



## HISTORICAL ANALYSIS OF THE ART OF EMBROIDERY IN THE UZBEK NATIONAL CRAFT

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### ABSTRACT

The art of embroidery, embodied in the world famous masters of the Uzbek people and the national fabrics they create, with its brilliance, variety of colors, Islamic conditions has found its place in the world national art. Although our national embroidery has evolved over the centuries and is distinguished by beauty, diversity and regional differences, in turn, they complement each other. The word kashta comes from the Persian-Tajik language and means "kashida", which means to pull, sew. Embroidery is an important branch of the applied arts of the Surkhandarya oasis. Among the embroidery items of the population of the oasis are suzana, zardevor, borposh, sandalposh, jainamaz, lolabolish, belars (belt), kettle, bag for salt, bag for spoons, glass bag, brick, towels designed to cover beds.

**KEYWORDS:** - Handicrafts, national fabrics, embroidery, suzana, zardevor, borposh, sandalposh, rugs, belts, belts, teapots, salt bags, spoons, glasses, bricks, towels.

### INTRODUCTION

The material and spiritual culture of the Uzbek people, with its nationality, naturalness, harmony of nature and society, makes a worthy contribution to world civilization. Most importantly, the examples of our national spiritual culture, which are currently attracting fans of world culture, are of particular importance. The art of embroidery, which is reflected in the world-famous craftsmen of the Uzbek people and in the national fabrics created by them, has found its place in the world national art with its brilliance, variety of colors, Islamic conditions. Although our national embroidery

has been perfected over the centuries and is distinguished by its beauty, diversity and regional differences, in turn, they complement each other. It should be noted that the Surkhandarya oasis has its own peculiarities in the development of embroidery, which distinguishes it from other regions. As noted by the President of the Republic of Uzbekistan Sh. Mirziyoyev; "The spirituality of any people or nation cannot be imagined without its history, unique customs and traditions, vital values. Naturally, spiritual heritage, cultural riches, ancient historical monuments are one of the most important factors in this regard." [1]

Surkhandarya region, which has a worthy place in world civilization and a special reputation for



its contribution to the material and spiritual culture, is a region that collects and preserves the samples of material and spiritual culture from the past to the present. From the first years of independence, Uzbekistan has made a serious effort to restore and repair the samples of our national culture, to once again glorify the world of embroidery of our national culture, created by our ancient ancestors. The love of the Uzbek people for embroidery is based on the beauty of the nature of my homeland, beautiful charming hills, natural vegetation, a world of colorful plants, and most importantly, hardworking, humble, generous, open-hearted, generous, hospitable people, brave, courageous, brave people. served as. "We will mobilize all the forces and capabilities of our state and society to develop and be happy as people who think independently, have high intellectual and spiritual potential and do not lag behind their peers in any field in the world." "If we don't have independent-minded people, if we don't restore the history of our state, our people, our nation, if we don't write it objectively, others will write it differently," he said. If it is limited to writing, it will try to guide our growing generation, even our scientists ... You create the true history of our nation, so that it gives our people spiritual strength and pride." [2.30.]

The material and spiritual culture of the peoples of Uzbekistan is unique, its traditional populist aspects are still preserved. It is our duty to cherish the values we inherited from our grandmothers. Therefore, in addition to learning the secrets of embroidery, embroidery schools, embroidery secrets, types of embroidery, embroidery stitches, color preparation for dyeing yarn, yarn dyeing processes in the regional museums of local lore, archeology, Boysun. Visit to the UNESCO Museum of Crafts, Sanobar Oripova, 3rd generation embroiderer, Shursoy mahalla, Boysun district; I did a scientific analysis based on my research. Uzbekistan is a

country with a rich material and spiritual culture, which has made a worthy contribution to world civilization, and its unique cultural and applied art monuments are a clear proof of this. [3]

