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MASTER-DISCIPLE TRADITIONS IN POTTERY AND RITUALS RELATED TO POTTERY

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ABSTRACT

This article describes the Khorezm School of Pottery, its master-apprentice system, and the traditions associated with the master-apprentice.

KEYWORDS

Buried, pottery, master, types of patterns, S.P. Tolstov, V.V. Bartold.

INTRODUCTION

The wheel must rotate smoothly and the hand movement must be smooth, otherwise the dish or other item may not come out as expected. It used to take 6-8 years of training for this. They diligently studied the master's every move, and only after receiving the white blessing did they become masters and produce their own products. Folk crafts were passed down from generation to generation, and only the owners of the generation knew the subtle secrets

of this profession. In particular, there must be some secrets in cooking and decorating tiles, and those tiles have not lost their color, brightness and luster to this day. Unfortunately, the efforts of our scientists and skilled potters are now in vain. The tile becomes dull and discolored over the years. This is related to efforts to eliminate the craft as an old fashioned thing in the time of the former Shura. In the second half of the 20th century, the proper Shura government tried to restore

the artistic craft with a series of decisions, but in the meantime there was a generation gap and the secrets were "buried". After gaining independence, great attention is being paid to restoring ancient traditions and preserving monuments.

LITERATURE REVIEW

Khiva and Kattabog pottery is one of the less studied subjects. The scientific study of the history of Khorezm crafts began in the second half of the 19th century. After conquering Central Asia, Czarist Russia began to study the history, culture, and natural possibilities of Central Asia for various purposes.

During the Soviet period, in 1920-1950, V. V. Bartold, S.P. Tolstov, Weimarn, Denike, Y. Gulomov studied the history, archeology, ethnography and architecture of Khorezm. Although this topic is not specifically studied in the works of these authors, important information is found that serves to reveal the topic. Here is S.P. Tolstov.[1] It is necessary to highlight the services of Khorezm archeology and ethnography expedition led by The materials of the expedition and the works of Tolstov provide valuable information about the ancient period of Khorezm applied art.

RESULTS

It is not for nothing that it is said in our people that "A master without a disciple is a tree without fruit". Based on this, below we present a narration from the

language of master potters:[2] "Once upon a time, a father gave his son an apprenticeship, saying, "The condition is this: the potter's bread is sweet, but the work is hard. He will be with me for exactly two years. That's when he thoroughly learns the secrets of this profession. You need to be patient and resilient, pottery is not an easy profession. It is necessary to create an item from ordinary clay. So two years! Do you agree?" "We agree!" said father and son. The father left with a blessing on his face. A son remained. He started to learn the trade by walking next to the master, and it seems that it is a "normal job" that he learns in two months, not two years. "I'm leaving," said the apprentice shortly after, "I'm done studying, I'll open a shop myself!" "Okay - said the master - but I can't give you a blessing, you haven't learned anything yet, you can leave!" Thus, the apprentice left before the contract expired. He went and built a workshop, opened a shop, and sold the items he worked on. However, it is unlikely that anyone will buy it, let alone go near it. What's up? How was this oil? The son is surprised, the father's face is blue. "Didn't I tell you not to come without the master's blessing!" Where is your learned trade, where is the buyer, where is the trade?!" After rubbing, father and son went to the teacher again. "Okay," said the master, "respecting your age and the whiteness of your beard, I will take your son." But this is the condition - it has to go for two years!" Agreed. The boy is no longer paying attention to

anything and has begun to learn a trade with the master.

Mixing clay, making a bowl or other dishes, cooking in a steam room, familiar things. But this time he endured. Two years later, he asked his master, "Can I leave now?" he asked. The master said, "Here's a good repairman!" said, the student immediately corrected it. "No!" said the master - it won't happen. You haven't learned to walk by my side for so long. Look, this is the last time I teach. I will not repeat it again." The master has started work. The disciple began to observe his every action very carefully and attentively. Once, before putting the finished dish in the oven to cook, the master shouted "Poof!" said. Eh! The disciple did not do just that. He understood that if the dish is not blown and dusted when it is put in the bathroom, it will not look good, it will be dirty, and nobody wants to buy an ugly dish. When the young man understood this, the master gave him a white blessing. After that, his work went away!

Ollanazar brother and his relatives keep the tradition of "master-disciple" in order to continue the profession.

- I, Bahadir Otajonov, Odilbek Rahimov, and Irodakhon Sadullayeva have achieved the status of masters and are teaching the secrets of the craft to our children. Our nephews Yashinbek and Zufarbek Otajonov, Sherzodbek Sadullayev, Otabek Rahimov, Madiyor Otajonov are the representatives of the eighth

generation of potters.[3] Ollanazar Sadullayev never gets tired of talking proudly about his dynasty. Tries to be a worthy successor of the dynasty. The master participated in a number of international seminars and exhibitions organized by UNESCO. As a member of the Academy of Arts of Uzbekistan, the Union of Craftsmen of Uzbekistan, he always shares his experience in creating masterpieces of folk art. His pamphlet "Kattabog Blue Pottery School" is one of the best works on the history of pottery.

Currently, the master-apprentice tradition continues in Khorezm, especially in the Khiva and Kattabog pottery schools. Skilled masters teach their profession to their enthusiastic students without leaving all their secrets. Masters take students who come to learn from their heart. Disciples follow the master until they receive his mastery blessing. Apprentices work for 2-3 years to become skilled craftsmen. Sometimes it lasted up to 5-6 years. Pupils studied hard and patiently. To become a master, you need to receive blessings from 7 different master craftsmen. This tradition is one of the oldest.

CONCLUSION

The development of the Khorezm Pottery School during the years of independence, the condition and social position of one of the types of crafts in the conditions of the new market economy, and the formation and development of non-traditional types were studied within the scope of this qualification

graduation work. In 1990-2016, the adaptation of applied decorative art of Uzbekistan to the conditions of the market economy, the aspects of artistic processes, the stylistic directions of folk masters and creators of non-traditional decorative art were studied. Among the pottery schools and centers in the territory of the republic, the Khorezm Pottery School and its Khiva and Kattabog Pottery Centers, which have their own unique traditions, have a special place. It is distinguished from other schools by its style of work, color and types of patterns.

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