

МИЛЛИЙ КАШТАЧИЛИКДА НАҚИШЛАРИНИНГ ЎЗИГА ХОС
ХУСУСИЯТЛАРИ

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Аннотация: *Хозирги кунда камайиб кетаётган миллий каштачиликда ўзига ҳос хусусиятларининг Сурхон воҳасидаги кўринишларини таҳлил қилишда қадимдан ўзлаштирилган аҳоли ва маъданий меросларда из қолдирган, турли манзилларида бўлган оддий хизматчи ва хунарманд аҳоли яшабини ураб турган муҳитдан кўринишлар, тасвирлар истиқомат қилган утрав халқнинг урф одатларини ифодаловчи ранг - баранг тасвирлар, турли хилдаги композициялар. XIX аср бошлари - XX аср охирларида этномаданий алоқалар туфайли халқлардан - халқларга алоқалари бонс кашта тикишда ва унинг орнаментларида умумийлик, ўхшашлик ва бир-биридан фарқ қилувчи айрим жихатлар вужудга келади. Замонавий технологияларни кенг қўллаш ва уларни ишлаб чиқаришга тадбиқ қилиш имкониятлари, муоммоларни ечиш бўйича таҳлиллари, ортиқча йўқотилишига барҳам бериш вилоятда бугунги куннинг асосий вазифасидир.*

Калит сўзлар: *Миллийлик, меморий ободлар, каштачилик, наққошлик, этник хусусиятлар, хунармандчилик.*

ХАРАКТЕРИСТИКА УЗОРОВ В НАЦИОНАЛЬНОЙ ВЫШИВКЕ

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Аннотация: *При анализе характерных черт национальной вышивки, находящейся сегодня в упадке, в Сурхан-вохе выделены изображения и цвета, репрезентирующие обычаи и традиции народов региона Утра, оставившие следы в народах и культурном наследии, которые освоены с древних времен, и где простые слуги и ремесленники живут в разных местах, разных составах. В начале 19 века - конце 20 века, в связи с этнокультурными отношениями между народами, связи между народами внесли общность, сходство и некоторые различия в бонсовой вышивке и ее орнаментах. Широкое использование современных технологий и возможностей их*

применения в производстве, анализ решения проблем, устранение сверхнормативных потерь – основные задачи сегодняшнего региона.

Ключевые слова: *Национальность, панихиды, вышивка, живопись, этнические особенности, промыслы.*

CHARACTERISTICS OF PATTERNS IN NATIONAL EMBROIDERY

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Annotation: *In the analysis of the characteristic features of the national embroidery, which is declining today, in the Surkhan vokha, the images and colors representing the customs and traditions of the people of the Utra region, which have left traces in the people and cultural heritages that have been mastered since ancient times, and where ordinary servants and artisans live in different locations, different compositions. At the beginning of the 19th century - the end of the 20th century, due to the ethno-cultural relations between the peoples, the connections between the peoples made commonalities, similarities and some differences in the bons embroidery and its ornaments. Wide use of modern technologies and opportunities for their application to production, analysis of problem solving, elimination of excess losses are the main tasks of today's region.*

Keywords: *Nationality, memorial services, embroidery, painting, ethnic characteristics, crafts.*

Introduction: The Uzbek nation has been engaged in national handicrafts and national embroidery since ancient times. One of the designs that has its own meaning with different types of designs is floral designs. He valued and honored a piece of fabric like the apple of an eye. In particular, the attention to the fabric of the Surkhan vokha is extremely great. From time immemorial, the interest in the "paradise garden" has caused people to strive to create a "perfect" place where they live. It is not for nothing that the Surkhan village is called "Jewel of Uzbekistan". Maybe that's why the image of beauty, gardens, blossoming flowers is a source of power for embroideries sewn together with artisan flowers and flawless dreams and desires of women. The people of Surkhan region are considered to be the people known to the world for their sweet and sugary fruits grown since ancient times. Heavenly gardens teach the people of this land to be creative and get inspiration from it. This gives the embroideries of women who live and embroider in this area even more charm and charm. It leads to the appearance of surprising wonders in them.

