

“THE UNIQUENESS OF THE KOKAN DECORATIVE SCHOOL AS A NATIONAL CULTURE”

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ANNOTATION

The relevance of this study is due to the fact that some schools of folk art lose their uniqueness and originality over the years, which contributes to the loss of cultural and national traditions in the work of many peoples. In this regard, it seems relevant to study the originality and pedagogical significance of the Ferghana Kokand ornament, which is distinguished by originality, history and integrator of elements from other schools of folk art. The purpose of this article is to identify the features, the pedagogical heritage of the endangered type of the Kokand ornament, as well as to study the creativity of the masters, which will contribute to the further development of applied art in the Republic of Uzbekistan. During the study, the following methods were used: historicity, periodicity, comparative, practical work, logical analysis, which allowed.

This article presents the features of the organization of the disappearing Kokand school of ornament in accordance with the traditions of mentoring, its pedagogical legacy in the upbringing and education of the people, including Tells about his teaching in school art classes.

While preserving our national spiritual and cultural heritage. The materials of this article can be useful for teachers of fine and folk art in the process of developing educational and methodological materials in the disciplines of “fine art and applied art”, as well as “folk applied decorative art of Uzbekistan”, “Ornament” art and others can be used in preparation of lecture texts, conducting practical classes for students in the areas of fine arts of higher educational institutions.

Keywords: Pattern, master-student tradition, Kokand school of ornament.

"The world must be fed with beauty!"

S.Mahmudov

Only artists tend to see what ordinary people in the world do not see! They show such things in their creations! Cocoon patterns that could create and glorify such beauties to the world are unique!

Master Saidahmad Makhmudov, who, after the end of the Second World War, having returned home and absorbed the land of the Motherland, living with a passion for continuing the profession of his ancestors “Ornament” and setting himself the goal of becoming a propagandist of beauty, was born in 1909 in Kokand in the Nakshlik family “Khunarmand”. From early childhood, he studied the art of 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, in the book “The Art of the Architect” by P. Zakhidov, the following description of the ornamental master is given: “ornaments created by Saidmakhmud Norkuziev are always fresh and original, continuing folk

traditions in architecture. ornaments, the master knows by heart. Using these elements, you will create new compositions in a new way.

Master Saidmahmud is a skilled artist who has fully mastered his craft. Wonderful miracles work in his hands."

In 1913, master Saidmakhmud received Fatiha from his father, and from the 1930s began to fully train his son Saidakhmed in his craft as an apprentice. The works of Saidmakhmud Norkuziev, created by him together with his father: they currently decorate the building of the Museum of Folk Applied Arts and several houses in Fergana and Andijan, while the works of Saidakhmed's father, Saidmakhmud Baba, are shown at the State Academic Bolshoi Theater named after Alisher Navoi in Tashkent , the Kokand tea house and the Horde of Khudoyarkhan in Kokand, in the Jome mosque, where the masters of Ganch created. You can also find their patterns in the border states.

In 1945, Usta Saidahmad returned from World War II with a disability on one leg and a badge "For Courage". They grumble that this is the case 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 traditional Kokand school of nail art, decorating modern buildings with patterns.

It is correct if we call the master a teacher and not a master. His works, which he bequeathed to us, are priceless. The master was not only engaged in calligraphy, but also in calligraphy. At the age of 14, they memorized the Holy Quran. In their works, they also drew and decorated the verses of the Koran with the help of 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, nine generations lived in this house. Another remark that many emphasized: the patterns we have created are unique, inimitable, tiny, connecting patterns! I can be distinguished by my patterns at a glance! - they would say. At present, out of almost seventy students, 5 are children, and they are honorary members "houses of artisans" of the city of Kokand.

Speaking about the Kokand school of carpet weaving and its representatives, I cannot fail to mention. No matter how much they write about them, they can praise what they have done. Studying the work of these masters, I saw what they experienced, and this excited me even more when I received my scientific work, and I plunged into deeper research. The patterns that really create beautiful sheep flicker, catch the eye.

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What is the pattern itself?

The pattern is an Arabic image, meaning a flower. We can say that the pattern is stylized as 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 to decorate the national products of the Uzbek people. One of the largest types of Uzbek folk arts and crafts. ornament has a long history. Other types of applied art are based on this type, and on the basis of this type, another type of art arises. Masters Saidmahmud and Saidahmad, who created such compositions, and the cultural heritage of their ancestors give a person pleasure and joy.

The composition of the Kokond pattern, if desired, can be drawn up as follows: a shaper's plan is drawn - a frame of the form in the ratio 4G'1. Frame lines can be single, double, or 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 find the lead singer or lead singer of the band. The Tanob form may consist of mehrob and a heart form. When performing exercises, special attention is paid to the smoothness of the movement of lines, smoothness, without breaks in 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 interconnected elements in the surface cavities. The rod is drawn by moving through the figures. The drawing of a branch in the composition provides a holistic, inseparable connection between the flower and other elements of the pattern. By placing, that is, by combining the elements of the stem, flower and leaf in the pattern, the composition acquires meaning and solution.

It is the duty and duty of our youth to continue the work of such teachers and our ancestors! No wonder the President of our country noted that "youth is the Builder of the Future"!

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