

UNIQUE TRADITIONS AND SEWING TECHNOLOGY OF EMBROIDERY IN SURKHAN OASIS

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UDK 94 (575.1)

Abstract: This article aims to present the significance of Boysun embroidery school in Surkhan oasis embroidery today, its history and development, the introduction of national embroidery training activities and the process of implementation. The style and examples of oasis embroidery art and various approaches to its formation are scientifically justified in the article. At the same time, it is also described about the patterns of embroidery and the types of sewn items.

Key words: Boysun, sozana, boghoma, sardevor, takiyaposh, joynamaz embroidery, embroidery decorations, national crafts, sewing, silk.

Аннотация: Целью данной статьи является представление значения школы вышивки Байсуна в вышивке Сурханского оазиса сегодня, ее истории и развития, внедрения национальных мероприятий по обучению вышивке и процесса внедрения. В статье научно обоснованы стиль и примеры искусства вышивки оазиса и различные подходы к его формированию. В то же время, также рассказывается об узорах вышивки и видах сшитых изделий.

Ключевые слова: вышивка Байсуна, сузана, богрома, сардевор, такияпаш, джойнамаз, украшения вышивки, национальные ремесла, шитье, шелк.

INTRODUCTION. Embroidery works are of high value not only for their decorativeness, but also for their beautiful forms, antiquity, and deep philosophical, educational, and spiritual properties. Unique historical monuments, residential buildings, and household items decorated with embroidery awaken people's love for folk applied art and teach them to perceive and enjoy the beauties of existence.

DISCUSSION. Embroidery, which is one

of our national traditions, is of particular importance in the regions of our republic based on tribes, clans and families. It is known that one of the main decorations in every Uzbek house is embroidery. They are especially important in the Uzbek household during wedding ceremonies and national traditions and ceremonies: large embroidered flowers are placed in the right proportion to the room, and they look good from afar. The colorful silk embroideries placed in the dark houses stand out and give a person an aesthetic spirit. The walls of the rooms reserved for the bride are decorated with embroideries made by the bride. The aspect of Anana that differs from other nations and peoples comes from the unique embroidery style of our regions, that is, "Taqiyaposh" (In Nurato, Bukhara it is called "bolinposh", in Samarkand, "yostiqlposh" in Shakhrisabz) in the oasis of Surkhan, pillow, lolabolish. These are 15-20 cm wide blankets gathered on a takhman (rax) and decorated with special colored threads called hand and various embroidery decorations when covering the pillows and taking them as an oasis. Decorated with ornaments, this ula, based on its flowers and shapes, belongs to a certain region or tribe, and is prepared with the intention for a long and happy life of this new family. Takhmon (rax) will be in the grid of the house.

Embroidery gives people aesthetic pleasure, it was widespread among the people not only because of its importance in decorating houses, but also because of the customs and patterns formed over the centuries.

Sozana, takiyaposh, joynamaz — people, especially women — are associated with happy events in the family life of girls. They are mainly made by the bride's side for the

happiness of the bride and groom, and the mandatory and main part of the girl's dowry is given outside. According to the long-standing tradition, the young bride-to-grooms are embroidered with "evil eye" amulets and black-and-white eyes. Some parts of the finished embroidery are deliberately left unfinished. And this indicates a unique symbolism, i.e. the continuation of generations, the connection of life, passing from one generation to the next, or the good intentions that the wedding will come and the embroidery will be sewn, that my daughter will be safe, and that our heads will not be filled with joy.

The size of the embroidery is different: 230 — 280 cm and 170 — 200 cm. They discover a whole landscape. Takyaposh are smaller than sozana, 170 — 250 cm tall, 120 — 150 cm wide, similar in composition to sozana. The flowers of Joynamaz and marriage bedclothes (joyposht) are different. Flowers are not planted in the middle.

Will be kind. Height 130 — 150 cm, width 90 — 110 cm. The border is not sewn from the foot of the prayer, it is left open. Sardevor: the length of the room is 450-500 cm, the width is 50-60 cm and it is decorated with silk threads. Size: height 260 — 285 cm, width 160 — 200 cm. Its home side is decorated with a P-shaped border. Bughjoma: (bughka) is designed to surround the place during the day or to hide various items. A square ornament is sewn in its center, and a flower is sewn in one corner.

In the art of embroidery, women instill their dreams and hopes about their future children and their happiness, their love for nature and their desire for beauty. The creation of this kind of embroidery as a unique art awakens the viewer's love for language, humanism, love for life and nature, spiritual nourishment. Embroidery is a custom in every family, and girls are taught from a young age. They continued embroidering their mother's unfinished embroidery and also made new embroideries themselves.