In Surkhandarya embroideries, the animal world, birds and animals, underwater animals are also depicted, if they are not used as much as in Shurchi or Termiz embroideries, they are used sparingly. Some elements of these images have been used in the embroidery of the Surkhan Voxa since ancient times. For example, to sew a picture of a bird, the feathers of the bird are sewn in different colors, and the tail and body are sewn in different colored silks. Knowing which kush is the kush being depicted, silks of that color were used. Various stitches were used to accurately describe the image on the embroidery. We witnessed this as a result of observation with field materials. The embroidery hanging on the wall of Mehrinso Abdullaeva's house is still being preserved.

Birds are found in many fairy tales of the Uzbek people, they are depicted on trees, in water, on the banks of rivers. The embroiderers express the same scenes in their creations. The characters of these tales are imprinted in the works of women storytellers. Interest and love for them was also reflected in the traditional embroidery of the 19th century. Twins in fairy tales are depicted as heroes who fly from one world to another. In the embroidery people, Ona Semurug is an immaculate good, and she is depicted as a benevolent savior who always helps people. This state is represented by images of animals such as pigeons, partridges, storks, and nightingales.



Figure 1. A sample of national embroidery depicting a pomegranate

Items are patterned. In 19th century embroideries, embroidery details such as pinok, kuzacha, oftoba, pinok, tsini, dastak, zanjira can be found only if you look carefully. We can also see the patterns of these items in Kashkardarya and Surkhandarya patterns. Art historian Abdushukur Mirzaev emphasizes this in his research work.

Geometric Patterns Patterns in embroidery belonging to the 19th century school of embroidery are very close to the patterns of medieval architecture and Turkmen and Iranian carpets. Patterns similar to external decorative patterns in examples of Surkhandarya monumental architecture are often found. Samples of Surkhandarya miniatures of XV-XVI centuries also helped master embroiderers as models for creating embroidery. In the embroidery of Surkhan Vakhsa, there are also geometric images, as in the embroidery of Samarkand. Circle, atana, triangle, rhombus, square, rectangle occupying the main place, favorite motifs of embroidery artists.

Since ancient times, the worship of the luminaries of nature, respect and belief in them has led to the veneration of their images. Patterns of a ball and five leaves in a circle, which are common in the mural patterns of the city of Poykant (VII-VIII centuries), can be seen in the suzans of Bukhara and Samarkand. Such patterns can also be found in Surkhan's embroidery. One of the patterns emphasized by some art historians is called "Hiro" pattern. This is also shown in the research work of art critic Shoberdi Alimov. The difference between the single image in this pattern is that the circle is depicted as a circle surrounded by flowers and twigs. Embroideries with this appearance can be found both in Surkhan Vakhsa embroidery and in Tashkent palaks. In other embroideries, images of plant-like flowers are placed inside the image of a circle. Sometimes images of single flowers are also taken. Such embroideries are sewn with printed stitches, the flower is depicted in different colors, the circle is depicted in different colors, that is, it is stitched. The above-mentioned rectangle, square, and rhombus images are symbols of the direction of the kurrai ground, and the patterns also serve as borders of the embroidery.



Figure 2. A pattern of embroidered embroidery sewn on Surkhan voxa

We know that in the architectural monuments of the 9th - 12th centuries, octagonal and hexagonal buildings were built. Many polygonal elements are found in the construction of mosques, which formed the basis of the art of painting in the Islamic period. The richness of geometrical shapes is also reflected in embroidery decoration in the Minorai Kaloi, Magoki Attori mosques in Bukhara (XII century) and Khudoyorkhan urda in Kujon, as well as in the patterns on the facade of Jome mosques in Andijan. We can find triangular shapes in the corners of the embroidery, in the arched part of the prayer mats, and in the upper part of the central area, arched forms with sharp angles. The image of the triangle is used as a "talisman" expressed in wall hangings and bedspreads. Straight lines and circle images are also used in embroidery.

