

In the Traditions of Central Asian Craft «Teacher-Student Pedagogy»

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Abstract. This article tells about the fact that our ancestors taught their children the profession before teaching science, that they were taught the profession on the basis of teacher-student traditions, that each profession was an ancient value of the peoples of the East, In particular, it is written on the basis of sources about the pedagogy of students, which is currently little studied, and now there are opinions and comments on the methodology of teaching in a combination of profession and etiquette on the basis of modern views.

Keywords: teacher, student, pir, profession, pedagogy, tradition, purity, prayer, criteria, customs, craftsman, law, etiquette, crafts.

Introduction

Scientific research shows that in ancient times, the ancestors had a rich experience in teaching the profession to young people on the basis of "Teacher-student etiquette." However, in recent years, their rich heritage and experience have not been widely and fully used in educational institutions. One of the reasons for this is that the traditions of "teacher-student pedagogy" are not taught in depth.

The literature on ancestral experiences in the tradition of "teacher-student etiquette" is not enough. In addition, their rich experience is not fully taught in the places of vocational training, including secondary special, vocational education institutions, workshops taught on the basis of individual master-student "Teacher-student ethics". is not complete to a certain extent. That is why it is necessary to use the traditions and spiritual heritage of applied decorative art left by our ancestors correctly, rationally and effectively.

The main results and findings

In overcoming these shortcomings, it is important to train young people in the profession, using the spiritual treasures left by their ancestors. While the national-spiritual heritage of the great ancestors in the field of applied decorative arts, which has been passed down from century to century, is one of the masterpieces of world civilization, its importance in the development of the individual is infinite.

Scientific analysis has shown that in the past, each profession has its own characteristics between ancestors, which are unique to the owners of this profession. It was also noted that in each city, region and district there is a difference between the transfer of vocational training from ancestor to generation, the development and sale of products.

Every nation is valued for the unique crafts it has left to future generations. Uzbekistan has long been a center of crafts. For example, in the cities of Shahrihan in Andijan region, Urgut in Samarkand region, Kokand in Fergana region, Chust in Namangan region, great attention is

paid to applied decorative arts. In the past, artisans lived in neighborhoods, such as jewelry neighborhoods and knife shops. At that time, there were such neighborhoods as coppersmithing, weaving, box-making, knife-making, cart-making, and pottery. For example, in the late 19th and early 20th centuries, Bukhara had a boirachi mahalla, where weavers lived. 120 families lived in Boyrachi mahalla.

There was competition among the neighbors in each craft neighborhood. Because the people whose products are of high quality have bought the products they produce. That is why every master strives to make a quality product. Each master had a separate rasta. He was usually a market beggar in the market. The sale would begin only after he had tracked all the goods brought to the shelves and set a price for them. The market for a craftsman working on poor quality products has collapsed.

The master was considered the most knowledgeable of craftsmen in the past. Because he was educated in a madrasa and was well versed in literature, history, music, mathematics and chemistry. In those days the master took his child or one of his relatives as an apprentice. He enrolled children from 7-8 years old. The study was around 7-12 years. The teacher worked with the students during the day, and in the evening, under the guidance of the teacher, the students were literate. Students also learned geometry and chemistry from their teachers. Only after the student was able to do independent work did the masters discuss his work and then give him the title of master.

The master's son learned his father's profession from a young age. This paved the way for him to become a good craftsman in the future. If the master did not have a child, he taught the profession to the children of his closest relatives.

So, it is a tradition that the profession is inherited and passed down from ancestors to generations. The teacher was strict and demanding of the student. Because every profession could be learned with a very delicate taste and patience. Masters have developed special etiquette requirements for students. For example, they strictly required the student to be clean, not to be distracted during work, not to go near crooked and unsightly things, not to do anything without the permission of the teacher.

The life of one of the Uzbek masters, ganch engraver Usmon Ikramov, was exemplary. Young Osman worked for 8 years under the guidance of master Rasulhoji. Up to five years, the weekly wage did not exceed 10 cents. Every Thursday, Rasulhoji gave his student 10 coins. Osman took the money and bought food for his mother and two sisters at the market.

By the sixth year, Osman's weekly wage was 50 shillings, and by the eighth year, his daily wage was one soum. At that time, he was able to do everything from simple carpentry to bricklaying, plastering and plaster carving. At the end of eight years, the Ottoman master received a white blessing from Rasulhaji and was awarded the title of master.

