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Abstract: *The article discusses the ways in which the staples, lace, knit, printing, and knitwear are used to sew embroidery items such as suzane, sheets, chorsi, sandalpech, handkerchiefs, and towels, which are common in the lives of the people of the Fergana Valley. According to the tradition, women and girls from a young age are taught how to embroider different types of embroidery, depending on their worldview, mental, social, economic and artistic aesthetic taste. Uzbek, Tajik and Uygur embroideries were similar and used of traditional embroidery ethnic characteristics found by the archaeologists studied on the basis of some of the things grounded.*

Keywords: *Culture, tradition, kirpech, darpech, suzana, zardevor, sheet, chorsi, sandalpech.*

As you know, Central Asia is one of the oldest cultures in the world. Historical sources say that local people were engaged in fabric fabrication and artistic processing. The embellishment of embroidery which is a vivid example of traditional folk art, also began with the people of Central Asia in the early centuries BC. For example, various decorative fabrics reflected in some of the archeologists' finds have shown that in the ancient times our natural ancestors have a natural desire for beauty [1. P. 39].

In the Middle Ages, embroidery has risen to a high level. The embroidery on the fabric, especially clothes with the embroidery, has become popular in the upper layers of the population. In the XIV - XV centuries, the fabric decorations were further developed. Ambassador Rui Gonzalez De Klavixo, who was in the palace of Amir Temur in 1403, wrote in his memories that the costumes of the palace men, especially women's shawl and dresses were embroidered. At the end of the XIX - beginning of the XX century, the embroidery of Central Asia, especially in the Ferghana valley, which we are studying, has become widespread.

In this period embroidery was one of the most popular types of applied art among the population. In the period under review, the inhabitants of the valley were engaged in embroidery with women, and practically manual work was done. Eyelash, dorpech, suzana, sheets, chorsi, sandpas, napkins and jackets, towels, doorbells are made. Seaming systems such as, sewing, hanging, bushing, knitting, printing are widely used. We can see in the eagles a variety of shapes, plants, flowers and animals. All of this has its own symbolic meaning and origin. This is primarily due to the lifestyle, the outlook of the people, the spiritual world, the social, economic and artistic taste of the people. Traditionally, girls in the family are taught to sew embroidery in their youth.

Older informants have pointed out that the girls in the valley's desert have started to study ornamental embroidery in the age of 8-10K. I. Antipina also notes that girls in the Fergana valley have been studying the secrets of embroidery at the age of 10-12.

As you know, the Fergana valley is a historical and ethnographic region where ancient peoples are divided into two types of life and economy. If the peasant farmers and craftsmen live in ancient settlements (villages and towns) in the plains of the valley, livestock tribes reside in mountains and foothills surrounding it. At the beginning of XIX - early XX centuries, due to ethnocultural ties, some aspects of embroidery, similarity and difference in embroidery, breeding, cohabitation and relationships were created. Even Kyrgyz people moved to settlements where they lived. Uzbeks and Kyrgyz lived in mixed settlements around the Fergana Valley. Karaabulak, Bujur, Batken, Bashbulak and Kyrgyz rural areas are examples of them. Such mixed villages were formed in Osh, Uzgen and Jalal-Abad. In the Hudaykhoron period, several other villages were formed in Fergana region. Suzak, Khanabad and others can be examples of them. Studying and analyzing photographs of our own embroidered materials, such as field materials and embroidery, shows that the extravagant nature of the dehkans and craftsmen of the valley differs from that of many nomadic hereditary peoples. Differences, first of all, are explained by the fact that the etiquette of this ethnos is characteristic of the lifestyle, economy. Such ethnic identity in embroidery is more evident in color and ornamental patterns.

It is worthy that the patterns of Uzbek, Tajik, and Uyghurs' embroidery in the pastures contain more trees or herbs, flower and cereal crops, while patterns of ancient tribal embroidery, such as Kyrgyz, Turkish, Karakalpak, Kurama and the faces of a certain species of animals or their horns, head, deer, horns of deer, ipon, snake trail. Known as the rhinoceros, especially transplant tribal tribes, especially the Kyrgyz tribe, were widely used in decorations. [1. Б. 11].