From time immemorial, the Uzbek people have been hardworking, humble, worthy of their descendants, and have preserved the homeland like a blackbird. That is why our ancestors have left to future generations worthy cultural samples, and most importantly, national traditions that will never disappear or become obsolete. One of these economic traditions is embroidery, which has become a national honor and profession of every Uzbek household. The word kashta is derived from the Persian-Tajik language and means "kashida", which means to pull, to sew. An important branch of applied art in the Surkhandarya oasis is embroidery. The embroidery items of the oasis residents include suzana, zardevor, borposh, sandalposh, jaynamaz, lolabolish, belqars (belt), teapot, salt bag, spoon bag, glass bag, brick, towel, designed to cover the beds. In addition, embroidered items are Surkhandarya embroidered skullcaps, ribbons on the clothes of the people of the oasis. [4]

## METHODS

Embroidery was developed on the basis of silk. It is one of the most developed handicrafts in all regions of Uzbekistan, including the Surkhandarya oasis. Through this profession, which has been passed down from generation to generation for centuries, women's creative abilities, dreams, love for nature and beauty have been demonstrated. The girls were taught the craft from a young age so that they could be good embroiderers. In the Surkhandarya oasis, women sewed embroidery for their families. Legend has it that when the groomsmen came to the house with their daughter, they asked her if she knew how to embroider, and after reviewing the



embroidery she had sewn, she was given a large sum of money. The reason for this is that the housewife, who became the bride of the girl, or her family, was convinced that she could provide for the family economically with her profession when the family was in a difficult economic situation. There is also a saying that embroidery is hard work, and a girl or a woman will be patient, kind to people, striving for beauty. Most of the surviving embroideries date back to the mid-nineteenth and early twentieth centuries. These embroideries are distinguished by their beauty, elegant sewing style, color balance, ancient decorative patterns. According to experts, embroidery reached a high level during this period. Depending on the appearance, shape, size, base (tag fabric), patterns, sewing style of different embroideries, their place in the marriage is determined. The suzannas (height 230-280, width 170-200 cm) hanging on the walls, covering the beds of the youngsters, had a whole look with a central bloom and a border. Borposh (takmonposh), which is used to cover the beds made of takman, differs from suzana by its small size (height 170-250, width 120-150 cm). The sandals were square in shape, with the four sides the same size (160-160 or 180-180 cm). The item sewn to decorate the top of the room is zardevord. It is decorated with recurring flowers. Height 50 to 350-400 cm wide. It is bordered by a "village" and decorated with "chicken coop" patterns. [5]

It took a long time to sew the big suzani. Previously, the flower-printed fabric was divided into pieces, each sewn separately. These pieces are then joined together to form a whole. As a result, some patterns did not match.

In ancient times, embroiderers used to draw with a thin reed pen, which was called "pencil" or "drawing". They memorized many patterns, created new types of ornaments, and determined the color of embroidered flowers. The penman has been using the types of patterns that have

been preserved for centuries as the basis of his works, enriching it with his own creative innovations. In particular, peppers, almond replicas, balls or daisies, which are considered to be one of the most ancient types of patterns in embroidery, are notable for their charm. Whereas in the past the pen used mainly reed pencils, bowls, bowls, plates to draw the patterns of suzana, modern pencils use pencils or pens, compasses, rulers or centimeters. In the early twentieth century, suzans were sewn on a thick fabric of white carbos (gray) or yellow. These embroideries can be explained by their charm, variety, delicate stitching method and the charm of silk threads in natural dyes. Later, purple, blue, and brown fabrics produced by artisans were used as the basis for embroidery. In the embroidery of the Surkhandarya oasis it is typical to sew flowers by filling them with fabric with printed and walking stitches. There are two styles of print: Iraqi and Kandahar. The Iraqi style is fine stitching. The stitches are almost perpendicular, sewn slightly more curved than the longitudinal thread on the fabric, and each row of stitches is separated from each other. This creates a straight row of stitches with beautiful flowers on the front of the suzani. On the back, rough seam rows are formed than on the front. This stitch is also divided into two: an elegant, beautiful small stitch and a large stitch that gives a rough look.