Abdukadir, one of the rich men who sells ganch products to all ganch masters in Bukhara, one day calls the master Hayot and tells him that he wants to decorate his new house with ganch. Master Hayot will hand over the job to 22-year-old Shirin Murodov. This work was Shirin's first independent work. Gives a whole look while maintaining simple decor proportions to sweet hotel decorations. He decorates the hotel and the porch beautifully. The carved ganchs in it are very beautiful and delicate, which makes them more popular among the masters. Master Hayot called Shirin to him one day and said, "I'm glad of you. Now you can work independently." According to the ancient custom, he is called a master among the masters. Shirin Murodov will then be awarded the honorary title of master among the people.

Uzbek architects have built comfortable, cozy, beautiful houses in order to live well. The

courtyard of the Uzbeks formed a complete architectural complex with a unique oriental flavor. It was an art to build and decorate these houses in an interconnected way.

An apprentice working in wood carving lived in the master's house or in his own house. In order to teach the student well and thoroughly, he first taught him to work and naturally increased his interest in the profession. To do this, the teacher instructed the student to do the chores in the house. He then taught the craftsman how to carry tools or prepare raw materials, and then how to install doors, windows, columns, and carve patterns. After 3-4 years, the master gave a well-experienced student 15-20 days to make money.

Giving a student the title of master had its own peculiarities and peculiar customs. This solemn evening was held at the student's parents' house or at the master's house. The evening was attended by relatives of the student, other students working in the hands of the teacher, masters, mullahs. The elder of the masters - the elder or the master and his assistant poykor - wore a turban on the head of the student who received the title of master. The robe is put on, a sash is tied at the waist, and a saw or tesha is attached to the sash. He was congratulated by the master and his friends. Then the great master took the loaf of bread from the table, looked at the cause of the night, and said, "If you go, show me the loaf of bread you have burnt." There were different types of such customs. According to some traditions, the future master is entrusted with the independent decoration of a house. After the house is finished by the future master, other masters check and evaluate his work. If the masters were pleased, he was given the title of 'master'. After that, the young master was allowed to go and work in other cities, or some young masters became "caliphs" to their masters and worked under his leadership.

One of the most experienced craftsmen in the city was chosen as the elder of the masters. If an elder did something wrong, an assistant of the elder went to a meeting or re-elected the elder by gathering all the masters. In Bukhara, the election of an elder was different. The masters wrote a special application to the Bukhara khan. After that, a "sarpo" and a special decision, ie a "label" were received from the Bukhara khan. They read the decision to the people and put a sarpon on the new master.

In Bukhara at the end of the XIX century and the beginning of the XX century the chief carpenter was master Gulom, and in Uratapa the master Karim Kajorboshi (master Abdukarim Abduhalikov). Uratepali folk masters were invited to decorate mosques, madrasas and residential buildings in the villages of Upper Zarafshan. They did painting, wood carving, plastering and other jobs.

The Craftsmen's Union sent masters to work in the residences. They were given clothes, sheep, cows, goats, land, or money where they worked as wages. One of the peculiarities between the masters was the holding of mutual competitions. Their work was held in the form of an exhibition and was evaluated by great masters.

For example, in the blue Gumbaz mahalla of Uratapa, the work of making and decorating the two-tiered carved door of the mausoleum of Mavlono Eshan was entrusted to masters Karim and Abdukadir Horrot. They carved and decorated one door at a time, which was appreciated by several masters. Master Abdukadir's door was valued at 70 gold coins and Master Karim's door was valued at 100 gold coins.

The reason why the door made and decorated by Master Karim was highly valued was when the upper semicircular part of the door was decorated with a pattern composition. Only the upper part of the door, made and decorated by Abduqodir, is pointed and almost untouched by the pattern composition.

Painting technology has been passed down from ancestor to generation. In ancient times,

painters did not write down the secrets of pattern making, they were known only to their students. He also taught his students after he became a master. Thus, the profession of painting has been traditionally passed down from ancestor to generation.

Like other crafts in Central Asia, goldsmithing is highly developed. The craft of goldsmithing has been inherited from ancestors. Information about it is given in Appendix 2.

