

REFLECTION OF UZBEK NATIONAL EMBROIDERIES IN WORKS OF ART

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ABSTRACT

The article provides information about the history of the Uzbek national embroidery art, methods and laws of embroidery. Scientific opinions on the representation of embroidery in works of applied art are presented and examples are given.

Keywords: embroidery, canvas, groats, print, zardevor, suzani, borposh.

INTRODUCTION

The art of embroidery, which is reflected in the Uzbek people and the national fabrics created by them, has found its place in world art with its luster, various colors, and Islamic motifs. Items embroidered by folk masters are distinguished by beautiful flowers, matching of colors, full proportions, and professional accuracy of execution methods. Many examples of folk embroidery are collected in the museums of our country, especially the best ones of the 19th century have been preserved and have survived to this day. The art of embroidery has a centuries-old history. According to archeological findings, since ancient times, household items were decorated with embroidery on towels, lace borders, tablecloths, festive and everyday clothes, scarves, hats and other items.

LITERATURE ANALYSIS AND METHODOLOGY

Embroidery is an important branch of applied art, which is considered one of the types of crafts developed in almost all regions of Uzbekistan. The word *kashta* is derived from the Persian-Tajik language, "*kashida*", which means to pull, pull and sew.

Embroidery is a fun and creative activity that can bring a lot of joy to a person and lead to a world of sophistication. When mastering embroidery techniques, the work done may not turn out well at once, because embroidery requires patience, attention, order.

The thread for embroidery with gauze is selected according to the purpose of the item, the character of the decoration and the method of sewing. Gauzes woven by the linen method for embroidery with counted threads: linen and semi-linen fibers (unbleached, white and colored), marquis, staple and silk canvas, sparse (sparsely woven from cooked linen thread) gauzes is taken. The warp and weft yarns of gauzes woven by the canvas method are woven together. That's why the *tanda* thread sometimes goes over and sometimes under it. Yarns woven in this way are firm, less stretchy and less penetrating, and the right and reverse sides are the same. If the thickness of the threads is not the same, the work will be more difficult, because the number of threads counted when pulling out the warp and weft threads will be different, and the stitched embroidery will not be even. Linen, silk, woolen, striped or checked fabrics, as well as large patterned fabrics are suitable for embroideries sewn along the drawn contour. The choice of color thread according to the material to be

embroidered is of great importance in embroidery. This requires great skill and taste from the embroiderer. The compatibility of the color of the silk threads used in the embroidery also makes the embroidery look attractive. In the past, due to the scarcity of different colored fabrics, most decorative embroideries were made by covering the entire surface of the fabric with embroidery.

Currently, decorative items such as suzani, bedclothes, jewelry are sewn from velvet, silk, satin gauze, and it is not necessary to fill the gauze layer with threads. The art of decorating artistic gazlams in Uzbekistan is truly an unprecedented phenomenon in folk art. In it, together with the high traditions of ancient folk art, the art that encourages people to feel the aliveness of the present time is wonderfully embodied.

Most of the still preserved embroidery dates back to the middle of the 19th and early 20th centuries. These embroideries are distinguished by their beauty, elegant embroidery proportions, style and colors of ancient ornaments. According to experts, during this period, embroidery reached a high level. The diversity of embroidery stitches, embroidery, and styles testify to the great art of Uzbek embroiderers. For example, Nurota, Bukhara, and Samarkand embroidery products are mostly made with plain stitch, in Shahrissabz with plain, kandakhayol, iraqi, and in Tashkent with printed stitch.

DISCUSSION AND RESULTS

Practical art is spread in almost all regions of Uzbekistan. But only Khorezm has not found any evidence of traditional embroidery art until now. This type of craft not only occupies an important place in the everyday life of the Uzbek people, but also reflects the poetic symbols and symbols of the nation, which go back to the distant past.

In Bukhara in the 20th century, noblemen, men's and women's clothes, and even shoes were decorated with gold embroidery. Various bags that carry things like money, comb, seal, pocket, and watch are decorated with Islamic motifs of buds and almonds. Purses are embroidered on both sides, and all other items are embroidered on one side only.

