

ETHNIC CHARACTERISTICS OF NATIONAL TRADITIONAL CRAFTS

Shomirzayev, M. Kh.

PhD, Associate professor, Termez State University

Termez, **UZBEKISTAN**

E-mail: shomirzaevm@tersu.uz

ABSTRACT

This article describes the educational and pedagogical significance of acquainting students with the schools of embroidery in Uzbekistan on the basis of historical sources, the genesis of the formation of national crafts and the state of development technology.

Keywords: Fabric, embroidery, sewing, embroidery school, pattern, brick, dorpech, suzana, sheets, chorsi, sandalpech, napkins, jewelry, towels, gungura choki, handicrafts, ethnic.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

It is known that Central Asia is one of the oldest cultural centers in the world. According to historical sources, the locals have long been engaged in weaving and artistic processing. The art of embroidery, which is considered to be the highest example of traditional folk art, began in the peoples of Central Asia in the centuries BC. For example, the various decorative fabrics reflected in some artifacts found and studied by archaeologists indicate that in ancient times our ancestors had a high level of natural desire for beauty. By the Middle Ages, embroidery had reached a high level.

Embroidering on fabric, especially embroidering of clothes and heads, became popular among the upper strata of the population. In the XIV-XV centuries, embroidery on fabrics was further developed. Rui Gonzalez De Clavijo, the Spanish ambassador to Sahibkiran Amir Temur's palace in 1403, wrote in his memoirs that the clothes of the courtiers, especially women's scarves and tops, were embroidered and decorated with ornaments.

By the end of the 19th and the beginning of the 20th centuries, embroidery was widespread in Central Asia, especially in the Fergana Valley, which we are studying. During this period, embroidery became the most popular type of applied art among the population. At the time of the study, women were engaged in embroidery among the population of the valley, and this practice was performed almost by hand.

Embroidered items such as kirpech, dorpech, suzana, sheets, chorsi, sandalpech, napkins and jewelery, towels, curtains are sewn. Stitching techniques such as lopuk, iraqi, loops, chamak, baxya, yorma, and basma were widely used in their sewing. We can see that the embroidery depicts various shapes, plants and flowers as well as animals. All this has its own symbolic meaning, its history of origin. It is formed, first of all, depending on the lifestyle, worldview, spiritual world, social, economic status and artistic and aesthetic taste of this or that nation. Traditionally, girls in the family have been taught to sew a variety of embroidery from an early age.

According to elderly informants, girls in the settled population of the valley began to learn to

embroider on fabric from the age of 8-10.

K. I. Antipina also notes that girls in the Fergana Valley began to learn the secrets of embroidery at the age of 10-12. It is known that the Fergana Valley has long been a historical and ethnographic region inhabited by peoples with two different lifestyles and economic orientations.

If the ancient settlements (villages and towns) in the plains of the valley were inhabited by settled peasants and artisans, the surrounding mountains and foothills were inhabited by cattle-breeding tribes. At the beginning of the XIX - the end of the XX century due to ethnocultural relations, due to intermarriage, tribalism, kinship, there were commonalities, similarities and some differences in embroidery and its ornaments. Even Kyrgyz moved to settled areas. There are mixed Uzbek and Kyrgyz settlements around Fergana.

Examples are Karabulak, Bujur, Batken, Bashbulak, Kyrgyz rural areas. Such mixed villages have sprung up in Osh, Uzgen and Jalal-Abad.

During the reign of Khudoyorkhan, several similar villages appeared in Fergana region. Villages such as Sozak and Khanabad are among them. From the study and analysis of the available embroidery materials, including field materials and photos of embroidery patterns, it is clear that the embroidery of the settled peasants and artisans of the valley differs from the embroidery of nomadic peoples by a number of features. The differences are, first of all, as noted above, due to the age-old way of life of these ethnic groups, the specificity of their economic direction. Such ethnic identity in embroidery is more evident in the types of colors and ornaments.

It is noteworthy that in the embroidery patterns of Uzbeks, Tajiks and Uyghurs, who live in sedentary life, there are more trees or their *leaves, flowers and cereals*. In the embroidery patterns of ancient cattle-breeding tribes, such as Kyrgyz, Turkish, Karakalpak, Qurama, and Yuz, a certain type of animal or its *horn, head part, deer, deer antler, ipon, snake trace* images are displayed. Especially *ram's horn*. The so-called transplanted cattle tribes, in particular, the Kyrgyz seeds are a common type of ornament in embroidery.