Sozanas construction lasted one and a half to two years. If the girl's marriage is accelerated, then relatives, relatives, friends and neighbors came to help in order to finish it

before the wedding. The flower is sewn in pieces of unpainted fabric and joined at the end. A talented folk artist called "Kalamqosh" or "Chizmakash" drew flowers on the embroideries. Each place (territory) has its own characteristics, which depends on the artist's skills, his nature, and how well he knows the surrounding environment. While they were mostly based on ancient drawings, they added their own fantasy to the drawings. The unique feature of Uzbek embroidery is that it fascinates everyone, that the same elements are not found in them and that they are not mechanically repeated.

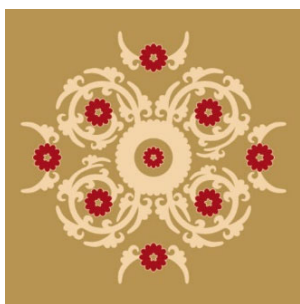
Until the 80s of the 19th century, large



decorative embroideries were sewn on white "karbos" on yellow "malla" fabric. Currently, the company "Zukhro" has started to embroider white house "karbos" with natural dyes and silk threads made by themselves. In natural dyes, the technology of preparation is restored and developed. Each nation has its own traditions and artistic styles in which the decorative art of embroidery has been developing since ancient times. All working tools are: needle, looped and non-looped braids, needle, pliers, scissors.

The short sewing belt has a loop and a wooden handle. A special tool worn on the finger so as not to injure the fingers during embroidery is "nohunak" — a Tajik word, "nohunak" means a nail, worn on a nail. Bigiz is a sewing weapon with a sharp tip, called "darvsh" in the oases and other regions by its name only in Bukhara. When sewing with braids, silk threads are first made in the form of kalava and dyed. After dyeing, the kalava is again rolled into a ball and one of the threads is turned to the right and one to the left, after which they are joined, the two threads are folded and rolled into a small ball. The surface

of the fabric to be sewn with a braid is cut at an angle of about 30-40 degrees, and the thread is fed from under the fabric with the help of fingers. When embroidering with a "crotch stitch", the chain of crochet stitches is continued along the outline of the flower. Embroiderers rely on a free style when filling large flowers with a chain of embroidery. Flowers, birds, and fruits are often depicted in Uzbek embroidery, as are the most widely used motifs of each nation in the art of embroidery. Embroidery is very common in Central Asia, women in every Uzbek family knew how to embroider. In every family, women made sardevor, sozana, spoon bag, lolabolish, glass bag, tea bag, etc. by themselves. The Uzbek people have been known to the world for their profession, hard work, honesty and purity since time immemorial. Alisher Navoi says: The master of the craft is the netgum, the end is the end. Great scholars have described the



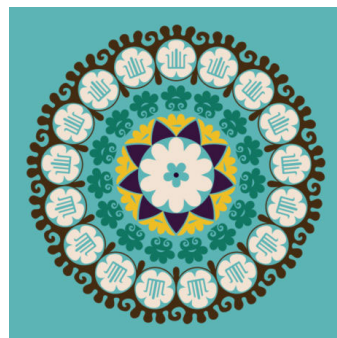
importance of craft in human life. When our people say "Make money from a craft", it means that a person's livelihood comes from his craft and work. Our forefathers have

always been artisans, creators and craftsmen. Although hundreds of years have passed, their crafts have not lost their value and show their freshness.

When we talk about the work of the master embroiderers of the mountainous Boisun region of the Surkhan oasis, they sewed the largest word in the world by the artisans of Boisun, dedicating it to the 1st International festival of embroidery art, which will be held in Surkhandarya. We must admit that this work of art was created by 20 florists with fine taste and high skill. Its length is 25 meters, width is 6 meters, and its weight is 60 kilograms. Crafted by skilled embroiderers, this sozana took six months to create. 16 kilograms of silks in various bright colors reflecting the oasis were used to create the embroidery pattern, which is considered the product of tireless work. "We used the filling method of ancient

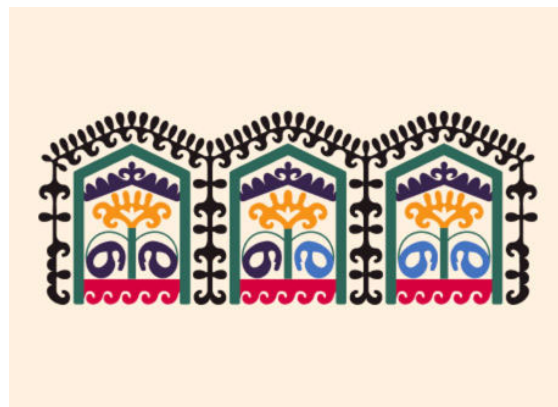
embroidery typical of the oasis to sew the sozana," says craftsman Nilufar Jo'raeva. The circle diameter of each of the 5 flowers depicted in its center (called moons in embroidery) is 2 meters, and the diameter of each of the 14 small flowers around it is 1 meter.