One of the peculiarities of learning a trade is that the future master of carving must have studied in a madrasah, be aware of the secrets of poetry and music, and even be able to play musical instruments at least a little. Some masters have developed special etiquette requirements for their students. For example, they strictly required the student to be clean, not to be distracted during work, not to go near crooked and unknown things, not to do anything without the permission of the teacher.

The famous architect-master A.Hakkulov in his book "The Art of Repair" recalls the attitude of his beloved teacher Usta Shamsi to his students: expressed their best wishes. They started teaching me all the secrets of architecture from that day on. Master Shamsi was a very humble, simple, humble man. However, he loved his disciples dearly. To put it bluntly, he was devoting all his love, knowledge, and intelligence to his disciples. I am still proud to have grown up in the shelter of such a smart and intelligent person.

Yes, the laureate of the State Prize, the owner of the Order of Labor, the famous folk master of Uzbekistan Usta Shamsi knew very deeply all the intricacies of folk decorative arts. He demanded the same of his disciples, who did not like young men who were lazy, light-hearted, disliked beauty, and looked down on historical monuments. As I embody the humble, enlightened image of this humble man, his zeal for discipleship, I clearly understand how much Master Shamsi Gafurov cared for the future, for beauty, for his dignity, for goodness. As a student, I am always indebted to this selfless person. The growing attention paid to the preservation of the cultural heritage of the people requires the daily development of the traditions of folk masters such as Master Shamsi, the strengthening of care in the education of students. "

It is difficult to get the title of teacher. Not everyone was fortunate enough to receive this honorable title. It took years of rigorous testing to obtain this great title. Among many artisans, this honorable title was rarely achieved by a man.

The role of the ancient culture of the Turkic peoples in world development is significant. Khorasan, Movaraunnahr, Afrosiab, Sogdiana, Morocco, Turan, Turkestan and other places are famous all over the world, and great scholars such as Ahmad Yassavi, Al-Beruni, Al-Farabi, Ibn Sino, Mahmud Kashgari, Alisher Navoi and Spitamen, Shirak , Muqanna, Jaloliddin Manguberdi, Mahmud Tarobi, Sahibqiron Amur Temur and brave sons like Temurids were born. They fought physically and spiritually for the happiness and culture of their people. That is why the people of the world applaud their good deeds and still hold them sacred in their hearts as saints. They paid special attention to the upbringing, profession and education of the youth in particular, and were constantly called upon to do so. It is not for nothing that thinkers say, "A young man has less than seventy professions." They said, "Son, if you want to be wise and prudent, think of becoming a craftsman. If you are a craftsman, you will be honored and respected, if you are not a craftsman, you will be like a dry, shady tree. O child, be friends with wise, prudent and knowledgeable people. An unskilled person has no character. Do not stay away from work, study of science and profession [1, p. 95].

A person who learns a profession and has knowledge and manners will find his place in the world. Working and pleasing him to the wind also has its own etiquette. You are told to follow the pandu advice of the folk sages below: "Do everything honestly and finish it. Do not

act as "until you leave me ...", avoid doing the work at hand, because such people will not have a reputation among the people.

Never do something you can't do, it will end in embarrassment and disgrace. Follow the advice of the people, "Even if you kill a sparrow, let the butcher kill it." When working with many, do not throw yourself backwards, do not put your burden on anyone, do not be arrogant and deceitful.

An unskilled man is useless, like a thorny bush that does not benefit himself or anyone. An unskilled person can be likened to a living corpse. If you come across a professional, hold him or her tightly and study his or her profession thoroughly. There is nothing better than a craft and nothing greater than a sage, there is no better adornment than shame and no enemy worse than malice. It is necessary to learn the profession at a young age and not to waste every minute. The saying, "Knowledge gained in youth is like a pattern carved in stone," is not in vain.

"Son, if you do not learn a trade from a wise man, learn from a fool. It is obligatory for all people, large and small, to learn a trade, so that by learning a trade, one will be at a higher level than his companions. Because if you do not see that quality in yourself, in your peers, you will see yourself superior to them and they will know you above them. Let the craftsman know that their dignity and rank are higher than others because of their grace and profession. So, if a person who knows this gives up grace and trade, it is a sign of insanity. It is useful to work while learning a trade, to save the body from laziness. Nedinkim idleness causes corruption and disease of the body» [9, p. 112].