In ancient times, Uratapa and Khojand provinces belonged to the Kokand khanate. Therefore, their embroidery copies are similar to the copies of Chust, Kosonsoy district, Namangan region. The patterns of embroidery sewn in these areas, the tree in the fabric, the flowers of the plant are completely covered, in which the color of the fabric is very little visible. This can be seen in the samples of embroidery kept in the Kokand Khudoyorkhan Ordasy Museum, Namangan Museum of Local Lore. In the middle of such embroideries are drawn a mixture of tree flowers, plant flowers in a round circle.

Embroidered stitches also differ from each other in designation. For example, the gungura choki used in embroidery is called gungura in Uzbeks, while in Tajikistan it is called kunkura. Silk embroidery thread made of silk used in Uzbek embroidery is called treasure thread in Tajiks. The embroidered pattern sewn on them is called ofarin. In this pattern, geometric shapes, trees, plants, flowers are combined. Turks live in Kurashkhona mahalla in Namangan city of Namangan region. They mainly used embroidery patterns such as shirmonnusha, islimi, topgul, tree. Even though they live sedentary, they embroider using the ram's horn embroidery image found in pastoral peoples.

For newlyweds, Uzbeks sew two belted chorsis embroidered as bird deer to decorate the house, and their houses are decorated with several of them. The stitches are sewn with stitches so that even these stitches can be seen as a pair of bird deer. Because the stitch used in it *durya* or *gungura*, The pattern will have the same look on both sides. But the seam is sewn on one side, and a seam is formed on the back. *Durya* is derived from Persian-Tajik, "Two sides" means In Tajiks it is a thing *double garden* called

By the way, from a comparative study of embroidery in different ethnic communities, it became clear that the embroidery of livestock ethnic groups also contains elements that differ from each other.

In the late 19th and early 20th centuries, as a result of the interaction of ethnocultural relations between different ethnic groups in the valley, this process was also reflected in this type of folk art - embroidery. For example, the Tatars entered the Kyrgyz, Turkish, Qurama, Kipchak, and Karakalpak ethnic communities that had previously lived in the valley through embroidery based on the cross, which was widely used by the Chechens, and monetary relations.

On the basis of market purchases, embroidery was exchanged from pastoral peoples to settled peoples, from peoples to peoples due to ethnocultural ties. As a result, Uzbeks in Qurghonteppa district and Jalal-Abad district *deer* embroidery based on pictures, *xypoz images*, *images of sheep* the embroidered embroideries began to sew. The camel's tooth chok, used by the Tajiks, passed to the settled Uzbeks and became known as camel's tooth chok. In the settlements and herdsmen of all ethnic groups there were also embroidered stitches used in Caucasian, Russian, Tatar embroidery, as well as patterns of cross and semi-cross embroidery. These stitches were also sewn on the embroidery of Uzbek, Tajik, Kyrgyz and other peoples in the valley. We can divide the images in embroidery, ie patterns, into the following types:



1. Plant motifs. The Uzbek nation has long been engaged in agriculture. He valued a piece of land like the apple of his eye. Especially in the Fergana Valley, respect for land is enormous. From time immemorial, interest in the "garden of paradise" has led people to strive to create a "paradise" in the place where they live. It is no coincidence that the Fergana Valley is called the "jewel of Uzbekistan." Perhaps that is why the image of beauty, gardens, open flowers has moved to embroidery, where women's impeccable dreams are combined with artisan flowers. The peoples of the Fergana Valley are world-famous for the sweet fruits they have grown since ancient times. Paradise Gardens teaches the native people to create and be inspired by it. This makes the embroidery of women living in this area even more beautiful and attractive. It leads

to the appearance of stunning scenes in them.



1. Patterns of fauna and underwater flora. In Bukhara embroidery, the image of wildlife, birds and mammals, aquatic animals, although not as widely used as in the embroidery of Nurata or Shakhrisabz, is found and used. Some elements of these images have been used in the embroidery of the Fergana Valley since ancient times. For example, to sew a bird image, the bird's feathers are sewn in different colors, while the tail and body are sewn in silk of a different color. Silks of the same color were used, knowing which bird was being depicted. Various stitches were used to accurately depict the image in the embroidery. We witnessed this as a result of observation through field materials. D. The embroidery hanging on the wall of the house in Tulanbaeva's house is still preserved.

