



TEACHING GOLDEN EMBROIDERY ART IN DEVELOPING SOCIO-CULTURAL COMPETENCE AMONG STUDENTS

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Annotation: *The study of national gold-speaking patterns is of great importance for the upbringing of young people. Through the study of the importance of the National Patterns, the youth meets with the history of its people and its country, with its traditions. This, in turn, helps the upbringing of the younger generation in the spirit of patriotism, love for his homeland and his people, instills a sense of respect for the elder.*

Key words: *sociocultural competence, spiritual culture, golden embroidery, Uzbek people, decoration, ornaments.*

The oldest fishery connecting the art of jewelers and embroiderers was the famous Bucharan Golden Sewing. About the gold sewing, as the current folk fishery, is first mentioned in the XIV century, the historian and the Spanish Messenger of Ryui de Keychah, who celebrated the existence in the city of Samarkand a whole quarter of Goloshreev. Gold Sidewear of the I-II centuries, found by archaeologists under Tashkent and the information of Arab sources of the VIII century, indicate the existence of this craft in the territory of the republic and at an earlier period. In the world, the golden sewing was known very widely. He was known in the countries of Malaya Asia, in the states of Western Europe, in the Caucasus, in Turkey and Afghanistan. By the beginning of our era include archaeologists of gold sewing traces

found on excavations in the Tashkent region. According to legend, the golden sewing knew in Sogdian before silk appeared. Arabs who won Central Asia in the eighth century, noted an abundance of gold sewing in the clothes of Sogdian nobility. In later times, historical sources indicate a high development of gold sewing in Samarkand and Herat. But gradually this solar occupation focused in Bukhara, which in the sixteenth century became the capital of the Uzbek state of Sheibanids.

Here Golden Sewing received the right of official court art. The most impressive were, undoubtedly, the Gold Sewberry bathrobes belonged to Amiro himself and its court. The traditions of gold-selling art laid down in the preceding era - Temurids and Sheebanids, the highest heyday reached at the end of the XIX early XX century. Gold seams



were men, the best of them were focused in the court workshops in the arch. Gold and silver threads were brought from India, Iran, but starting with the 2nd half of the XIX century, Russia became the main supplier. Gold was widely robust from the velvet of high varieties and the finest dressing, which was both local production and bridally from Russia and Western Europe, Iran, Turkey, Syria, France. From literary sources, it is known that in the second half of the XIX century, a large court workshop existed in the residence of the Bukhara Emir Emir Arc. And at the beginning of the twentieth century, all significant orders performed the submissive workshop of sunset kalon. In addition, over the years more than 20 large private workshops have already functioned. Small workshops, often limited by family circle, was obviously much more than fixed in historical chronicles. Historical materials indicate that the goldstore craft during this period was engaged in mainly men. But if orders were too much, then women were often advocated in the role of helpers - close relatives of the masters. Golden and silver threads have been expanded many household items: Cimildik (curtain, separated room for 2 parts), Joynaamaz (prayer rug), Takhmonpush (bedspread for bedding), small products like bags for money, tea, seals, knife-knife, Separate parts of horse equipment: Zinpush (Chapraki), Jolpush (bedspread for the saddle). Many details of the festive costume were decorated with a gold-saw pattern: Peshonaland

(head headband), Sarandoz, Rumol (headscarves or capes), Caltapushak (headdress of a married woman), Kurt (dress), Zohi Kurt (Gold Slow Tape, Folding Front Cut Dresses), Caltacha (Tipped Women's Bathrobe), Dupepie (Tubetteka), Pojku Zaravi (Women's Sharovari), Makhsi (velvet or cloth boots with soft soles), Kausi (shoes with a low back), pets (shoes with a thin curved nose) (outerwear like a robe, dressed on the head). At the head of the craft organization, Masters-Zolotosveev stood venerable and influential persons - Bobo and Aksakal. Bobo (old man), mainly, conducted issues of religious and moral order.

The powers of Aksakala were wider. He was an official official and a representative of the workshop in relations with the Emir courtyard and the administration of the Emirate, an intermediary in obtaining and distributing between the workshops of large orders, established conflicts that arose between the master master and hired Half-widths and schogird students. In most cases, the godfruity craft was inherited, but often this craft was seized from other professions. As a rule, boys aged 10-12 years old, which was accompanied by a certain ceremonial, was given to training. During the training that on average lasted 4-7 years, the student did not receive any payment. At the end of the training period, the student received permission to an independent craft activity, which was also accompanied by a "special rite of" ARVAHA-PERI-MION-BANDON "-



