

LOCAL FEATURES OF THE TRADITIONAL EMBROIDERY OF THE FERGHANA VALLEY

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ABSTRACT

The article on the examples of cups, palyak, and other objects it is described traditions, ceremony, connected with the decorative needlework in Fergana Valley

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INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Art embroidery is one of the most common types of applied art and handicraft in Central Asia. Of great theoretical importance is the analysis of ethnic, age and other features of embroidery. The study of these features is important for coverage of ethnic history, cultural traditions and ethnocultural ties of peoples living in the same ethnographic territory or of a particular people.

The ornament in the embroidery of the Ferghana Valley reflects the ancient national traditions of the people, contains a kind of ethnographic and factual material, thereby causing special interest of researchers.

The embroidery of the Ferghana Valley as well as the Uzbek clothing was formed and developed over millennia. Its development was influenced by such factors as social conditions and people's lifestyle, traditions of neighboring and other peoples.

The analysis shows that the objects of embroidery differ in the method of embroidery, according to the purpose of the objects (for women or men). The embroidery of hats, shoes, outerwear is different.

Although at first glance it seems that clothes, embroidered items have not changed over the past period, with careful consideration, you can see serious changes in the ornament, seams, takna used, etc.

Certain changes were reflected in the general form of embroidery of the Ferghana Valley. The historical and ethnological analysis of traditional folk embroidery shows that embroidery can be divided into large and small embroidery according to the methods of execution, location, shape of the ornament.

Large embroidery is distinguished by a variety of patterns, since each embroideress (or as they were called among the yurmaduz people) created dozens of patterns in which she reflected her impressions, dreams, emotions. Such items (large embroidery) include palyak (suzane), on which are embroidered (12 circles) with rosette flowers, with a narrow encircling line.

In the Ferghana Valley, small embroidery was also made. They were intended to be used as household utensils, but despite this they were carried out with a high aesthetic taste, and were

a unique example of applied art.

Embroidery in the Ferghana Valley is dominated by images of fruits and flowers of plants. Judging by the names of traditional patterns: oh (month), olma (apple), nooragul, shirmon, tupgul, tʻykkiz olma, ofarin, darakht, olti olma, bodomgul, anorgul, ʻ ikki oilik palak and other craftsmen interpreted them differently. Based on the patterns of embroidery, they gave names to the objects of embroidery. For example, tʻykkiz olmalik palak (palyak with nine apples), ʻn ikki oilik (palyak with twelve months).

When making circles, along with simple, a combined method was also used. Simple circles consisted of a bench press (literally - transfusion, carved pattern) embroidered in a row around a rosette flower in various circles.

One of the common types of embroidery is skullcap. First of all, skullcaps of various territories: Andijan, Namangan, Chust, Margelan were distinguished by their ornament. Andijan skullcaps, for example, are distinguished by the application of a calampirgul pattern (literally - a flower of pepper) in the upper part and in the form of a baldokgul - a smooth ring on a part called a kizak, with a large size of a baldokgul in a part of a kizak. All this is observed in men's skullcaps.

In skullcaps embroidered in the cities of Chust and Namangan, the calampirgul is slightly smaller in comparison with Andijan skullcaps, the length of the pattern is longer. They have no baldokgul.

In Margelan skullcaps, the patterns are even smaller and longer. It should be noted that these patterns differ not only in size, but also in embroidery methods. There are a number of territorial differences in the process of manufacturing skullcaps, which can be traced in the methods (methods) of work. In Andijan skullcaps, the seams Suv, Zanzhir, Yarim Zanzhir, Ilmok, Yarim Ilmok, Yurma, Kandahayal are used. In the skullcaps of Namangan, Margelan, Chust, the kalampirgul was embroidered using a special paper sketch, applying a seam of yurma on top of the sketch. In Andijan, skullcaps were sewn without a sketch. The upper and part of the kizak (the base of the skullcap), on which the patterns are applied, were sold in the markets. Craftswomen acquired parts of skullcaps, sewed them and sold them. They often used such types of seam as suv, ilmok, zanzhir, yarim zanzhir, yurma, yarim ilmok.

Some craftsmen embroidered skullcap patterns and sold. Some craftsmen sewed patterns themselves. Thus, the process of sewing the skullcap was carried out with the whole family. A lining was cut out on the upper part and the kizak of the embroidered skullcap, and it was sewn with a seam of tepcha, this is a very small seam, the interval between the seams is 0.2-0.3 mm. After the upper part was sewn on, a piltakach was applied between each seam of the tepchim so that all four corners (faces) of the skullcap stood evenly, and give a special look. Both the upper and part of the kizak of Andijan skullcaps are 4 cm higher in comparison with the skullcaps of Margelan, Namangan, Chust.

The upper part and kizak of the skullcap, on which the piltakach is applied, were combined by a simple seam by hand, currently this is done on a sewing machine. After that, the skullcap was leveled using a heavy object or press set. Glue was applied to the inner part of the pressed skullcap, and thus hardening was achieved.

