

THE ROLE OF UZBEK NATIONAL FABRIC IN FORMING SOCIOCULTURAL SPACE OF STUDENTS

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ABSTRACT

In present study we examine the problem of development of social cultural competence as a key element in educational process. The problem is analyzed in the example of national Uzbek fabric. It is proved the meaning of traditions in Uzbek fabrics revealing the culture of Uzbek people. It is investigated the role of traditions of Uzbek people in humanization of upbringing process of the students. It is revealed the importance of applying fabric culture in higher educational institutions. Social features of the students are determined as the most progressive part of the youth. The role of students is revealed in saving, applying and distributing cultural traditions of Uzbek people in social life. The professional formation of a future specialist involves the development of knowledge that allows improving professional activities; however, the development of his personal potential is possible only in a sociocultural environment. In this regard, there is a tendency for the development of higher professional education, focused on the formation of sociocultural competence of students. In the educational-upbringing process, it is possible to combine originality and relationship with the processes of globalization, integration, internationalization and humanization. Uzbek traditional fabric embodied aesthetic ideas, ethical views, and people's beliefs. Uzbek traditional fabric is one of the most stable phenomena of traditional culture and therefore serves as a necessary attribute in the study of the ethnic history, rites and customs.

Keywords: Socio cultural competence, spirituality, national traditions, Uzbek fabric, formation, humanization.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

At the beginning of the third millennium, more than ever, the problem of formation of the culture of specialists, which combines with high professionalism, intelligence, social maturity and creativity is more acute. At the same time, the personality culture is formed in all-round activity and the improvement of the upbringing culture is associated with the process of its humanization. However, educational practice at the present stage of development of higher education indicates a tendency to reduce the humanitarian component in the system of professional training of future specialists, which leads to technocratic thinking, a gap between the spiritual component of culture and technical civilization in general and technological training of specialists in particular. The modern higher school is called upon to create optimal conditions for an individual to actively "enter" into the sociocultural space as a competent and creative representative, able to successfully adapt to dynamic social relations and economic realities. In this regard, the adoption of competently oriented state educational standards of higher professional education aimed at solving this problem is becoming increasingly relevant. Modern educational standards of the third generation define competency as the ability to apply knowledge, skills and personal qualities for successful activity in a certain field.

In this regard, the main directions of development of modern educational policy in Uzbekistan provide for the implementation of competency-based approach in the system of higher professional education. Based on this, the goals of modern education are focused on the development of professional and personal qualities of a graduate who is able to realize himself in a diverse and dynamically developing reality. The requirements for educational outcomes expressed in a competency form reflect the importance of building professional and cultural competencies. State educational standards require the system of higher education to improve specialist training in both professional and sociocultural aspects.

In the context of the process of world integration, which is gaining momentum, new requirements are being put forward for the individual, whose main asset should be universal human culture and universal values. At the same time, the process of the formation of the sociocultural competence of students is not fully investigated. There is a need to identify the specifics of this process.

That is why, the humanization of education is one of the priorities of modern higher education. The growing scientific interest in the humanization of higher education is - the professional training of modern specialists that requires actualization the need for personal development through familiarization with cultural values and in enriching individual culture.

The professional formation of a future specialist involves the development of knowledge that allows improving professional activities; however, the development of his personal potential is possible only in a sociocultural environment. In this regard, there has been a tendency for the development of higher professional education, focused on the formation of sociocultural competence of students. Meanwhile, in national traditions, customs, clothes and fabrics reflected culture and spirit of Uzbek people. Effective applying national value and wealth such as (traditions, national clothes, national fabrics) help to form socio cultural competence among students. Therefore, in the article we analyze uzbek national fabric and its influence to the conscious of the students.

Since ancient times in Uzbekistan were produced high quality, amazingly beautiful fabrics - cotton, semi-silk, silk and wool. They were famous throughout the Oriental East since antiquity and the early middle Ages, when the famous "Great Silk Road" passed from China through ancient Uzbekistan. The wide fame of Bukhara and Samarkand fabrics were evidenced historians of X century - Narshakhi, Makdisi and others. According to their historical records, local fabrics were exported Baghdad, Khorasan, Syria, Egypt and Byzantium, The quality of the products was so high that, according to the author, "for one piece of fabric, one could give all the land of Bukhara." [1]

The production of fabrics is always associated with the way of people life, with its historical fate. During devastating enemy invasions and economic decline, the production of artistic fabrics was reduced in volume, many types of the most expensive silk fabrics, distinguished by sophisticated technique, completely disappeared. However, the traditions developed over the centuries did not die - they were carefully preserved by hereditary masters. As soon as favorable economic conditions were created, the production of artistic fabrics was restored, strengthened and developed again.

Meanwhile, some decline in the Middle Ages (XVII-XVIII centuries), artistic weaving revived in all areas of Central Asia. In the middle of the 19th century, in many cities

(Bukhara, Margilan, Namangan, Samarkand, Shakhrisabz, Khojent, Gissar), were made famous for their national originality, various types of high-quality fabrics

Among the regions of Uzbekistan, producing national silk fabrics, a special place is given to Fergana Valley, which consolidated the glory of the "silk center" of the republic. The cities Margilan and Namangan are the centers of rich silk weaving traditions. Each of them has its own centuries-old methods of fabric ornamentation. Here is formed its own deeply national local school with own style and techniques.

Since ancient times, weavers from different regions of Central Asia study and improve their qualifications in this region. Therefore, Margilan and Namangan styles of designing silk and semi-silk fabrics formed the basis of the nationwide style of handicraft ornamentation fabrics that survived up to our century. The assortment of national silk fabrics includes dozens of types, different in ornamentation and technique. As emphasized S. Makhkamova: "Heavy semi-silk fabrics, *bekasaba*, and *adras* are well known in our country and beyond its borders; light and thin silk for women's clothing - *shoya* and *madala*; dense, well-draped purple fabrics - *turme*; picturesque completely original in concreteness and at the same time harmonious colors - *abra atlases*" [2].