Before sewing a sozana, it is necessary to prepare its drawing (drawing of flowers). This process requires the most important attention from the embroiderer. It should be said that before sewing on the word, it is necessary to prepare its drawing (draw flowers). This process requires the most important attention from the embroiderer. Flowers are drawn from the center to the right and left.



Each detail is drawn based on mathematical measurements. Skilled embroiderers prepared the drawing of flowers printed on Alvon fabric in 6 days. After that, the processes of sewing, priming, embroidering and embellishing the drawings in the style of filling with silk are quite complicated.

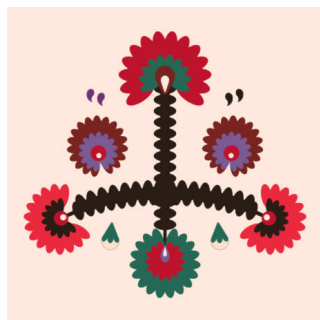
Sozanas embodying Surkhan national customs and values and ancient traditions are a rich cultural heritage of our people. It is necessary to preserve the direction of embroidery, which is considered one of the types of folk decorative art, and to pass it on to the next generation.



Just as each nation has its own most

commonly used patterns in embroidery, Uzbek embroidery is also common to all regions in that it often depicts flowers, animals, birds, and fruits. This is due to the religious beliefs of the population. Patterns are divided into geometric (geometric), plant-like (Islamic), zoomorphic (animal-shaped), and anthropomorphic (human-shaped) patterns according to their characteristics[1]. Therefore, the world of real objects is hidden in the image of plant or geometric patterns, and they express one or another idea about the world around us[2]. Ornithomorphic (bird-like) themes are widespread in the applied art of nomadic peoples[3]. In particular, Uzbek embroidery depicts plant-like patterns, spatial objects, stylized images of fruits and animals, verses, and later also human figures and architectural monuments[4]. For example, embroidery depicting red and white doves flapping their wings can be found on the sozanes embroidered by embroiderers in the oasis[5].

The patterns and ornaments sewn on the fabric are divided into the following types and are used by all peoples living in the oasis. The



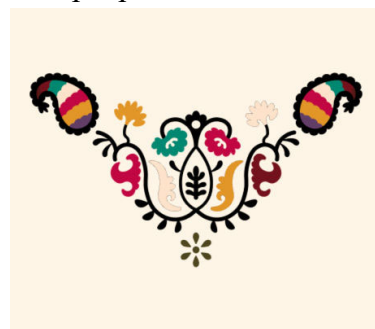
types of ornaments that reflect plants or some of their elements include tulips, flowers on a canvas, bouquets, pomegranates, apples, roses, apple flowers, almond

flowers, grapes, and sunflowers. For example, in Kashkadarya, women embroidered patterns that had a certain meaning on various clothes and items such as wallets, boghjoma, boghcha, nimcha, kamzul, chapon, and skullcaps. Birds and trees depicted in the embroidery symbolized a prosperous lifestyle[6].

On the placemats sewn in the oasis, the image of the moon means a new family, bright like the sun, the almond flower is a sign of a new family, the cotton flower means that the life of two young people is soft and smooth, the pepper means that the eye does not touch the life of two young people, and the white lines mean that life is not smooth, and the patterns that repeat in two rows of the pattern are called crane rows. The curtains were sewn using filling embroidery, leaving the spaces on top. Some elements of the embroidery decoration depicted specific animals and birds, while images of animals and birds such as roosters, nightingales, pigeons, peacocks, parrots, swallows, deer, goats, rams were drawn on white fabrics and used to decorate window curtains. Other themes could also be multifaceted.

CONCLUSION. Oasis embroidery is unique, like the most ancient types of applied art of the peoples of Central Asia, and the embroidery also reflects the centuries-old historical ties formed by the population. It is the embroidery ornaments that testify to the ethnogenesis, strength of cultural and economic ties of the peoples who created it.

Also, the patterns and ornaments that provide information about the spiritual world of man are based on



symbolic, semantic expressions. In addition, the embroidery patterns also reflect the religious views, spiritual world, thinking, morality, philosophy, abilities, aesthetic taste and artistic worldview of the embroiderers.

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