

## THE SPECIFICITY OF EMBROIDERY SCHOOLS IN UZBEKISTAN

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### ABSTRACT

*Today in our republic there are ample opportunities to preserve, appreciate and use the practical decorative art created by our people as a result of centuries of creative work, to develop the aesthetic taste of young people and bring them up as highly cultured people opened. National embroidery is one of the most ancient forms of folk applied art, which originated in certain historical periods due to the desire of people to beautify their homes, their lives. Embroidery is mainly divided into 6 regional groups, schools. In particular, Nurata, Bukhara, Samarkand, Shakhriyabz, Tashkent and Fergana embroidery schools.*

**KEYWORDS:** *Embroidery Schools, Customs, Suzana, Nimsozana, Takiyaposh, Prayer Rug, Zardevor, Flower Bed, Tablecloth, Belt, Handkerchief, Pillow, Mirror, Teapot.*

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### INTRODUCTION

Embroidery is one of the ancient traditions of Uzbek culture. Embroidery is a part of the applied art form, in which women's dreams, aesthetic world, worldview, affection are expressed through color images and embroidered. Embroidery has a long history as an applied art. The art of embroidery originated in China in the II century BC, in the IV-V centuries AD on the territory of Uzbekistan. If we look at the history of embroidery in our country, we can see the types of ornaments in embroidery from ancient times, their location. divided into several schools of embroidery, depending on the representation of the images in the patterns and their characteristics. These schools are the oldest schools, containing several more schools. To Fergana school: Andijan school, Namangan school, Kokand school, Margilan school, Chust school;

Bukhara school includes several schools: Gijduvan school, Shakhriyabz school, Karshi school, Samarkand school, Nurata school. Attractive embroidery in all embroidery schools is done through various stitches. These embroidery schools are different from the local embroidery. Skilled embroiderers knew very well how to sew all the stitches used in embroidery. In embroidery, the types of stitches are selected depending on the image of the pattern. The use of stitches also differentiated embroidery schools. Embroidery of embroidery schools differs from each other by its features. This shows that the lifestyle of the people living here depends on the way they work. Depending on the embroidery, it is possible to know which ethnic group they belong to. The historical significance of embroidery is also strong. If we look at Uzbek folk tales,

embroidery, embroidery and carpet weaving were also known by khans and khan's wives. It is of national importance, and in some cases has served as a map. One of the main tasks of embroidery is to improve and strengthen the family home, to adhere to ancestral traditions, to glorify and love nature, to enjoy life, to preserve the traditions passed down from generation to generation. That is why it is a great task to learn the art of embroidery, to contribute to the family budget, to preserve the national culture, to enrich our material culture. serves to further develop the creative abilities of our youth. [1]

This type of art, while preserving its poetic diversity, has not lost its essence. One of the major centers of embroidery, Nurata has been distinguished from other schools for centuries by the perfection of its embroidery, its expressiveness, its sharpness of image, and the richness of its floral patterns. In the 19th century, Nurata embroidery is a series of flowers. This type of composition means "Chor shohu yak moh" - "4 kings and one moon" in Nurata. Nurata embroidery is the flowering of this type of composition. This type of suzana was created by Nurata embroidery in the mid-19th century and is now housed in the State Museum of Art of Uzbekistan. In some parts of the Sozana ornament we can see bouquets and a pomegranate in the middle of the bouquet. Brown, gold, blue, pink, and light green colors combine with each other and give a special tolerance to suzana. The patterns are rhombus-shaped and decorated with serrated leaves. (Tobadoni - checkered, grid) suzannas are another type of Nurata embroidery. Its cages are filled with horned leaves, horned flowers and corollas, as well as the shapes of birds and animals. There are also suzans, some of which are arranged in a checkerboard pattern with floral motifs from the fabric fund. Nurata embroidery is mainly sewn in the "printed" style, and the edges of the patterns are twisted in a chain style. The embroidery colors are sewn with light colors. The following types of embroidery and artistic items are sewn in Nurata embroidery: suzana, nimsozana, takiyaposh, jaynamaz, joyposh, zardevor, gulkurik, dastorpech, belts, handkerchiefs, pillows, mirror bags, teapots, sheets. Embroidery is mainly made of gray, chit, satin, silk and velvet. The threads are spun from silk and the dyes are derived from natural plants. But today, yarns spun from synthetic fibers and dyed with chemical dyes are used in embroidery. Nurata embroidery is sewn with light, bright tones: sand, gold, blue, raspberry, pink, light blue threads.