## RESULTS AND DISCUSSION

Boysun embroidery in the Surkhandarya oasis is of high quality compared to the villages. The skill and art of the embroiderers of the Surkhandarya oasis is vividly reflected in the suzans. Various shapes and patterns sewn on dark red, orange or black silk fabrics with silk and cotton threads have their own meaning. Represents the colors of a particular object, rod, plant part, Moon, Sun, a specific part of the Earth. The silk threads used in embroidery come in bright colors. The center of



the suzana is in the form of a circle, the rest is decorated with patterns such as “tarkgul”, “oygul”, “topbarggul”. Embroidery, which has been passed down from generation to generation through the grandmothers’ bisoti, is now enriched with new lines, shapes and images. In modern suzannas one can find images of plant leaves, roses, various flowers growing in the oasis, clearly and vividly depicted. Neighbors and village craftsmen take part in the process of choosing colors and images for sewing suzana in Boysun district. This process is an important tradition in embroidery. According to Z. Nosirova, a member of the Boysun scientific expedition, who studied the embroidery of the Boysun applied art, the embroidery of this region has a very ancient history. According to the art historian, the scientific expedition studied the history of embroidery in more than 50 villages of Boysun, its Buddhist features, and during conversations with masters, got acquainted with the style of work of craftsmen, coloring technology, interpretation of patterns. Based on this research, it became clear that the main theme in embroidery is associated with spring, Navruz, weddings. This was evident in the patterns of the suzans common in Boysun embroidery. As noted by the art historian, in the words created by Boysun embroiderers, human thinking was formed, and the endless concepts of heaven, natural beauty, happiness and love, which the embroiderer imagined, found their bright expression. The images in Boysun’s words can be of several types. Zoomorph - image of animals, artromorph-human and plant image, patterns consisting of petals, plant-like patterns. Large suzannas are sewn mainly using “petals”. The rest are decorated with patterns such as “almond”, “almond”, “tulip”, “daisy”, “horn”. It is noteworthy that the pattern in the form of leaves reflected in the petals is sacred and is called “tumor”. In the remote villages of Gumatak and Dugoba in Boysun, it was customary to sew line-

based, bird-shaped, zoomorphic, “peacock” suzanas. In the villages of Avlod and Kochkak, suzana is sewn in a different way. The suzanna patterns found in these rural homes are sewn on a bright red-based fabric. The suzanna has 6 large white-yellow, black petals with dense and dark patterns, each with petals interspersed with flowers, with intermediate floral patterns. The outer border is in the form of a “village”, and the inner border is a plant-like pattern called an altar, almond blossoms.[6] Zardevors are mainly made in the form of long, wide ribbons. Such frieze strips are used to decorate the upper part of the transverse and longitudinal walls of the room. There are many types. They differ from each other in the location of patterns, copy, sewing style.

The jewels on a red base, which are distinguished by the charm of the patterns, the harmony of colors, and the style of sewing, belong to the works of Sherabad masters. Such balls are placed 14 balls. Mainly sewn with blue, brown, gray threads. Due to the presence of star-shaped petals, such ornaments are typical of the Surkhandarya school of embroidery. Sherabad embroidery school is also typical of the Sherabad embroidery school, which is made of various threads with plant-like patterns, reminiscent of a rectangular shape. [7]

Sozans are true works of art. The silk inscriptions on the plain fabric tell unique stories about the rich history of our nation, human dreams, love and happiness. In the past, girls and women used to sew their tongue expressions on their suzannas while embroidering. For example, “Let’s be happy”, “I love you”, “Let the war disappear”, “If I say mother - a cold melt stone, if I say father - a mountain and a saddle”.

## CONCLUSIONS

Another work of art created by the embroiderers of the Surkhandarya oasis is the bogjoma. It is



made in the form of a square. Only the visible side of it is decorated with patterns. Patterns come in a variety of, elegant, geometric (geometric) forms. The dresses, which are placed in a bag, are also sewn with two decorative handles (belbes) to tie the beds together. The edges of the bojoma are decorated with thin stripes (called talismans), and the corners where the pattern is drawn are decorated with pops. In contrast to suzana, zardevor or dress embroidery, completely different patterns can be observed in the embroideries. It uses patterns such as “tarkgul”, “knife tip”, and “lamb's flower”, which represent the four corners of the world. Bojoma patterns are distinguished by stitching in dark colors - dark blue, dark red, dark green, white. As a specific type of folk applied art, it is sewn in different ways and in different patterns in different parts of the Surkhandarya oasis.

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