In the skull-caps of Margelan, Namangan, Chust, no tepchim is applied to the upper part of the

seam, the patterns are embroidered with paper, and the yurma seam is applied. Piltakach is not used. After applying the patterns to the parts of the skullcap, the lining is cut out, glued and aligned by pressing.

The skullcaps of Surkhandarya, Bukhara, Samarkand embroider in a completely different way. The seam in them is much larger. No glue applied. Often I sew carpet skullcaps Iroki. In the same way (Iroki), female skullcaps were sewed in Andijan. In the study period (late 19th and early 20th centuries), women's skullcap bahmal (velvet, plush) was sewn, while yurma and ilmok seams were used.

In the Namangan Museum of Local Lore, embroidery patterns of Uzbeks, Tajiks, Turks are replicated. Among them are palyak, sheets, skullcaps, sandalpush, kushbelbog (paired belts). These items were sewn in the same period, but their name was different. The Uzbeks called embroidery kasht, Tajiks - the site, darafsha or the name of the tool of labor begizi (awl), the Turks - kash, Kyrgyz - Bosma, Saimaa. These names are preserved in our days.

Uzbeks, Turks called objects based on the name of the object and ornament olma gulli devorchoyshab (palyak with the image of an apple), cayen nusha tagchoyshab (a sheet depicting a scorpion), etc., Tajiks - ofarin (bravo), anor guli (pomegranate flower), darakht (tree). They called objects tagchoyshab (sheet), devorchoyshab (suzane).

By the 20th century, both men and women were engaged in embroidery. Among them, one can name M. Sadullaev, N. Mashrabboev, of the students A. Rakhimov, Y. Sodihov, later M. Krriev, S. Yunusov, M. Akhmedov, K. Boykhonov, U. Boboev and others M. Krriev not only embroidered, but also created patterns of embroidery. Embroiderers of Namangan A. Rakhimov, Y. Sodikov created wondrous patterns of embroidery based on the traditions of masters of the Ferghana Valley.

In the period under study, due to trade relations in the embroidery of the Ferghana Valley, along with the seams of Bosma, Ilmok, such seams as Kuikuz (ram's eye) and a cross began to appear. At the end of the 19th - beginning of the 20th centuries, images of secret birds inherent in embroidery of Central Asia of the 9th century and open images of birds used in the 13th century were used. Arab rule at that time also influenced ornament. Images of celestial bodies appeared in the ornament. In addition, geometric shapes were used in the ornament: circle, triangle, roller circle, rectangle. These elements of the ornament were used in the studied period, and are used today.

In the studied period, embroidery was a kind of tradition for women. Girls from an early age were taught this art. They sewed the work left by mothers and grandmothers, gradually learned to sew handkerchiefs, bags, towels, jiyak, bedding for teapots, bedspreads for teapots. Large items of embroidery were made mainly by older women.

Thus, the embroidery of the Ferghana Valley has its own local features, which are as follows: the base material of the Andijan and Namangan skullcaps was black and blue, and the Margelan skullcaps were blue; for embroidery in Kokand and Fergana used light-colored fabrics: pink, yellow, red, blue, white, in Namangan - both light and dark colors, and in Andijan it was exclusively dark in color; the seams used were different. So, in Kokand and Ferghana, the seams of Bosma and Yurma were more often used. In Namangan, Bosma seam was used less often, yurma and bigizi more often. In Andijan, they often used such types of seam as Bosma, Yurma, Ilma, Zanzhir, Yarim Zanzhir, Iroki, sled; national features of embroidery in the

ornament are clearly manifested. Uigurs often embroidered women and landscapes in embroidery, while Uzbeks displayed fruits, trees, animals, and less often birds. Nomadic breeders often used an ornament depicting animals (a ram, its horn, hooves), geometric figures: a triangle, a circle, birds; as a general local feature of embroidery, it can be pointed out that in Uzbek embroidery the ornament is located symmetrically and the honor (literally - in the rooms), the background of the fabric is occasionally seen in livestock breeders; almost all the peoples living in the Ferghana Valley used an ornament depicting plants or their elements (fruits, flowers): tulip, flower in a pot, pomegranate, apple, rose, bouquet, apple tree flower, almond blossom, grapes, etc.; images of animals and birds made on white fabric: a rooster, a nightingale, a pigeon, a peacock, a parrot, a swallow, a deer, a goat, a ram, were often used in curtains; an ornament depicting celestial bodies: the crescent, the moon, the star, the sun was often used in the embroidery of belts, hats, zhoynamoz (the rug on which Muslims pray), a sheet.

As can be seen from the results of the analysis, the embroidery of the Ferghana Valley has a number of local features related to the social status and lifestyle of the peoples who settled in the region during the study period.

The study of these features is of great importance for history, ethnography, art criticism and other sciences.

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