



CUSTOMS AND RITUALS RELATED TO THE MASTER-STUDENT RELATIONSHIP IN TRADITIONAL CRAFTS

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Abstract: This thesis deals with traditions and rituals associated with master-apprentice relationships in traditional crafts.

Keywords: “God's fear”, “God's mercy”, keep the store clean, professional culture, respect, loyalty, honesty between teacher and student.

The processes of globalization taking place in recent years around the world are factors in the preservation of ethnic identity and cause scientific justification of national rituals. Today, in modern ethnology, with further deepening of the research topic, the emphasis is on the consistent study of both the largest ethnic groups and small peoples, the study of customs and rituals related to their way of life.

Master craftsmen created and passed on to their students the artistic and technical method, ornament and traditions of various professions.

One of the features of the Uzbek traditional craft is the presence of a certain social organization among artisans. These organizations were united into special associations that relied on certain social traditions and were created to protect the interests of their colleagues in connection with the technique of craft and the nature of production. The associations mainly solved issues related to seeking help from a particular manufacturer from the outside, assistance in the production of two craftsmen of the same type, moral and sometimes legal responsibility, quick execution of a careful order, control over production and mutual settlements between artisans. In the unions, artisans organized collectively into one production, and these traditions have not lost their importance today.

All the craft associations that existed in the region at the end of the XIX-beginning of the XX century had traditions and rituals that had developed over the centuries. The customs that existed in the association represented a systematically organized collective assistance to artisans and mainly played an important role in economic relations with the members of the Association. Any rite arises and lives, embodying the main signs indicating the level of socio-economic, political and cultural development of a particular people at a certain stage of historical development.

A special place in Uzbek craft is occupied by professional culture, respect between master and pupil, loyalty, truthfulness, honesty. Each craft was a separate treatise, which contained information about the history of the craft, the piru-murshids, famous craftsmen. According to him, each master was responsible for the education of his pupil, who had to teach the secrets of the craft and educate him for several years. The master also required his student to follow the treatise, not to commit sinful acts, be polite to people and sincerely do the work. This testified to the continuity of training and education in the master apprenticeship¹.

In the development of crafts and workshops in jewelry, the improvement of technologies for the manufacture of tools and products, the treatise acted as the main source. A jewelry workshop, like a piercing,

¹ Такия ремесленников // Туркестанские ведомости. – 1910, № 62. – С. 570.

was considered the place where the spirit of craft piers came from, and it was believed that the craftsman and his family members suffered from diseases or other accidents if the workshop owner did not give them a name. A special place in the organization of the management of the craftsman's work was occupied by the interpretation of language, character, content as "God's fear", "God's mercy". Although their meaning has now been lost, every artisan begins his work in the name of Allah.

According to the treatises, in order to fulfill the duties of a master, artisans must follow 12 rules: 1) perform ablution and pray with the community in the mosque; 2) talk to those who strive for knowledge; 3) respect their teacher and master the craft they are learning; 4) keep the store clean; 5) keep the equipment clean; 6) be polite to those who come; 7) light up in the evenings in the Wednesday and Thursday lamps in honor of the saints, the spirits of feasts; 8) do not neglect those who go without hair and beard; 9) donate half of the daily profit; 10) to be disappointed even because of a small reward for work; 11) to be patient and persistent; 12) someone who should be compassionate². Until now, these customs have been a tradition among Tanners, shoemakers and Potters. It can be seen from this that every tradition in the craft is based on rules that production procedures must follow.

In addition to the artisans of the existing association, grocers, merchants, archers, shepherds, doctors, mullahs, kettles, and dyers were considered free professions. As in the Middle Ages, they had corporations, unions, guilds, fraternities and craft workshops, elected leaders (elders), as well as affairs and meetings of the "feast" (in the sense of the patron – Father-father) at the saint level. It was also the highest craft body with a special spiritual power, consisting of meetings and councils within the same craft.

In the treatises, the regulation of the master-student relationship was considered especially important. In particular, the Weavers' treatise says that a master can take on apprenticeships for people between the ages of 7 and 12, emphasizing the need for the craft after they were initially trained in religious knowledge and rituals.

