a person who is not known in our republic. Saidmakhmud Norkuziev was born in 1883 in Kokand. His father Norkuzi Nurmatov and grandfather Nurmat Hashim are also master carvers. About the master who learned this art from them, P. Zahidov's book "the art of the architect" gives the following description of the master ornament: "the ornaments created by Saidmakhmud Norkuziev are always fresh and original, continuing folk traditions in architecture. The master knows all the elements that make up the ancient ornaments by heart. Using these elements, you will create new compositions in a new way.

Master Saidmakhmud is a skilled artist who has completely mastered his craft. Wonderful miracles are happening in his hands."

In 1913, Master Saidmahmud received a Fatiha from his father, and from the 1930s he began to fully teach his son Saidahmed his craft as an apprentice. The works of Saidmakhmud Norkuziev, created by him together with his father: currently they adorn the building of the Museum of Folk Applied Art and several houses in Ferghana and Andijan, while the works of Saidakhmed's father, Saidmakhmud Baba, are shown at the Alisher Navoi State Academic Bolshoi Theater in Tashkent, the Kokand teahouse and the Horde of Khudoyarkhan in Kokand, in Jome-mosques where Gancha masters have created You can also meet their patterns in the border states.

In 1945, Usta Saidakhmad returned from World War II with a disability on one leg and a badge "For Courage". They grumble that this is so, and say: "I would serve my people more if I didn't have a leg disability. I would promote beauty. Because the world needs to be fed with beauty!"

Such people have made a huge contribution to the national culture of the Uzbek people. They left their experience to their students. Saidahmed's father had about seventy students, whom he skillfully taught his art as a circle. His students continue the Kokand traditional school of nail art, decorating modern buildings with patterns.

It is correct if we call the master a teacher, not a master. His works, which he bequeathed to us, are priceless. The master was not only engaged in calligraphy, but also calligraphy. At the age of 14, they learned the Holy Quran by heart. In their works, they also drew and decorated verses of the Koran using calligraphy, and also shared this art with their followers," says Shahadathan Haji-mama!

- "I lived with my dad for forty years in this luxurious apartment! They accepted me as their daughter. In this apartment, which you see, my father's ancestors lived and worked, that is, they lived in this house for nine generations. Another point that many have emphasized: the patterns that we have created are unique, inimitable, tiny, connecting patterns! You can tell me apart by my

patterns at a glance!- they would have said. Currently, out of almost seventy students, 5 are children, and they are honorary members of the "house of artisans" of the city of Kokand."

Speaking about the Kokand carpet-making school and its representatives, I cannot but mention. No matter how much they are written about, they can praise what they have done. Studying the work of these masters, I saw what they went through, and it excited me even more when I got my scientific work, and I plunged into deeper research. Patterns that are really created by beautiful sheep, shimmer, catch the eye.

What is the pattern itself?

The pattern is an Arabic image, meaning a flower. We can say that the pattern is stylized for nature. Because many compositions are taken from nature. Even when they hurt, they hurt as one thematic composition based on symbolic meanings. The composition of the pattern is used in the decoration of national products of the Uzbek people. One of the largest types of Uzbek folk decorative and applied art. the ornament has a long history. Other types of applied art rely on this type, and on the basis of this type, another kind of art arises. The masters Saidmakhmud and Saidakhmad, who created such compositions, and the cultural heritage of their ancestors give a person pleasure and joy.

The composition of the Kokonda pattern can optionally be arranged as follows: the plan of the shaper is drawn-the frame of the form in the ratio of 4G'1. The frame lines can be single, double and consist of several additional lines. Bafta elements and wheels are attached to this form in the form of a tray. The next step is to search for a soloist or a soloist of the group. The Tanob form can consist of a mehrob and a heart shape. Special attention when performing exercises is paid to the smoothness of the movement of lines, smoothness, without breaks of the lines of the figure. The tanob plug, consisting of a single band path, connects to the cabinet element. Now it is planned to place a flower, a stem, a leaf and other elements connected to each other in the surface cavities. The rod is drawn by moving through the shapes. The drawing of a twig in the composition provides an integral,

inseparable connection of the flower and other elements of the pattern with each other. By placing, that is, combining elements of the stem, flower and leaf in the pattern, the composition acquires meaning and solution.

Among the peoples of the Ancient East, they are known as ustoz, pir, mudarris. The honor and respect of the breed has always been high. The teachers of the spiritual garden are gardeners. The world is thriving thanks to their work. The knowledge that they spread thanks to this, the spiritual world of people is bright and clear. Regardless of who a person is from whatever field he is, he is a teacher based on his achievements, hard work lies. Shah-u-gado, the good and the bad are always the same took advantage of the teacher's lessons.

Our ancestors have special mores and mores for teachers and students. Laws, rules and national traditions were established, and they strictly followed these rules. Rezauddin ibn Fakhridin advised teachers: "Watch every movement of your student, show him courtesy, explain beautiful and compassionate habits, improve their words and actions." How to be a teacher in the book "Futuvvatnamai Sultani" by Hussein Vaiz Koshifi, Detailed information about the learning conditions.

The book says about the manners of the student: "At the entrance to the reception to the master or when you see your teacher, greet him first; it's not enough to talk in front of the teacher with your head bent forward, without running your eyes in all directions; if you want to ask, first get permission from the teacher; the teacher answered the objection of not submitting a report; do not gossip about others in front of the teacher; respect when sitting full storage." The teacher-student tradition is one of our ancient values, formed over the years, is one. If a talented teacher does not create his own school, then a scientist after him, if he does not leave talented students, his life will be wasted. And if he does not leave the experience of knowledge in reliable students, his achievements are lost, he disappears without a trace, like a fallen stone.

In history there are many examples of the development of the teacher-student tradition, we

can bring. The teacher-apprenticeship relationship between Kazizada Rumi and Mirzo Ulugbek is proof of our words once again. Ulugbek to Kazizade in his "Zij", expresses gratitude and calls him "my teacher". A great scientist like Ulugbek, the literary and scientific heritage left by Kazizada Rumi belongs to today's generation, the golden property is considered.

The concept of master-apprenticeship has been considered one of our high national values for centuries, it was formed during the Utoz ulema diligently give lessons to young people, they honorably perform their duties. We are always ahead of our esteemed teachers. We consider ourselves responsible. Many of our national values during the period of independence returned to our people, to our lives. Among them are the grandfathers, about whom we talked about the value of bringing to life the traditions of teacher-apprenticeship in a new context, opportunities for implementation have appeared in a new context.

**Conclusion.** We must continue the tradition of mentoring our scientists and be worthy of their students. Because we are based on the long-term knowledge and high experience of our ancestors, we have a rich heritage.

It is the duty and duty of our youth to continue the work of such teachers and our ancestors! It is not for nothing that the President of our country noted that "youth is the Builder of the Future"!

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