

## ETHNIC PECULIARITIES OF ARTISTIC EMBROIDERY OF THE PEOPLES OF THE FERGHANA VALLEY

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### ABSTRACT

Based on some objects discovered by archaeologists, the article highlights the ethnic features of the traditional embroidery of the peoples of the Ferghana Valley.

**Keywords:** Culture, tradition, brick, darpech, suzane, zardevor, sheet, chorsi, sandalpech.

### INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Central Asia is one of the oldest cultural centers. Historical sources indicate that the local population has long been engaged in weaving and artistic processing of fabric. One of the types of traditional folk art - artistic embroidery developed among the peoples of Central Asia even before our era. Some finds of archaeologists - fabrics with various embroidery demonstrate how strong was the natural desire of our ancestors to the beautiful in ancient times.

Art embroidery achieved a high level of development, especially the decoration of clothes by representatives of the upper class in the Middle Ages. In the XIV - XV centuries, this pitchfork of applied art was further developed. The Ambassador of Spain, Rui González De Clavijo, who visited the palace of Amir Timur, paid special attention to embroidery, ornament of clothes, especially on scarves and women's outerwear, in his memoirs.

At the end of the 19th and beginning of the 20th centuries, artistic embroidery became widespread in the way of life of the peoples of Central Asia, in particular the Ferghana Valley. During this period, embroidery became the most popular type of applied art among the people. During this period, women were embroidering on the territory of the valley and they did it manually. By tradition, girls were taught embroidery from an early age.

Embroidered household items such as brick, dorpech, suzane, sheets, chorsi, sandalpech, handkerchiefs and jaundice, towels, curtains for doors. Widely used types of seam, such as lapuk, Iroki, Ilmok, Chamak, Bahia, Yurma, Bosma. They reflected various figures, plants, animals. Each ornament had its own history, symbolic meaning, which are closely related to lifestyle, spiritual world, social and economic status, artistic and aesthetic taste of one or another people.

According to older generation informants, the settled population of the valley taught girls vishivka from 8-10 years. K.I. Antipina emphasizes that the girls of the Ferghana Valley learned the secrets of embroidery from 10-12 years.

Since ancient times, the Ferghana Valley was considered a historical and ethnographic territory, on which peoples with different lifestyles and economic activities lived. So, in the flat territories, since ancient times, the settled settlements (villages and cities) settled settled farmers, and livestock flames lived on the surrounding valley of mountainous and foothill

territories.

In the late XIX - early XX centuries, due to ethnocultural ties, the development of family ties, and even the resettlement of Kyrgyz people in the embroidery and its ornament, some common and distinctive features began to emerge. The embroidery of settled Uzbeks, Tajiks, and Uighurs was dominated by images of a tree, its leaves, flowers, and ears of corn; then the images of animals, antlers or animal heads, deer antlers, and snakes predominated in the ornaments of ancient breeders like Kyrgyz, Turks, Karakalpaks, Kurama and Juz. In the embroidery of livestock tribes, in particular the Kyrgyz, an ornament called ram horn was especially widespread.

In ancient times, Uratyube and Khojand belonged to the Kokand khanate. Therefore, the patterns of embroidery of these territories are similar to the patterns of embroidery of the Kasansai district, the city of Chust, Namangan region. The fabric of the population of these regions was densely covered with patterns, reflections of trees, plants, and the color of the fabric in them is difficult to discern. Similar can be seen on embroidery samples stored in the museum of the horde of Khudoyarkhan in Kokand, Namangan Museum of Local Lore. In the middle of this embroidery, the combined flowers of trees and plants are displayed in a circle.

The names of the seams differ. So, the seam, called the Uzbeks of the gungur, was called kunkura among tajiks. The silk thread for vishivka used by the Uzbeks was called by the Tajiks gazna ipi, the ornament embroidered by them - ofarin. Geometrical figures, trees, plants and flowers organically merged on these ornaments. Turks live in the mahalla of the Kurashkhonagorod of Namangan, where the ornaments of shirmonnusha, islimi, turgul, darakht (tree) are widespread. Despite the sedentary lifestyle, the Turks embroidered a ram horn ornament, more typical of nomad breeders.

The Uzbeks sewed a chorsi for the newlyweds with two belts in the form of two deers, and they decorated houses with a wish for the young to grow old together. These cherries can be considered as a pair, since the ornament on both sides of the fabric can be seen the same way, although the stitch of a dope or a gungur is applied on one side. Foolishly translated from Persian-Tajik means "two sides." For Tajiks, this item is called kushbelbog (paired belts).

A comparative study of the embroidery of various ethnic communities showed the presence of different elements in the embroidery of livestock ethnic groups.

At the end of the 19th and the beginning of the 20th centuries, ethnocultural ties between the various ethnic communities inhabiting the valley also influenced the type of folk applied art - embroidery. Thus, the Chechens cross, widely used in embroidery of Tatars, thanks to monetary relations, penetrated into the embroidery of the Kirghiz, Turks, Karakalpaks, Kurama and Kipchaks inhabiting the valley. At the same time, trade relations led to the mutual exchange of embroidery patterns between livestock and agricultural tribes, as well as between ethnic groups.

So, the Uzbeks living in the Jalalkuduk district of the Kurgantyubinsk region began to embroider an ornament depicting a deer, a rooster, and a ram. The Tajik seam tuyatish (bkvalno camel tooth) was adopted by the sedentary Uzbeks and was called thuja tishi choki (seam camel tooth). All ethnic groups, both sedentary and livestock breeders began to appear patterns of embroidery with seams inherent in Russian, Tatars, Kakaz peoples, like a cross, a half cross. These seams can be seen in patterns of embroidery of Uzbeks, Tajiks, Kyrgyz and other peoples

of the valley.