One of the oldest schools of embroidery in Bukhara region, the national embroidery, the peculiarities of the art, the technology of applying natural dyes and the sewing of ancient specimens of ornaments attracted the attention of our people today. It is necessary to get acquainted with the art of Bukhara embroidery, study it or pass it on to future generations. One of the distinctive features of Bukhara embroidery is the skillful use of "yo`rma" stitches and their combination with air, flower, purple, pink and light yellow, red raspberry and blue. In addition to "yo`rma" stitches in Bukhara embroidery, the composition, structure and flowers are also very diverse. The flowers on a thin branch, flat on the surface of the fabric, are distinguished by the fact that they are made of twigs wrapped around the branches. In the Bukhara school, more needles were used. While the weavers of Gijduvan sewed the silk thread on the left and right, the people of Bukhara embroidered with the thread of the union without tying the left and right. Gijduvan embroidery is mainly sewn on white, gray, brown, natural colored carbos, red satin, white surp and brown, while Bukhara embroideries are made of white carbos, colored adras, silk and hisori fabrics. ” [2]

“Surkhandarya school has a special place in the folk arts of Uzbekistan. Surkhandarya, one of the ancient cultural centers of our country, has a unique geographical location. It is located far from the central cities. Its historical development is also unique. The population is Uzbek, Tajik and Turkmen. It is these factors that have led to the emergence and development of this unique center of traditional culture. The traditional embroidery of Surkhandarya masters, woven carpets, jewelry, wood carvings have a set of ornaments that reflect the optimistic spirit, bright colors, unique compositional device and unique features of the system of tones.

In every village and town of Shurchi, Boysun, Sherabad, Sariosiya, Denau districts of Surkhandarya region, most people are engaged in embroidery. The way of life and customs of the people of the oasis allowed to preserve all kinds of traditional embroidery during the XX century. Embroidered types such as suzana, zardevor, orinposh, bojoma, oynakhalta, doppi, belbog, jiyak were further developed.

Samples of 20th century embroidery are kept in the State Museum of Art. Surkhandarya embroidery is reflected in the system of colors, compositional structure, decorative plates, which represent a mixture of sedentary and nomadic culture. This testifies to the fact that embroidery was widespread and deeply rooted in our country in ancient times.

The unique style of Surkhandarya embroidery is reflected not only in large items, but also in national costumes, in particular, Boysun belts. Currently O.Shoykulova, N.Kurbanova, U.Jurayeva, Z.Murodova, O.Kuchkarova, I.Toshboyeva, H.Muminova, M.Amirova, Z.Rajabova, M.Jumayeva, R. Surkhandarya craftsmen such as Mardonova and B. Saipova are the successors of traditional embroidery. They use modern forms of decoration, such as tulips, twins, daisies, and cotton flowers, while retaining their unique artistic elements. For today's Surkhandarya embroidery, the beauty, grandeur and solemnity of the images remain the leading features. This is especially true of doppies. Doppies are made in a unique technique by sewing a ribbon from paper between each seam. The entire surface of the doppies is decorated with geometric shapes, stars, airplanes, and pistons.

Boysun skullcaps are characterized by softness, dome shape and wide edges. The upper bouts featured four cutaways, for easier access to the higher frets. On the edge of the doppi, each seamstress sews embroideries made of "kanda khayol" and "yo`rma" stitches to your taste. Chevrons use brightly colored silks such as pink, black, green, yellow, red, brown, and white. The secrets of the profession were learned from the grandparents of modern carpenters. They teach their craft to their daughters.” [3]

In short, embroidery is a fair profession that reflects the aesthetic world of a woman. The folk art of embroidery will always be a creature that preserves the traditions of the ancestors and gives them a modern spirit. It gives people endless artistic pleasure. This craft, which has been polished by our grandmothers for a long time, is becoming more and more important for our daughters-in-law and daughters-in-law. O. Sukhareva in her book "Suzani – Central Asian decorative embroidery" (2006) notes that the embroidery of the Fergana Valley has not been studied in detail. According to the tradition, young girls sew their first handkerchiefs so that the embroiderer would live a long life, sew many embroideries, and his life would be as clean and pure as the clear water in the ditch. flowing According to the tradition of the settled peoples, the embroideries mainly depict fruit trees, plants and birds, and each detail has its own meaning. For example, the pomegranate is a symbol of kindness and solidarity. The apple is a symbol of love

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and the desire to have many children. According to tradition, a grown girl sews seven different flowers on seven white handkerchiefs and gives them to seven neighbors. Therefore, if a girl agrees to marry a young man, one of the handkerchiefs she sews is given to the bridesmaids. [4]

According to another tradition, in order to continue embroidery, generations left a piece of flower uncut in the sense that it would last forever. Some embroideries were sewn until the whole family was formed, that is, until the children were born and grew up, and were considered family embroideries. Triangular tumor-shaped patterns are sewn to protect the eye from the evil eye. The double seams are sewn without a single chors.

Embroidered suzannas were even used in mourning ceremonies. On the days of mourning, men stood at the door wearing a doppia on their heads, a tunic over their heads, and a chorsi around their waists. The corpse is covered with a jewel. They hoped that the life of the deceased would be better in that world.

Our women embroiderers have created new works of applied art with good intentions, singing songs and leading their hearts to creativity and kindness.

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