The most popular of these fabrics are ornamented with colorful stripes of *bekasab* and patterned *abra* silk. In both cases, the common feature of decoration is painted base usage: striped fabrics are created by varying the different colors of the warp threads. In the production of fabrics, warp threads are painted with special technique (*abrband*) and on refueling the loom are selected complex ornamental compositions.

It is difficult to determine the time of *abra* dyeing. The oldest master *abrbandchi* considers that *abrband* technique very ancient. The term "*abr*" translated from Persian - as "cloud" and "*bekasab*" translated from Arabic "cut" in some dialects of the Uzbek language is pronounced as "*avr*" and "*bekasam*".

Undoubtedly, the most outstanding phenomenon of weaving in Uzbekistan is the creation of a national masterpiece - the "*khan-atlas*" fabric. In our country it is called "*abra*" for its resemblance to the cloud, and in Europe – it is called "*ikat*".

"Khan - atlas" is the most famous fabric and the real wealth of Uzbekistan. The main center of production is Margilan city. Masters work only with natural dyes. The result is a unique pattern. Poets say that it resembles the patterns that moonlight gives on the waving surface of a night lake.

According to legends in ancient times, one of the khans ordered the silk masters to come up with a multi-colored fabric that would please his eye, and if they did not make this fabric, he would punish them all. All the masters were at a loss and did not know what to do. One of them went to the lake, thought, and suddenly saw a reflection of the blue sky in a large lake, white clouds and rainbows vibrating in the water. The artisan was delighted to see these colors, and immediately prepared colors and painted on the fabric that he saw on the water and brought it to the khan. Seeing the color and texture of this fabric, the khan called it "*atlas*", and the courtiers will call it "*khan-atlas*". The fact that the word *khan* is the first in the term is an association with the term main, ruler, important, basic, which means it is a khan, the king of all of fabrics.

The name of the atlas, in dependence on its color, the number of colors, using bright and distinctive dyes and the name of the master were widely known in Uzbek markets, such as: “*sakkiz tepki*”, “*saikal*”, “*pakhtaoy*”, “*kumush bibi*”, “*hum nomozshom*”, “*bodomcha*”, “*kelinchak nusha*”, “*kora gulli*”, “*sari gulli*” and many others.

The color of the atlas can vary from 2 white to 14 different colors, depending on the needs of the consumer and the market. Each curl of ornament or pattern carries some meaning in itself. In ancient times, embroiderers applied whole letters to the fabric, which were read on single items.

A small pattern of *abr* background plays the most important role - the role of a talisman. The fabric patterning depicts amulets - “*tumorcha*” (amulet), “*tarog*” (crests), “*ilon izi*” (snake traces), “*chirog*” (candles), floral ornaments, garlands of woven bodies of people and animals – symbols of Zoroastrianism are designed to protect owner's life from misfortunes.

Uzbek traditional fabric embodied aesthetic ideas, ethical views, and people's beliefs. Uzbek traditional fabric is one of the most stable phenomena of traditional culture and therefore serves as a necessary attribute in the study of the ethnic history, rites and customs.

As a form of decorative and applied art, Uzbek fabric gives an idea of many traditional handicrafts: weaving, jewelry, leather processing, etc. Folk art and folk creation are the source of spiritual life, the source of respect to Uzbek nation and pride for their people.

Each nation has its own ideals, coming from the deep roots of folk life. They arise and develop from the everyday life, language, religion, history, forming the closed organic space. Uzbek national fabric, as part of spiritual and material culture, represents not only historical significance, but also a peculiar form of aesthetic self-expression of the people. In the art of creating national fabric, it is important to note the peculiarity of the centuries-old experience of Uzbek masters and craftswomen who used and combined textile materials, accurately and skillfully chose the technique of ornamentation. Color and ornamental combinations in fabric have a special way of expression. Solemnity, idleness of contrasting and tonal color combinations of white, red, blue, golden, lilac, violet testify the inherent quality of people to see beauty and aesthetically design their life.

Undoubtedly, the base of modern Uzbek education - is the dialectical links of domestic and world culture achievements. The depth and diversity of ethno cultural heritage is used in the educational system too.

In the educational-upbringing process, it is possible to combine originality and relationship with the processes of globalization, integration, internationalization, humanization. In the context of intercultural interaction, the attention is paid to the importance of developing students' tolerance, respect and appreciate traditions and customs as well as empathy with respect to holders of foreign cultural values. On the base of the Uzbek spiritual and socio culture the students learn complexly the basics of various competencies and its different variations. Thanks to the practice-oriented system of educational process, the level of students' sociocultural competence is significantly increased. Studying spiritual culture is not only the educational task. It is closely connected with another important problem particularly, to grow cultural bearers, followers of traditions, as a part of world culture will contribute its preservation, as well as to expand of borders and make dialogue of cultures.

The society wants to see modern educated and deeply moral person. The revival of the spiritual culture of Uzbekistan is associated with searching for new mechanisms of formation personality in the modern education system. In this regard, V. P. Zinchenko notes that the main drawback of the education system for a long time was “the most acute deficit of spiritual culture” [3]. Education alienated from spirituality, from culture, from individual and finally from science.

In the conclusion we consider that, one of the most important functions of the Uzbek national fabric to have the ability to ensure the continuity of national traditions in the context of globalization, accumulating socially significant experience. However, tradition arises as the reflection of repeatedly reiterate social relations. Moreover, stable and prolonged traditions are those which socially significant that are in great demand of public life and carry the ideals of humanization and humanitarianization.

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