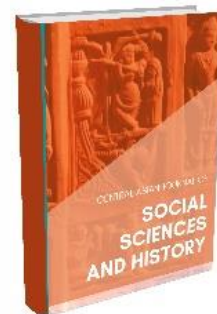




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National Embroidery Centers

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Abstract:

By the end of the XIX – beginning of the XX centuries, information will be given on the territory of Uzbekistan to Bukhara, Nurota, Samarkand, Shahrisabz, Tashkent, Jizzakh and Fergana embroidery centers.

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By the end of the 19th century - the beginning of the 20th century, embroidery was widespread in Uzbekistan. Uzbek embroidery can be divided into embroidery centers of Bukhara, Nurota, Samarkand, Shahrisabz, Tashkent, Jizzakh and Fergana[1.288-292].

Introduction

Below we will talk about traditional embroidery centers in Uzbekistan.

Bukhara embroidery. Bukhara has long been considered one of the major cities of Movorunnahr where science and culture have developed. This azim, located at the intersection of the Great Silk Road, in Bukhara in different periods of history, together with trade, in the city and its surrounding villages, various branches of handicrafts were widely developed as one of the main occupations of the local population.

It is known that in the 19th century, the city of Bukhara was the capital of the emirate. The markets of Bukhara were crowded, and the need for various products was great. Because, as mentioned above, the Great Silk Road and the existing caravanserais located here accelerated the exchange of products between local and foreign peoples. As a result, 25% of the city's residents are engaged in various fields of handicrafts. Many artisans were engaged in such crafts as weaving, goldsmithing, coppersmithing, kandagor, pottery, jewelry, needlework, carpet making, carving and painting. Among these crafts, Bukhara embroidery is a craft that has been developing for a very long time and was formed as a

unique local school of embroidery.

The Bukhara school of embroidery was distinguished by a number of its ethnolocal aspects in the cultural life of the Turkestan region [2.87-91]. These aspects are formed depending on such factors as the variety of embroidery items, the color of fabrics, the skill of craftsmen, the polyethnic composition of the region, and the natural-geographical location. The ethnic aspect of Bukhara embroidery is that Uzbeks live side by side with Tajiks, Persians, Jews and other peoples. For this reason, Persian-Tajik terms are often used in embroidery. The local (local) features of the Bukhara school of embroidery were manifested in the type of embroidery, stitch, sewing style, patterned flowers, and fabrics selected for the embroidery base [3.26-27].

At the end of the 19th century - the beginning of the 20th century, many embroidered items such as sozana, douri, bugjoma, joyposh, joynamoz, dastorpech, bolinposh were made in the embroidery center of Bukhara. In this embroidery school, embroidery on dresses was of special importance. The top, front and hem of the dresses are decorated with sergilo motifs, chain-like embroidery, as well as golden silk decorated with flower edges. In Bukhara embroidery, mainly "Yormadozi", "Ilmok", "Kandakhayol", "Duria" styles (stitches) were used. Also, the colors used in embroidery represent another unique feature of this embroidery center. We can see that air color, gray color, pink color, yellow color, golden color, red color, crimson color and green color are combined in embroidery.

Over the centuries, the transformation processes in embroidery have been reflected in the fabrics used in them. If until the end of the 80s of the 19th century, embroidery was made with natural white gray or softer cotton thread, then from the later periods, various colored silk and semi-silk fabrics served as the basis for embroidery. Today, the joynamaz, which is sewn with silk thread on a silk thread, is the oldest example of embroidery of the Bukhara embroidery center (from the 18th century). This embroidery sample is currently kept in the fund of the Samarkand State Museum (inv. №. E.75-77).

It should be noted separately that the Bukhara embroidery school existed not only in the city, but also in the surrounding villages, and several of its centers operated. They differ from each other in some aspects. Gijduvan, Vobkent, Karakol and Olot embroidery centers are among the relatively large embroidery centers outside Bukhara.

Although Gijduvan embroidery is close to the traditions of the Bukhara school of embroidery, at the same time it differs in style, artistic forms and its interrelation, structure (composition), patterns and color.[4] We can see that this school was formed under the influence of local traditions under the influence of the historical location of peoples and the factor of ethnic composition of the population. The embroiderers of Gijduvan, like the embroiderers of Bukhara, decorated the items mainly with a rolling stitch. The difference between the embroideries of these two embroidery centers is in their sewing style, while the Gijduvan embroideries were embroidered with beads, while the embroiderers of Bukhara used a needle stitch. Also, G'iduvan embroideries are mostly sewn on white, gray, malla, natural color karbos, red satin, white surp, and Bukhara embroideries differ from each other in that they are sewn on white karbos, colored adras, silk and khasori fabrics [5. 1923-1927.].