The composition of Gijduvan embroidery consists of a traditional central area, a wide border and 2 narrow borders, symmetrical patterns are arranged in a row in the central area. In the wide border, the patterns in the central area are repeated in a symmetrical position or in an "Islamic" position. In two narrow borders, two or three lines of overlapping geometric "Islamic" pattern, "miander", "mavj" or "sebarga" are passed. In the first case, the composition consists mainly of geometric circles, "petal flowers", bushes and branches. Left open places are filled with images of leaves, twigs, jars, suns, and in some cases birds.



Picture 1. Flowers, silk adras, printed stitch

Depending on the appearance, shape, size, base (base fabric), patterns, sewing style of different embroidery, their place in marriage is determined. Wall hangings (height 230-280 cm, width 170-200 cm) have a central floral design and a border. Borposh (tahmanposh), used to cover the top of beds assembled in Takhman, is distinguished by its small size (height 170-250, width 120-150 cm). Sandalposh was square in shape, with the same size (160 cm or 180 cm) on all four sides. A piece of embroidery for the wall part of the room is decorated with ornate repeating flowers. It is 50 cm tall and 350-400 cm wide. Its surroundings are bordered by "oba" and decorated with "chicken panja" patterns. Zardevors are mainly made in the form of long, shoulder straps. Such frieze strips are used to decorate the upper part of the transverse and longitudinal walls of the room. 14 petals are placed in such ornaments. It is mainly sewn with blue, brown and gray threads.

The skills and art of Uzbek embroiderers are clearly demonstrated in the suzani. A har, sewn with silk and cotton threads on dark red, orange or black cloth different shapes and patterns have their own meaning. A certain item, a branch, a part of a plant, the Moon, the Sun, represent the colors of a certain part of the earth. The silk threads used in embroidery are of bright colors. In modern dictionaries, you can find clearly and vividly depicted zoomorphs - images of animals, anthromorphs - images of people and plants: images of plant leaves, roses and various flowers.



Picture 2. Zardevoor

It took a long time to make big suzani. Previously, the fabric with the flower print was cut into pieces and each piece was sewn separately. Then these pieces are connected to each other and become a whole. At the beginning of the 20th century, suzani were made of white karbos (gray) or yellow thick fabric. These embroideries can be explained by their charm, variety, delicate sewing technique and charm of silk threads in natural dyes. Later, purple, blue, and brown fabrics produced by artisans were used for embroidery.

Words are truly works of art. Each of the drawn patterns, flowers and shapes represented a certain symbolic meaning. For example, flowers – love, blooming branches – well-being, embroidery with jugs and trees meant – a decent lifestyle, almond – a symbol of longevity and eternity, pomegranate – a symbol of prosperity and wealth. Stylized hot peppers were used to protect against envy and the evil eye. Silk prints reflected on ordinary fabric are a unique expression of the rich history of our nation, human dreams, love and happiness. In the past, girls and women used to embroider expressions of their hearts in the words.

There are many types of embroidery, such as bush, flower tree, double-leaved tree, tagalak, anguri, and shobarg. such patterns are found. In some cases, large buildings were decorated with Persian and Turkish verses written in Arabic script.

Embroidery had a special place in decorating the clothes of the Uzbek people in the past. Men's and women's shepherds' and mursaks, burqas and collars of other clothes, and hats, which are national headdresses, are

decorated with embroidered patterns. Chust caps embroidered with white silk thread with "almond" and "pepper" patterns were especially popular.



Picture 3. Women's coats, silk adras, cotton wool

CONCLUSION:

The main artistic embroidery schools in Uzbekistan were formed in the late 18th and early 19th centuries in six cities: Nurota, Samarkand, Shahrissabz, Tashkent, Fergana and Bukhara, and reached the peak of their development at the beginning of the 20th century. Currently, the traditions of Uzbek embroidery of the 19th and 20th centuries are being revived. Madina Kasimbayeva, the only embroiderer who successfully restores the traditions of the Tashkent school of embroidery, not only created copies of old crafts, but also developed new forms and compositions without harming the originality of the patterns, and made a great contribution to Uzbek national embroidery.

Uzbek national embroidery art has gained fame not only in our country, but also abroad. Uzbek embroiderers sewed with their own direction and skill, examples of practical art such as bricks, suzani, zardevor, flower quilts, sheets, etc. France, Italy, Japan, Germany, Belgium, America, India participated in exhibitions of foreign countries, and many examples of these embroidery are stored in museums of applied art.

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