Images i.e. ornament in embroidery during the study period can be divided into the following types:

1. Patterns in the form of plants. As you know, the Uzbek people have been engaged in agriculture since ancient times, appreciate every patch of land. They especially valued the land in the Ferghana Valley - the pearl of Uzbekistan. People's interest in the Gardens of Eden encouraged them to create gardens on their land. The beauty of these gardens, intertwined with the dreams and aspirations of women artisans, and "migrated" to embroidery.

In the ornament you can also see the image of underwater plants.

2. Patterns with the image of animals. The most widespread images of animals, including aquatic, birds in the ornament of Nurota and Shakhriyabz, they are also found in the embroidery of Bukhara. Since ancient times, elements of this ornament were used in embroidery of the Ferghana Valley. So, the silk, threads of different colors embroidered prairie, body and tail of the bird. The colors were selected in accordance with the natural paint of the birds. Different forms of seams were used. During field research in the house of D. Tulanbaeva, a rather ancient embroidery with a picture of a bird is framed.

In Uzbek folklore, in particular, birds are often found in fairy tales. They are depicted on trees, in water, on the banks of the river, just such images can be seen in the work of embroiderers.

2. Patterns with various objects. In the 19th-century embroidery ornament, you can look closely at the images of a knife, jug, oftoba (narrow-necked jug with a long nose (used for washing), lever, chain. They are "hidden" in the ornament with the image of flowers, trees. Images of these objects can be seen in ornament of Bukhara, Shakhriyabz, Nurota, Gizhduvan, as art critic K. Zhumaev emphasizes in his research.

3. Geometric patterns. The ornament in the embroidery of the 19th century is very close to the ornament of medieval architecture, Turkmen and Iranian carpet weaving. Often you can see patterns similar to the ornament of the monumental architecture of Bukhara. Samples of Bukhara miniatures of the 15th-16th centuries also served as a source of inspiration for Vishival women. Geometric images are also found in the embroidery of the Ferghana Valley. The most often depicted in it is a circle, circle, triangle, rhombus, square, rectangle.

The worship of natural luminaries is reflected in decorative art. In the wall patterns of the city of Poikant (VII - VIII centuries), one can observe images of leaves inside the circle. Such embroidery is done entirely by the so-called Bosma seam (literally: false). Similar images are found in the embroidery of the Ferghana Valley. Art historians note the so-called "Herat" ornament, in which the circle is surrounded by flowers or leaves. This ornament can be found in the embroidery of the Ferghana Valley, palyak Tashkent.

In the construction of cathedral mosques, which form the basis of the architectural art of the Islamic period, polygons are often found. In the Minorai Kalon ornament, the Magoki Attori mosque in Bukhara (XII century), the Khudoyorkhon palace in Kokand and the Andijan mosques, you can see an abundance of geometric shapes. Similar is observed in embroidery. On the corners of the embroidery, the arcuate parts of zhoynamoz (the bedding on which Muslims pray) and the sheet, triangles can be seen, on the top of their central part arcuate forms with an acute angle. On sheets, a triangle is used as an amulet.

In embroidery, straight lines and circles are also made. They are performed without measurement, so their sizes are different. As a result of various parts machining, a variety of shapes is achieved. Conventional geometric shapes, thanks to the work and imagination of embroiderers, take on a beautiful, magical look.

4. Ornament letter. Craftswomen embroider various records: verses of the Qur'an,

couplets, fragments of gazelles, etc.

In embroidery, the most common islimi ornament. Especially often it is used in the edges of objects, in the center of the composition and the border of embroidery. The islimi ornament in embroidery has two types:

1. In decorative objects - an ornament with a repeating plant-like motif, called both *yïli* (literally: the path of water), surrounding the images of willow, shrubs, leaves, trees, etc. that make up the main ornament.

2. An ornament framing the central composition, objects in the form of geometric figures, zigzagchalar, waves, as well as calligraphic patterns made in Arabic letters. The most common and beloved by the craftswomen ornament consists mainly of repeating elements, and serves as the content and design.

Thus, the embroidery of the peoples of the Ferghana Valley has its own characteristics. Embroidery of Uzbeks, Tajiks and Uyghurs are similar in terms of execution, but still have certain differences. In Uzbek embroidery, flowers and their sawtooth-shaped petals are depicted more closely to their natural appearance, while in Tajik embroidery, the leaves are distinguished by large "saw" shapes. In Uzbeks, flowers are depicted using various shades of color, such as red. For Tajiks and Uighurs, on the contrary, the colors have the same hue. In Uzbek embroidery, the background of the fabric is clearly traced, the ornament of the embroidery is symmetrical. In Tajiks, the entire surface of the fabric is covered with patterns. In the embroidery of the Uighurs there are images of women, landscapes.

Breeders often use the Kuchkorok ornament. In embroidery it is fashionable to see hooves, ram horns, successively arranged circles, triangles, mountain flowers. This can be seen in the embroidery stored in the exposition of the Andijan Museum of Literature and Art, made in the style of *hidirshad*. Uzbeks, Tajiks and Uyghurs used the seams of *Bosma*, *Ilmok* (hook), *Zanzhir* (chain), *Sanama*, *Yurma*, livestock tribes - seams *Zhurmo*, *Zanzhir*, *Ilme*, *Tersky*.

By the end of the 19th century, thanks to migration processes, embroidery styles of the Bulgarian, Tatar, Russian, Ukrainian peoples began to penetrate into the Ferghana Valley, seams cross, half cross began to be applied.

In the studied period, the decorative embroidery of the Valley was enriched both in terms of ornamentation, and in terms of methods (styles). Despite some changes, the embroidery of the peoples of the Ferghana Valley retained its main features.

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