In ancient times Uretha and Khujand provinces belonged to the Kokand Khan. Therefore, their embossed copies are similar to copies of Kosonsoy district of Namangan region, Chust. The embroidery of these regions, the tuft tree and the flower beds are covered with very little cloth color. This can be seen in the examples of embroidery kept at the Kokand Hudoyorkhon Urda Museum and Namangan Regional Museum. In the middle of these items, the tree flowers are

blended in a round circle with blossoms of flowers.

The big ornaments are separated from each other by their identification. For example, if the hygging slab used in embroidery is called gungura in Uzbeks, it is called "kokkara" in Tajik. Silk embroidery made of silk, used in the creation of the Uzbek people, is called the gazna thread in Tajik. They are called 'ofarin'. The pattern is geometric shapes, tree, plant, flowers combined. In Namangan Region, Turks live in the neighborhood of Monument. They used mainly embroidery, ornaments. Even though

they live more livestock, the ram horns in the herd-breed are embroidered using the patterns of embroidery.

For newlyweds newly married couples in Uzbekistan, two belt chasis embroidered as birds are sewn, and their houses are decorated with them. The brains are sewn with such sutures that it is possible to look at these birds as a pair of birds. This is because the applied suture is called *dumya* or *gungthura*, and on both sides the patterns have the same appearance. But the suture is sewn on the one hand and on the back there is the same pattern. *Durya* is derived from Persian-Tajik, meaning "two sides". In Tajikistan, this product is called a humpback. gIndeed, the comparative study of embroidery in different ethnic communities has been found in the embroidery patterns of livestock ethnos.

At the end of the XIX - early XX centuries, ethnocultural relations between different ethnic communities were interconnected and this process was reflected in the embroidery style of the folk art. For example, the Tatars entered the ethnic Kyrgyz communities of Kyrgyzstan, Turks, Kuraminsky, Kipchak and Karakalpak, who lived in the valley region before embroidering cashmere backgrounds for Chechen peoples. At the same time, copies of embroidery on the market have been exchanged for transnational populations, ethnical relationship from ethnos to ethnos.

As a result, the Uzbeks of the Jalal-Abad district of Kurgantepa district started embroidered embroidery, rooster painting, embroideries with sheep images. The Tajiks used to be called "camel's teeth" when they crossed the Uzbek border. There are samples of embroidery, embroidery and semi-coat embroidery, embroidery used in Caucasian, Russian and Tatar embroidery both in the pastures of all ethnic groups and for livestock breeders. These sockets began to be planted in embroidery of Uzbek, Tajik, Kyrgyz and other peoples in the valley Plant like patterns. The Uzbek people have been engaged in farming since ancient times. A piece of land was valued and respected. Respect for the land is particularly high in the Ferghana Valley. From the earliest times, the interest in the "Garden of Paradise" has led people to say "heaven" in their place of residence. It is not by chance that the Ferghana Valley is the "jewel of Uzbekistan". Perhaps this is why the image of beauty, gardens, and flowers blossoms into embroidery embroidered with craftswomen's floral dreams. The people of the Fergana Valley are known worldwide for their sweet and sweet fruits. Paradise gardens teach people how to create and draw inspiration from this earthly people. This gives women embroidery all the more attractive and fascinating in this area. They give rise to breathtaking views.

In the embroidery of Bukhara, wildlife, poultry and mammals, as well as underwater animals, are used, although not as frequently used as Nurata or Shakhrisabz embroidery. Some elements of these images have been used in ancient Ferghana Valley embroidery. For example, in order to make a bird's image, the feathers of the bird are made of different colors, and the tail and tail are made of colored silk. They used silk of the same color to find out which bird was pictured. Different strips were used to

accurately depict the image in the embroidery. This was confirmed by field observations. At the house of Dilorom Tulanbayeva, embroidery still hangs on the walls of the house.