So, the profession is an inexhaustible wealth. Our people and its sages have artistically expressed in short lines the moral and philosophical ideas they have accumulated over the centuries about the profession. These short lines embody a world of meaning.

The sages give the following advice to young people about the profession: "A wise man used to advise his son: Learn a trade, my dear sons, for wealth is not trusting the world and gold and silver are dangerous on a journey, a robber steals. But the profession is a hot spring, an inexhaustible state, and if the artisan is deprived of property, there is no sorrow, for the profession itself is the state.

Wherever the artisan goes, he is appreciated and placed in the net of the house. An unskilled person, on the other hand, always suffers and begs»[9, p. 312].

Lurrani, one of the scholars, says: "An old man always tells young people, 'Children, cherish your youth, do not waste your youth only on entertainment, study, study, be educated, be professional. If you do not behave in your youth, and then you will regret it, but it will not help you.' "Young people who follow the advice of this honorable old man will be happy." [9, p. 112].

It is known from history that the development of applied decorative arts in different regions of the Republic of Uzbekistan varied. It depends on the area where they are located, the nature and the local, the conditions there, and the existing ones are well developed. For example:

- In the Tashkent oasis: pottery, painting, painting, bone, wood carving, ceramics, jewelry, embroidery and other crafts;
- In the Zarafshan oasis: goldsmithing, pottery, coppersmithing, pottery, doppichilik;
- In the Fergana Valley: painting, pottery, coppersmithing, wood carving, hairdressing, ceramics, embroidery, fine arts;
- In the Khorezm oasis: painting, felt, carpet weaving, wood, stone carving, architecture.

Our ancestors say that a child should be taught a trade before birth. There is a deep philosophical meaning hidden in this sentence. From time immemorial, artisan families have been divided into many branches, for example, in a family engaged in the craft of jewelry, from

a young child, the elderly have also been engaged in this craft. When the child is in the mother's womb, when the mother is making jewelry, that is, when processing materials or doing other things, the child is accustomed to the smell of these materials, breathes through the respiratory organs and adapts to these smells. Some time after the baby was born, he was holding and playing with jewelry. Gradually, the child began to do things like bend or prepare pieces of jewelry for his parents. Later, as a result of this natural interest, he became a mature craftsman and his parents continued the profession[6, p. 8].

Scholar DA Zahidova in her program and methodological recommendations for the special course "Introduction to Crafts" described the charter of craft workshops, ie "Risola". "The handbook of handicrafts contains a" Charter of Traditions ", which deals with the history, traditions and methods of handicrafts for students of professional colleges. [7, p. 17].

He also included in his pamphlet "Introduction to Craft" the content of the curriculum and syllabus, sample lessons and excerpts from works on crafts, which can be used as a normative document defining the spiritual life and work of craftsmen and their students.

It should be noted that the structure of handicraft brochures in different fields is the same. It all starts with praising Allah, His Prophet and his followers, and then it is narrated by the true Imam Jafar about the divine origin of a particular profession because he is the founder of all professions. The craftsman is then instructed on what wise, religious, or other things to say in his or her work, and finally, the craftsman is promised a reward for following the rules of the pamphlet, a punishment for violating or not following those rules.

According to the treatise, the student could not get the takbir (permission to practice the profession independently by performing the prayer of permission) from the teacher until he had mentioned the names of all the saints and patrons of the profession, the surahs of the Qur'an recited in each production process.

However, the most important thing for us is that all the pamphlets have a great spiritual power. They teach the moral rules that are obligatory, that is, the fards, and that people in this profession are obliged to follow these rules. [7, p. 16].

This pamphlet describes the professional qualities, duties, responsibilities, the etiquette of obtaining the title of "master", the rules and so on. It reflects the need to constantly respect the elders, that is, the elders and masters, their personal and professional qualities.

In ancient times, every profession was considered sacred. Each craft had its own masters and its apprentices. The ancestors developed special rules of morality, customs, cultures, sciences, prayers, national traditions for teachers and students, and they strictly adhered to these rules. Both the teacher and the student had their own set of tasks and responsibilities.