One of the characteristic rituals of the craft was a ghost, and every year a team led by an elder gathered in one place. Every craftsman is in his place to become a master, tradition says that he must first complete an apprenticeship course and receive a "blessing" from his teacher, and secondly, to fulfill the tradition, that is, the ritual of the "ghost feast³ Artisans were obliged to share pies with their brothers, bless the right to craft feasts, give gifts to great masters, and the third had to undergo a belt-tying ceremony. For a master craftsman, these three conditions are extremely important and are associated with the procedures of "kamarbasta", "kamarbasta" (tying a belt and receiving a belt), which are preserved in treatises on expressing gratitude to the master, receiving blessings from him. This tradition is also known as the strap and Mion bandage act⁴. The term kamarbasta was used to refer to artisans who possess the secrets of a certain profession. Unfortunately, many of these habits are now forgotten.

A young master who came of age in the principalities of the Bukhara Emirate, that is, who managed to master any craft, called a kasaba meeting and arranged a ghost feast or piravi, and also feasted for payment for feasts. While such rituals were conducted by artisans of the territories collectively in order to make sacrifices at feasts with funds collected from the masters, in Khorezm they were conducted alternately by each master.

In the ritual of the ghost feast, not only offerings were discussed, but also various issues related to the industry, and problems were solved. When the student received the title of master, he presented the sar to his grandfather, his mentor and successor Pierce⁵. In the southern regions, female artisans also lit lamps (piliki) for payment for bonfires, sacrificing bread and white cloth. The Piri artisans, although not people of the same profession, were considered brothers to each other and gathered together for holidays and various ceremonies.

2 Гаврилов М.Ф. Рисоля сартовских ремесленников. ... – С. 21.

3 Gruzin sexlarida bu marosim "xudo oshi" yoki "xudo uchun osh pishirish" deb ataladi. Qarang: Современный кишлак Средней Азии. ... – С. 140-144.

4 Belbog' bog'lash va belbog' olish odati ("опоясанию поясом и перевезке им своей поясницы") ishga qadam qo'yish bo'lib, bu ikki jarayon ustaga bag'ishlangan marosim hisoblanadi. To'quvchilik risolasiga ko'ra, payg'ambar Sif (bibliyaga ko'ra) 21 yoshida ustoziga belbog' bog'lagan, 40 yoshida unga shogirdi belbog' bog'lagan. Bu "ustalik belbog'i" baxrama matosidan qilingan. Qarang: Пещерева Е.М. О ремесленных цехах Средней Азии в конце XIX - начале XX в. ... – С. 39.

5 Пещерева Е.М. Гончарное производство Средней Азии. ... – С. 317-322.

Rituals are a huge symbolic (semiotic) phenomenon of national life as a means of preserving and transferring into the future the identity and historical experience of the people. Meanwhile, traditions and images that have become a spiritual value are being re-evaluated in accordance with the requirements of the time. This ethnosemiotic process also stems from the priority of traditionalism.

The students had to go through this ritual to get the title of master. If the disciple was the son or relative of the master, it was only enough for him to receive a blessing. At that time, the master was holding a banquet in the workshop, inviting respected craftsmen. He had a demonstration of a product made by his student and let him work on his own⁶. In pottery, the ritual was a little different: the master sold the product made by his pupil and collected the proceeds for the Basta arch ceremony. After the general feast, the candidate for the master spoke to the senior masters and read aloud the brochure of the workshop, and the head of the workshop tied the candidate's belt. Then the master presented his pupil with a pottery tool, gave him a white blessing and shared the gifts with the guests⁷.

On the day of the handover ceremony in Turkey, Juraboshi, the student leader, gathers the workshop members and conducts a series of students dressed in a "three-frame red entari". When the sheikh opens the ceremony by reciting the verses, the students bring the Kalima, and juraboshi ties their belt⁸. In this ritual, questions are asked between the master and the students, and the student receives the status of a master. The event ended with the student giving gifts to the mentor and having a feast. Ruby Blacksmiths also had a rite of passage to become a master, when a person wishing to become a blacksmith bought the necessary tools and started working⁹. They knew that the forge had its own master, by the sound of the hammer and tambourine coming from the workshop.