Gijduvan sozanas are decorated with "flower-bush", "flower bunch" and "topbarggul" motifs of various colors. In their creations, there are many patterns composed of flowers, plants, animals, and birds. One of the local features of Gijduvan embroidery is evident in the naming of colors. For example, in the language of the Chevars of Gijduvan, green color is "pistogi", black color is

"disobedient", blue color is "niboi", dark red color is "cherry", dark brown color is "jigari", green color is "kabuti", black color - "ink", red color - "yellow", gray color - "ash". As mentioned above, Gijduvan embroidery has a number of characteristics, including the color of the fabrics, their names, unique styles of stitches, various decorative compositions, and ethnic and local uniqueness[6.].

Another major center of Bukhara embroidery school is Shafirkon embroidery. In the second half of the 19th century - the beginning of the 20th century, hundreds of embroidered items were sewn by the masters of Shafirkon. According to the researcher Q. Jumaev, 144 out of 600 embroidered items in the collection of the Bukhara State Museum are Shafirkon embroideries[7.].

Although Shafirkon embroidery is similar to Bukhara embroidery in many ways, it also has its own characteristics. Such a difference can be determined by comparing the Bukhara embroidery with the embroidered items made by Shafirkon chefs. For example, Bukhara embroidery is mainly made on white natural cotton, while Shafirkon embroidery is made on yellow, white, malla, green, ink, silk and hisori fabrics. At this point, it should be mentioned that Shafirkon embroiderers, like other representatives of the Bukhara embroidery center, by the end of the 19th century, used purple, orange, light green, colored cloth instead of "gray" and yellowish "malla" colors when making sozana, jayposh, and joynamaz. started to use local fabrics and imported white and colored yarns.

Shafirkon embroidery is stitched with braid. In addition, in some cases, it is possible to see that "bosma", "karasozi", and "duruya" stitches are used in embroidery. Ornaments such as "Topbarggul", "Almond", "Koshbodom", "Pepper", "Sarvargul", "Shokhchagul", "Butagul" are the most common motifs in Shafirkon embroidery. From the analysis, it can be seen that Shafirkon and Gijduvan embroidery have one thing in common, that is, they embroidered in a rolling style using a thread that is not found in Bukhara embroidery.[8.230-239]

Materials and Methods.

At the end of the 19th century, the embroidery center formed in Vobkent, which is one of the oldest cities of the Bukhara Emirate, can be pointed out as the following. The embroideries made in this region are explained by the fact that they are made in the "yormadoz" method using a thread on a white fabric typical of the general embroidery school of Bukhara. Vobkent embroidery, based on the traditions of the Bukhara embroidery center, is decorated with plant-like motifs ("wave", "milandr", "gishi", "Islamic") styles. Today, several types of embroidered items made by Vobkent embroiderers are kept in several museums of our country.

Karakol and Olot embroidery is less developed than other centers of Bukhara embroidery school. However, these embroidery schools have their own characteristics. From the study of the 19th century Karakol embroidery samples preserved in the museums, it is known that these embroideries are mainly sewn on natural yellow-malla and white gray. These embroidery items include sozanas, joyposh and joynamaz. Another aspect unique to Karakol embroidery is the preparation of "kurok" embroidery. In dry embroidery, silk or velvet fabrics of different colors are decorated by sewing white satin patterns in a checkerboard style [9.203-224]. Dry embroidery is a technique unique to the Olot school of embroidery, where the use of white fabric was considered essential to give the piece a truly checkered appearance. Because any color stitched on a white fabric is simple to give a special shine, and it is distinguished by its comfortable and easy sewing.

Results and discussion.

Nurota embroidery is distinguished by its composite structure and bright colors among other regional embroidery. In Nurota, there are many types of embroidered items that are directly used in everyday life, such as sozana, nimsozana, zardevor, jaiposh, beobog, peshonband, tea-bag and mirror-bag.

In terms of the widespread use of floral motifs in embroidery, Nurota embroidery ranks first among such items made in other regions of Uzbekistan. Traditional Nurota embroidery focuses on flowers, revealing the main motif, while the king, Novda, and leaves are placed as additional elements. Floral patterns such as "Guli Safsar", "Guli Khufrang", "Guli Lola", "Mogchagul", "Khibcha Velvet" are flower patterns used in Nurota embroidery.