In many fairy tales of the Uzbek people, birds are represented on the trees, on the water, on the banks of the rivers. The same pattern is expressed by embroiderers in their works. These fairy tales are stamped and adorned in the tales of fairy tales. Their interest and love was also reflected in the traditional 19th century embroidery. Birds in fairy tales are portrayed as heroes who travel from world to world. In the heart of embroiderers, Mother is a fat, spotless bird, portrayed as a loving savior who always helps people. This is expressed by images of birds such as pigeons, chicks, storks, and nightingales

The pattern of things. Only in the 19th-century embroidery can be seen carefully the embroidery details, such as knives, bowls, sunsets, knife sheets, and chains, which are often seen as "hidden" between flowers and tree patterns. This pattern can be seen in Bukhara, Shakhrisabz, Nurata and Fijduvan. Art critic Koryogdi Jumaev noted this in his research. Geometric patterns. Nineteenth-century embroidery patterns are very similar to medieval architecture and Turkmen and Iranian carpets. Similar patterns are often found in Bukhara monumental architecture. 15th-16th-century Bukhara miniatures also served as embroiderers in embroidery. The embroidery of the Ferghana Valley also has geometric images, like those of Bukhara embroidery. The circle, circle, triangle, rhombus, square, rectangle, and embroidery were the main images shown above point to the four sides of the globe, and the ornaments also serve as the borders of the embroidery. We know that eighteenth and sixteenth-century buildings were erected on IX-XII century architectural monuments.

Polygonal parliaments are also common in the construction of mosques that are the cornerstone of Islamic art. Geometric abundance is also reflected in the embroidery of the Minorai Kalon in Bukhara, the Magogi Attori mosques (XII century), the Khudoyar Khan hut in Kokand, and the mosque's facade in Andijan. We find triangular shapes in brackets, arches and carpets, and arched shaped arches in the upper part of the central square. The image of a triangle is represented on the wall and the floor and used as an amulet.

Brackets also use straight lines, circle drawings. Drawers draw these images without dimensions, so not all embroideries have the same size. Variety of detail is achieved by embroidery by various embroiderers. The strong artistic taste of the national embroidery is also reflected in the placement of the ornaments on the fabric. They don't overdo the fabric, but there is no empty space. Even simple geometric shapes will look magical and beautiful in the hands of 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 Islamic. Especially the narrow edges separating the edges of the items, the central area of the embroidery and the wide margin of the embroidery are mainly covered by various Ukrainian peoples

was embroidered by the migration processes. [B. 96-97]. At the beginning of the 20th century, the peoples of the Fergana Valley, using ethno-cultural links, also mastered these strips and began to use cross and semi-cross stitches for embroidery. During the study, embroidery techniques were enriched.

Although these changes have led to some changes in the features of embroidery, it has retained its originality in ornamental patterns and sewing techniques. In summary, in the Fergana valley, different nations, or different ethnic groups, lived side by

side with their embroidered fabric. Uzbek, Tajik, and Uighur embroidery use techniques that are close to one another, while their embroidery items differ in their embroidery patterns. The Uzbeks' Embroidery Flower and their leaf trace are characterized by a natural tendency, while the Tajiks are distinguished by the large number of leaf sheets. In the case of the appearance of the flowers in nature, the red rose is not uniformly red, but in the case of sunlight, several varieties of red are used. In contrast to Tajiks and Uighurs, white, red and yellow are sewn in the same color. In the embroidery of the Uzbek fabrics, the fabric background is clearly visible, embossed patterns and flowers are symmetrically symbolized, without distinction. In Tajikistan's embroidery, the whole face of the fabric is covered with ornaments. Uyghur embroidery is characterized by women's images and flowery landscapes.

The animal populace is used as an embroidery orchestra. Even in their embroidery, the lamb's hooves, one side of the horns, the triangular arcs, the sidesteps, and the mountain flowers are used. The embroidery at the Andijan Museum of Literature and Art is being kept at the exposition. We can see them in embroidered fabrics. Uzbeks, Tajiks, Uighur people used, chains, counters, ropes, sewing, loops, and hexagonal sutures.

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