The master was strict and demanding of his student. Masters have developed special etiquette requirements for their students. In addition, the ethics of the artisans, the etiquette of the relationship between the artisan and the buyer; discipleship; respect for teachers and friends; duties and responsibilities of the student to the teacher; the duties and responsibilities of the teacher to the student; professional culture of the craftsman; criteria such as their etiquette have been developed.

The relationship between the artisan and the buyer is based on purity and fairness in trade, honesty, kindness, restraint, giving to the poor, dealing with those who do not know the true value of the product, not breaking promises, not promising work that cannot be done.

It was also required that the future master be a person formed on the basis of these special etiquette requirements. Ancestors have developed their own rules about how artisans behave. Alisher Navoi's contemporary scholar, teacher Hussein Waz Kashifi, in his pamphlet "Whom to

Make Friends", emphasizes the following about how artisans should behave: protect from dirty and questionable income; second: they study the profession not as a source of wealth, but in order to take a worthy place in life; third: they will always have respect and esteem for the masters of their craft; fourth: they do not communicate with the accumulators of wealth through unclean ways; fifth: they do not make mistakes at work and are not indifferent to their chosen professions; sixth: they treat those who do not know the price of the product correctly; seventh: if the transaction is related to the scales, they tend not to give less and not to charge more; eighth: if the case ends with an accountant, he should not place his contribution above the contribution of the society. Because the prosperity of the country comes from the same social fund.

In ancient times, according to national tradition, discipleship had its own rules of etiquette. For example, Hussein Waz Kashifi says so[9, p. 32]:

"If you are asked what the discipleship is, say seven. First of all, to have a good attitude towards one's work, that is, to love one's profession; to believe in and believe in one's profession; to be honest with the teacher, to give up his unhealthy habits; to keep his eyes away from everything he should not see; not listening to everything that cannot be heard; refraining from all unworthy deeds; not dealing with people who contradict their master.

If asked what the basics of discipleship are, say six: honesty, loyalty, responsibility, obedience to admonition, non-harassment, secrecy.

When asked what is the best quality of discipleship, the answer is purity. If they ask you what the unique gem of discipleship is, please answer it to please your colleagues and friends»[9, p.26].

The main task today is to revive the traditions of teacher-student ethics in professional colleges, to develop modern culture and ethics, to study, teach and pass on to future generations the centuries-old spiritual experience of our people.

In short, the art of applied decoration is an ancient value of the peoples of the East, it is an art that has been expressing spirituality, thoughts, dreams and desires for centuries. Its distinctive national features are important in cultivating moral values, culture, love for the craft profession in the younger generation.

The problem of training specialists is one of the most pressing issues in the theory and practice of pedagogy today. One of the important aspects of this problem today is the need to analyze scientific sources on the content, essence and modern views on the use of the traditions of "teacher-student etiquette", the spiritual heritage of our ancestors, in the training of junior specialists. In particular, the philosophical and pedagogical views of Eastern thinkers and scientists, as well as in-depth study of examples of folklore and their application in the modern educational system.

The analysis of scientific sources shows that modern views on the use of the tradition of "teacher-student etiquette" in the spiritual heritage of Eastern thinkers focus on the deep acquisition of ethics and professions by young people, and its importance is based on centuries of experience.

Conclusion

As a result of studying the national, local, methodological roots of the traditions of teacher-student etiquette taught in professional colleges in the field of applied decorative arts in the training of specialists, it was determined that the following should be taken into account:

- ✓ Analysis of research conducted by educators and psychologists on the use of "teacher-

student" traditions in the training of specialists shows that a modern approach to the traditions of "teacher-student etiquette" in state educational standards, curricula, programs, textbooks;

- ✓ To study the use of the traditions of "teacher-student etiquette" with a thorough analysis of examples of folklore, works of sages and thinkers, as well as scientific and methodological sources, to create a modern methodological basis of this topic;

- ✓ Gradual implementation of the tradition of "teacher-student etiquette" in Central Asia, as it is unique in its formation;

- ✓ Make appropriate changes to the plans and programs of retraining, professional development of coaches, masters and organizers of secondary special, vocational education institutions in the use of the tradition of "Teacher-student etiquette" in the training of junior specialists and improve them nationally, spiritually and modernly;

- ✓ Ensuring and strengthening cooperation between the family, educational institution, enterprise and community to increase the effectiveness of the use of the tradition of "teacher-student etiquette".

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