Copies of Nurota speakers can be divided into two main types. The first type is a copy of a circle and a flower or a bowl of flowers, created at the end of the 19th century, in which one flower form is several, arranged geometrically on the surface of the fabric. In the words of the second type, "branch flower" has a border on the edge, and a large five-pointed star in the center is represented by small flowers [10.20].

At the base of another composition in Nurota's sozana is a diamond-shaped net made of yellow leaves. Its cells are filled with images of flowers, floral patterns, birds and various animals.

So, Nurota's embroidery is decorated with bouquets and flowers in vases that occupy the white background of the fabric. In addition, pictures of stylized animals and birds are sewn. The edges (edges) are sewn in a rolling seam. Nurota embroidery is distinguished from other schools mainly by the expression of the fringes sewn in the "chain", "chain" style [11.24]. Sand, golden, orange, raspberry, pink, light blue silks are used for making Nurota embroidery.

So, Nurota embroidery has its own characteristics. Such uniqueness was formed in connection with local natural and geographical conditions, economic and cultural characteristics of the population.

In the second half of the 19th century - by the beginning of the 20th century, several embroidery centers were formed in the southern regions of Uzbekistan. Shahrisabz embroidery. Shahrisabz is also one of the oldest cities of Turkestan. According to researchers, Shahrisabz embroideries are similar to Bukhara and Nurota embroideries with a large number of floral decorations. However, the lack of compositional stop for Shahrisabz embroideries shows the difference from Bukhara embroideries.[12.14-18]

The uniqueness of Shahrisabz's lyrics is reflected in the arrangement of bouquets in the center of a large circle in the composition. The bouquets are surrounded by small flower borders. Traditional embroidery of Shahrisabz is mostly done on white cloth with "bosma" or "kandakhayol" stitch. At the same time, it should be noted that the most beautiful embroidery of Shahrisabz was done in "Iraki" stitch. Today, "Iraqi" embroidery is mainly done in Shahrisabz [13.8-11].

Boysun embroidery center has a special place in Uzbekistan. The main feature of Boisun embroidery is the bright color and unique flowers that are clearly visible in the embroidered items. As in other embroidery centers, Boisun embroidery is dominated by Islamic and geometric motifs, with the addition of birds and animals.[14.7-9]

Sozanalar has shown a unique rich landscape. They reflect centuries-old ideas about the creation of the world, nature, happiness and love.

Samarkand embroidery. It is known that Samarkand is one of the oldest cities in the world. Trade and crafts have been developing in this ancient city since time immemorial. Embroidery has been developed and refined here since ancient times. As we have seen in one of the previous sections, this opinion was evidenced by the embroidered clothes of the characters depicted in the ancient Afrosyab murals.

Traditional Samarkand embroidery differs from Bukhara embroidery in that it consists of large patterns. Chevrons of Samarkand mainly embroidered in the "printed" style. In their embroideries, in rare cases, the edges of the motifs are sewn in the "rolling" style.

Among the embroidery products, embroidery with a large landscape takes a special place. Samarkand sozanas differ from sozanas made in other regions by their size.[15.7] Besides, the sozanas made by Samarkand chevrons are also unique in their color.

Tashkent embroidery is divided into two types. These are "palak" and "flower blanket". The word Palak comes from the Arabic word "palak" (falak, sky) which means sky. Many motifs, such as stars, large circles, flower branches, are used in the decoration of "palak" and "gulkorpa" in Tashkent embroidery. In embroidery, a "print" stitch is mainly used.[16] The composition of Tashkent palaks consists of dark red colored even stitched circles. Depending on the number of circles, palaks are named. For example: "six-month palak", "twelve-month palak", etc. In the past.

Conclusion.

Embroidery centers operating on the territory of Uzbekistan had their own traditions. Such traditions related to the preparation of embroidered items were formed under the influence of local natural-geographical, socio-economic and ethno-cultural factors. Also, we can see mutual influence, similarity and interdependence in the embroidery of Bukhara, Nurota, Samarkand, Shahrisabz, Tashkent and Ferghana of the late 19th and early 20th centuries. Of course, such mutual influence and similarity in traditional embroidery was largely determined by the development of trade in the region.

By the way, the embroidery of Ferghana, which has been relatively little researched to date, differs from other embroidery centers with its ethno-regional characteristics. We will discuss this in detail in the following chapters.

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