In many fairy tales of the Uzbek people there are birds, which are depicted on trees, in the water, on the banks of rivers. The same scenes are represented by the embroiderers in their creations. These fairy-tale heroes are engraved and engraved in the works of women who tell stories. The interest and love for them is reflected in the traditional embroidery of the XIX century. The birds in the fairy tales are portrayed as heroes and he flies from world to world. In the hearts of embroiderers, Mother Semurug is a spotless bird, portrayed as a loving savior who always helps man. This condition is represented by images of birds such as pigeons, sparrows, storks, nightingales.



1. 1. Pattern of items. In the embroidery of the XIX century, among the patterns of flowers and trees, one can find only those things that are "hidden" in a way that is not visible at a glance - embroidery details such as knives, goggles, sunscreen, knife sheaths, handles, chains. We can see the pattern of these items in the patterns of Bukhara, Shakhrisabz, Nurata, Fijduvan. This was done by art critic Q. Jumaev points out in his research.



2. Geometric patterns. The patterns in the embroidery of the 19th century embroidery school are very close to the patterns of medieval architecture and Turkmen and Iranian carpets. Patterns similar to the exterior ornaments in the examples of Bukhara monumental architecture are often encountered. Samples of Bukhara miniatures of the XV-XVI centuries also helped embroiderers to create embroidery. The embroidery of the Fergana Valley has the same geometric patterns as the embroidery of Bukhara. Circles, circles, triangles, rhombuses, squares, rectangles were the favorite motifs of the embroiderers.

From ancient times the worship of nature's lights, the respect and faith in them, led them to sew their image with reverence. In the wall patterns of the city of Poykant (VII - VIII centuries) the most common intra-circle, five-leaf patterns are observed in Bukhara and Gijduvan suzannas. Similar patterns can be found in the embroidery of the Fergana Valley. One of the patterns that some art critics have highlighted "*Hiroi*" called the pattern. About this art critic Q. Jumaev is also mentioned in the research work. The difference of the individual image in this pattern is that the circle is depicted wrapped in flowers and twigs. Embroideries with this appearance can be found both in the embroidery of the Fergana Valley and in the palaks of Tashkent. In other embroideries, images of plant flowers are drawn into the circle image. Sometimes single flower images are also taken. Such embroideries are sewn entirely with printed stitches, the flower is a separate color, the circle is separate is depicted in color, i.e., sewn to fill. The rectangular, square, rhombus images shown above symbolize the four sides of the kurrai floor, and the patterns also serve the function of delimiting the embroidered edge.

We know that octagonal and hexagonal buildings were built in the architectural monuments of the IX-XII centuries. Polygonal elements are also common in the construction of mosques, which formed the basis of the Islamic art of painting. The abundance of geometric shapes in the Minorai Kalon in Bukhara, the Magoki Attori mosque (XII century) and the Khudoyorkhan horde in Kokand, as well as the patterns on the facades of the mosques in Andijan are also reflected in the embroidery.

In the corners of the embroidery, we find triangular shapes in the arched part of the bedspreads and bedspreads, and sharply angled arched shapes in the upper part of the central square. The triangular image is represented on the walls and floorboards and is used as a 'tumor'. Straight line, circle images are also used in embroidery.

Drawers draw these images dimensionally, so their size is not the same in all embroideries. Variety is achieved as a result of different processing of different details by embroiderers. The strong artistic taste of folk embroiderers is also reflected in the fact that ornaments find their place in the fabric. They do not over-decorate the fabric, and at the same time do not leave a void. Even simple geometric shapes will have a magical, beautiful look in the hands of

embroiderers. The color (background) of the embroidered fabric plays an important role in the charm of the pattern.



2. Written patterns. The most common pattern in embroidery is the Islamic pattern. In particular, the edges of the items, the central area of the embroidery composition, and the narrow borders that separate the wide border are mostly covered with Islamic patterns of various shapes. Islamic patterns are divided into two types of embroidery:



1. Decorative items: Willow, shrubs, leaves, trees, twigs, potted flowers, lilies, tulips, etc. etc. The vegetatively repetitive motive water that surrounds it, i.e., the rural pattern.



1. 1. In a geometric shape that borders the perimeter of the central composition, the edges of the altars, the perimeter of the objects rhombuses, zigzags, curls, waves, waves and bytes in Arabic script, lavua, verse, ghazal repetitive calligraphic patterns in basic and old Uzbek script. This pattern, which is the most popular and used by craftsmen, consists mainly of repetitive parts, which serve as both decoration and content. Each Islamic inscription pattern is repetitive and consists of divisions.