One of the distinctive features of craft associations in the oases under study is that, thanks to the strong preservation of patriarchal relations, these allied relations remained unchanged for a very long time. This led to the fact that collective relations related to the craft, in a sense, lagged behind progress. In particular, V. Nalivkin studied the customs of the indigenous population in Turkestan and M. Nalivkin in 1886 noted that the conventions typical of that time in the lifestyle of the indigenous population were carried out several years before the arrival of the Russians. However, these views of the Russian researcher are somewhat exaggerated, and in fact the rituals were carried out among the local population in various manifestations and have not lost their significance to this day.

In the field of crafts such as agriculture, the term kaywoni is also found. Kayvoni was a designated woman from large families among the mountain Tajiks of the oasis and was considered a labor provider for all women. Among the Uzbek Turkmen population in the Forish-htuman of the Jizzakh oasis, the term kayvoni was applied not only to women, but also to elderly men of the village engaged in crafts. In the Ferghana Valley, he was called an employee, in Bukhara – a messenger, in Tashkent - a messenger, he gave advice on conducting all family rituals, weighing food and distributing gifts to guests.

A. The term korgar is also found among the medieval Kazakh documents of Samarkand, studied by Belenisky. It said that "in handicraft production, the master was considered the main boss – the head of the workshop, and the pupil - the pupil." He claimed that the Central Asian workshops, like medieval Europeans, did not know the identity of the master, the pupil, which makes it very difficult to determine the name of the korgar worker in the information provided in the document. We think it is a bit exaggerated that in Central Asia there was a tradition of a master student in every field of craft, as evidenced by the craft brochures. Perhaps, according to his observations, it was named differently. Uzbek crafts without denying this, korgar can also be a sex worker or a hired craftsman. E. Peshereva notes that she has heard the term "korgar" from Resistance fighters and that these are hired Caliphs. He believed that the Korgars were people from other places, and not from the indigenous population¹⁰.

6 Сванидзе А.А. Ремесло и ремесленники средневековой Швеции (XIV-XV вв.). – М., 1967. – С. 244-246; Ўша муаллиф. Наемный труд и трудовая этика в ремесленных цехах Швеции: уставные принципы // Город в средневековой цивилизации Западной Европы. – М., 1999. – Т. 2. – С. 1-20.

7 Пещерева Е.М. Городское гончарное производство Средней Азии. ... – С. 312-314.

8 Ислам. Энциклопедический словарь. – М., 1991. – С. 231, 246.

9 Докторов П.И. Ремесло и кустарное производство якутов (История и современность). – Якутск: Якутский государственный университет, 1999. – С. 49-51.

10 Пещерева Е.М. О ремесленных организациях Средней Азии в конце XIX – начале XX в. ... – Б. 44.

It is worth noting that in the craft, not only men, but also women inherited their profession from family members and students. In particular, only Fatiha was given in embroidery, and sometimes a smaller feast was also organized. The master said that his soul would apply after his death, while giving his disciple the blessing. Once the disciple had acquired the status of master, he spent part of his earnings on work as a God to cheer up the spirit of the Masters who passed through this world¹¹. Among the craft rituals, a special place is occupied by the student's transition to mastery, which testifies to his independent occupation of the craft.

In short, the development of the craft depended on productive forces, the development of commodity-money relations and the exchange of natural rent with money. As the tools of the population moved from simple to complex over time, technical development, other branches of the craft also began to create examples of high art. In the existing oases of our region, the customs, rituals and traditions associated with craft today have led to the fact that each region has acquired its own local characteristics. In our country, in more than a hundred traditions and customs related to the craft, this can be seen or seen clearly. The proof that such values were formed in the course of historical processes in each oasis has been reflected both in the course of field observations and as a result of scientific research.

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¹¹ Сухарева О.А. Сузани – среднеазиатская декоративная вышивка. – М., 2006. – С. 44.