Massage of the patrons of the crafts, which was satisfied with the student's funds for all members of the gold coaxing shop". Kalebatun - the so-called Bukhara gold and gold and silver thread. To denote one or another variety, the wizard was added by the definition of "Tillo" - for the golden thread, or "Safid" for silver. To obtain the golden thread, it was covered with gilding. Another variety of threads for the gold sewing was gold a draggled, famous called "Sim" - Wire, White or Gold Plated. Gold sewing technology was a very complex multistage process. The material selected for the product fell into the hands of the palace creation - Hosaague Bardor, which, according to the existing samples and the corresponding measure, repaid it. The revealing material came to the pigeon - Tarkhkha, who represented his drawings to Emir and only after his approval they went to the golos. Then she went through the preparation of flooring under sew. For this contour of the pattern, which was performed by black inlet on a dense white paper, pierced the needle, put it on thick paper and rotated toolet coal. The translated pattern was circulated in mascara and cut out. Then, having prepared the hoops, proceeded to the stripping on them with an outline fabric. After the material was laid to the base, proceeded to attach the pattern of cut out of paper. Embroidery began with narrow bands "both" that limit the border on both sides, and only then filled the main field with the pattern. When the whole pattern on the embroidery object was applied,

several people started sewing. And the most responsible parts in the clothes were considered the chest - the saridil and the ends of the sleeves - nutin, which were assigned to the most skilled embroiderers for embroidery. In the XIX century There were several gold sewing techniques: "1) Zandusi-zanduzui - a solid embroidery of the background with gold, 2) Wardsi-Gulduzi - sewing in drawing, cut out of paper, 3) Wardsi-Gulduzi-Zanduzui - Combined sewing technique, combining the first two types, 4) Zarasi-BeriMiduzi - Combined Sewing, 5) Slabi-Pulching - a combination of gold sewing with nassed sparkles". Plant motifs (sockets, palmetes, bushes, trees, branches, vases with flowers, almonds, pomegranate) were used in the ornamentation of the bathrobes. By the XIX century. There are three main types of gold sewing compositions: Daukur, Butador and Darham. The basis of the Daukur composition is an ornamented gold-sauer Kaimosh Caimos, which is trimmed by floors, ends of sleeves, a hem and a medallion on the back of a male or children's robe, as well as military uniforms. All the rest of the Kolata field is free from stitching. Kaima is often distinguished by the extraordinary wealth and originality of the ornamental decor. The location of the audio is large, the background it is filled with a plant stylized pattern. In the military uniforms Kalyuchi, the ornament sometimes embroidered in the form of circles - nicon (distinction sign), which were located in the lower corners of the front shelves and



on the chest or in the form of a single ornamental motive, for example - molding willow. In the baths Daukur, the effect was achieved due to the free field and rich border. The composition Butador or Gulduzi is distinguished by the sewing surface of the clothing fabric with separate patterns, for example, blooming bushes, the same in the figure, located at some distance one from the other. In the composition of Darham, the ornament is a continuous pattern, the elements of which, then one with another comes into contact, then form a grid. In all cases, the ornament is framed by a border of the outer edge of a patterned braid. Gold-sized bathrobes, like others, had a lining of handicraft or bridal silk. From historical sources it is known that the ornament of the gold sewing is based on its almost extremely vegetable, to a greater or lesser degree geometrized. The plot of it is a different kind of floral and deciduous motifs: bushes, trees, branches, vases with flowers, fruits, fruits. Of the images of fruits and fruits in the ornamental composition, almonds, garnet, cherry, grapes often included. In Bukhara embroiderers, gold has its own peculiar and in detail of the developed terminology, both to denote different moments of sewing processes and to determine the names of individual elements of patterns, which is the result of the lengthy development of this art. To determine the names of flower motifs of the pattern, the term "Gul" was used - flower, and for deciduous "Barg" - a sheet. Motion of the Tagalyak Motive

Motive Tagalyak's cattle tribes is widespread in the ornamente, in all likelihood, it was impact on the elements of the plant pattern. As a result, one of the types of escape acquired along with the new name and the corresponding form of stylization, in some cases really reminding the schematic image of the ramor horns. "In the gold sewing this ornamental motive (" Tagalyak ") was used to fill the free intervals of the embroidery background. Such names of flower patterns like Guli-Chinny - "Chrysanthemum" and "Guli-Kashkari" - "Kashgian flower" talk about their borrowing ". A sample for borrowing was, apparently, the pictures of the Chinese porcelain, which has long been imported to Central Asia and is highly appreciated here, and in the XIX-XX centuries. It was widespread among the prosperous layers of the urban population of Bukhara.

Monumental monuments of architecture with their lush decorative decoration made of multicolor mosaic, thin embossed Maitolika also gave a rich material for creative fantasy creators of ornamental forms for gold sewing. This category of patterns include: "Mehrab" - a niche in a mosque showing a guilty direction on Mecca, which is usually drawn up as Against arches, "Kiteba" - an ornament that repeats the shape of the horizontal cartridge with inscriptions, placed in the top of the wall. Creativity in any form contributes to the admission of a person to the material culture of society, relies on creative processes, elevates and



enjoy the personality. The most effectively artistic and creative needs and the ability to emotionally perceive the surrounding reality, appreciate the beautiful, develop in the field of visual and decorative art. Preservation, restoration and increase in the wealth of folk decorative and applied art is one of

the most important tasks of society. Decorative art, as a reflection of the historical and cultural heritage of our people, actively affects the formation of a person, taste, brings up love of the Motherland, is a fertile soil for fantasy - the source of creative design arts.

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