Taksim is an indivisible, basic part of the Islamic pattern, with a few repetitions of which a pattern composition is formed in a way or plane. Sometimes the distribution is also made in the form of a pattern composition in a straight or circular order. Embroidered items are often embroidered with Islamic patterns on bedspreads, yaktak, tagchoyshab, belbog, eng, doppi.

This can be seen in the blue cloth belt, which is kept in the exposition of the Andijan Museum of Literature and Art, in a dark yellow belt.



This means that in the Fergana Valley, different peoples, that is, different peoples lived side by side, so their embroidery was also made in a unique way. While Uzbek, Tajik, and Uyghur embroidery used close embroidery techniques, they differ in some features in their embroidery items and in the embroidery ornaments depicted on them. Flowers in Uzbek embroidery and while their leaves are depicted close to the saw-like nature, in Tajiks this saw-leaf is distinguished by the size of the saw. In the case of the image of flowers in nature, i.e. the red flower is not represented in the same red, but in the case of the image based on sunlight, several varieties of red are used.

In Tajiks and Uyghurs, the opposite is true, with white, red, and yellow sewn in the same color. In the embroidery of the Uzbeks, the background of the fabric is clearly visible, the embroidery patterns and flowers are depicted symmetrically, arranged in a room. In Tajik embroidery, on the contrary, the full face of the fabric is covered with patterns. Uyghur embroidery depicts images of women and floral landscapes. Livestock peoples, on the other hand, often use the ram's white pattern as an embroidery ornament. Even in their embroidery *the ram's hooves, one side of the ram's horn, are arranged in series triangles, circles in a row, flowers growing in the images of mountains were used. The embroidery in this case can be seen in the embroidery made in Khidirsha, which is kept in the exposition of the Andijan Museum of Literature and Art. Uzbeks, Tajiks, and Uighurs sew embroidery print, loop, chain, count, crawl* while the herdsmen used the stitches of the palm, the chain, the loop, and the reverse. By the end of the XIX century, due to migration processes, the embroidery method of the Bulgarian, Tatar, Russian, Ukrainian peoples was introduced into the cross stitch, semi-cross stitch. In the early twentieth century, the peoples of the Fergana Valley, due to ethnocultural ties, also adopted these stitches and began to use cross and semi-cross stitches in the embroidery. During the period under study, both embroidery ornaments and embroidery methods and techniques were enriched in embroidery. Although there were some changes in the properties of the embroidery due to these effects, it retained its properties in the patterns and sewing methods in the ornaments.

CONCLUSIONS

1. The genesis of the formation of national crafts and the state of development technology are analyzed in detail on the basis of historical sources, as well as in the scientific research works, monographs of historians, ethnographers, archeologists, pedagogical scientists of our country, CIS, countries and foreign countries. removed.

2. In order to get public opinion on the issue under study, the national handicrafts of

Andijan, Namangan and Fergana regions, especially embroidered areas, were compiled from four sections of ancestors, relatives, families and citizens involved in this field. A public opinion poll was conducted. The questions in these sections are structured in relation to demography, the history of national handicrafts (embroidery), the Soviet era, and national crafts during the independence period.

3. Demographics, social surveys on ancient national crafts (embroidery) were analyzed in detail. There were also 25 questions related to embroidery, the answers to each of them were studied as a percentage, the necessary suggestions and recommendations were given.

4. In the XIX century, embroidery began to be made to order and for the market. In particular, the advent of POPOP machines has led to the mass production of the same number of items. As a result, the types of images in embroidery, sewing techniques, originality and compatibility of patterns, calmness in colors, homeliness in embroidery, creative freedom, the Fergana Valley (Andijan, Namangan, Fergana, Kokand) significantly affect the characteristics of embroidery would hold.

5. Ancient embroidery was found, handed over to museum funds, ethnological expeditions were conducted in the regions, districts, villages and mahallas of the Fergana Valley, embroidery was found, photos were taken, an album was made based on them, ancient embroidery masters were found and young girls were attached to them. through which teacher-student traditions were continued, modern embroidery was created using ancient embroidery techniques, and attempts were made to continue national traditions in clothing.

6. By the end of the XIX century, due to migration processes, the embroidery method of the Bulgarian, Tatar, Russian, Ukrainian peoples was introduced into the cross stitch, semi-cross stitch. In the early twentieth century, the peoples of the Fergana Valley, due to ethnocultural ties, began to use these stitches, and began to use cross and semi-cross stitches in the embroidery. During the period under study, both embroidery ornaments and embroidery methods and techniques were enriched in embroidery. Although there were some changes in the properties of the embroidery due to these effects, it retained its properties in the patterns and sewing methods in the ornaments.

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