Draftsmen draw these images without dimensions, so they are not the same size in all embroideries. As a result of the different processing of different details by master embroiderers, color and brightness are achieved. The strong artistic taste of folk embroiderers can be seen in the placement of ornaments on the fabric. They do not excessively decorate the fabric, and at the same time, there is no empty space. Simple geometric shapes will have a magical, beautiful look in the hands of the embroiderers. The color (background) of the embroidery fabric plays an important role in the charm of the pattern.

Written patterns. The most common pattern in embroidery is the climatic pattern. In particular, the edges of the items, the narrow borders separating the central area of the embroidery composition and the wide border, are mostly covered with a climatic pattern of different appearance. Climatic patterns are divided into two types in embroidery:

Ornamental items: suzana, Istish jild, sandalpush, wall - sheet, zardevor, etc., items such as willows, bushes, leaves, trees, branches, flowers in the roof, sedges, flowers, etc., forming the main pattern. .

Geometric rhombuses, zigzags, jingalas, tulkun, mavj and basic and old Uzbek script repeating alphagraphic patterns in the form of bayt, lavua, verse, ghazam in Arabic script delimiting the perimeter of the central composition, the edge of the altars, the perimeter of the objects. This pattern, which is the most common and is loved by the Chevars, mainly consists of repeating parts, and serves as both decoration and content. Every Islamic script pattern is repetitive and consists of divisions.

Tadsim is an indivisible, fundamental part of an Islamic pattern, which is repeated several times to form a pattern composition on a road or plane. Sometimes the distribution is made in the form of a pattern composition in a straight or circular pattern. There are a lot of Islamic motifs with inscriptions on embroidery items such as jaynamaz, yaktak, tagchoyshab, belt, epg, duppi. We can see it in the blue fabric and the dark sapsair colored belt, which is kept in the exposition of the Museum of Literature and Art in Surkhandarya.

So, because different peoples, different peoples lived side by side in Surkhan region, their embroidered items were prepared in their own way. Uzbek, Tajik, and Uyghur embroideries use similar embroideries, but they differ in some features of their embroideries and embroideries. If the flowers and their leaves in the Uzbek embroidery are close-up, the saw-shaped leaf is distinguished by the size of the saw. In the case of the image of flowers in nature, that is, the red flower is not expressed in the same red color, but in the case of the image based on the sun's light, several types of diesel are used.

In Tajiks and Uyghurs, it is the opposite, and the colors od, red, and yellow are sewn in the same color. In the embroidery of Uzbeks, the background of the fabric is clearly visible, the embroidery designs and flowers are depicted symmetrically, and arranged in a harmonious manner. On the contrary, in Uzbek embroidery, the full face of the fabric is covered with embroidery. Women's images and floral scenes are represented in Uyghur embroidery.

Cattle-breeding peoples often use the ram pattern as an embroidery ornament, even in their embroideries images of a ram's hoof, one side of a bull's horn, consecutive triangles, consecutive circles, and images of flowers growing on the mountain are used. We can see this type of embroidery in the khidirsha embroidery item displayed in the Surkhandarya Museum of Literature and Art. Uzbeks, Afghans, and Uyghurs use printed, loop, chain, sanami, and yorma stitches for embroidery, while cattle-breeding people use jurmo, chain, ilme, and terskay stitches.

By the end of the 19th century, due to migration processes, the embroidery style of the Bulgarian, Tatar, Russian, and Ukrainian peoples, cross stitch, half cross stitch, was also introduced. At the beginning of the 20th century, the peoples of the Surkhan area, due to ethno-cultural differences, mastered these stitches and began to use cross and semi-cross stitches for embroidery. In the period under study, embroidered ornaments and embroidery methods were enriched in embroidered items. Due to these effects, there

are some changes in the characteristics of the embroidered items, but the patterns in the ornaments and sewing methods retain their characteristics.

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