

SAMPLES OF EMBROIDERY IN THE SAMARKAND STATE MUSEUM

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Abstract: This article contains information about the art of embroidery, embroidery samples stored in the Samarkand State Museum, and the scientist Olga Alexandrovna Sukhareva, who collected them. The patterns used in large embroideries, symbols are analyzed.

Key words: prayer mat, takyapush, ruijo, chodirshab, tanpokkun, abri-bahor, gishti-haram, sanduka, chorkunzhak, tekcha.

INRODUCTION

Embroidery is one of the oldest forms of Uzbek applied art. Flowers (tulips, violets, carnations, roses) and leaves, trees and shrubs, fruits, animals and birds with threads made of natural dyes on silk and cotton fabrics. Embroidery was used to decorate the interior of the room and clothes [1; 90-p.]

Embroidery was believed to decorate the walls of Uzbek homes, bring peace and tranquility, and protect the family from the evil eye. The bridesmaids have a variety of embroideries. Sozana, gulkorpa, palak, joyposh, kirpech v.x.o. From the embellishments and patterns on the embroidery, they learned which region the bride was from.

In the regions of Uzbekistan, such as Tashkent, Samarkand, Jizzakh, Surkhandarya, there are different embroidery items with different ornaments. [2; 2-p.].

THE MAIN FINDINGS AND RESULTS

In addition, the development of this art was influenced by the lifestyle, occupation and living climate of the people. While the art of embroidery is mainly practiced by Uzbek women, it has enriched the patterns with new motifs such as endless imagination. From these patterns one can understand such concepts as kindness, love, protection of the family, protection from the evil eye, aspiration to life and its permanence, devotion to traditions.

Orientalist Olga Sukhoreva says, "Central Asian women have rightly taken their place in the world's decorative arts with their embroidery with artistic taste, skill and artistic value".

The Samarkand State Museum has made a significant contribution to the study of the history of this art, and it has a wide audience. The museum's exhibits are used by schoolchildren, students, researchers, foreign guests and ordinary citizens. It is noteworthy that there are examples of embroidery in different regions of Uzbekistan, including Samarkand, Bukhara,

Kashkadarya, Khorezm, Tashkent, Surkhandarya, Fergana, Karakalpakstan (Tajikistan), Uratapa, Lakay.

The items are divided into large and small, and embroidered on the dress. There are more than a thousand large embroideries, including items with different names and functions. For example, sandalposh, beshikposh, gavaraposh, koshayjoynamoz, nimsozani, dorpech, zardevor, zebotakhmon, chimildiq, qizik palak, palak, miyoniband, linen, qoshaqars, yakandoz, togorapalak, tomoshapalak, dorpech, kirpech, takhmonpech, tokchaposh, qars-sochik, manglaykosh, lace. These items were household items, and each item had its own function.

Joyposh- a bed sheet to cover the beds, **Sozana, bolinposh** - when the bride was brought to the groom's house, four people from all sides covered her head and then hung it on the wall of the bride's house. A **prayer mat** is a place of worship in Islam. **Takyaposh** served as a blanket over the beds during the day. **Ruidjo, the tent-shab** bridal sheet, **tanpokkun**- the bride and groom's towel. **Bogjoma** – an embroidered piece of furniture that wraps sheets and furniture.

It is known from history that in the XIX century the art of embroidery reached its peak of development. These items date back to the late 19th and early 20th centuries and were sewn using embroidery techniques such as yorma, kandakhayol, chindakhayol, duroya, zanjira, darafsh. Fabrics and yarns Handicrafts are dyed with natural dyes derived from natural plants and fruits, insects, mainly gray, carpos, silk. Some are even sewn into the factory fabric with artificial threads. Symbolic patterns in these embroideries include pomegranate, pepper, scissors, knife, snake, lamp, teapot, vase, rafida, kafgir, turnip, moon, sun, star, and bird.

Some of the patterns on the embroidery have their own names: "abri-bahor", "oba", "gishti-haram", "sanduqa", "chorkunjak", "bodmcha", "panja", "yaklola", "tekcha"(in the form of a blade, resembling an 8-pointed star). In the form of "stirrup" (horse stirrup), "horn", "kadicha", "corchiroq", "palak-nusqa", "rafida", "like the Latin letter S" can be observed.

Patterns on large embroideries have a general and specific appearance. Common patterns are: "oba", wide and narrow curls, similar to the Latin letter S, "horn", "bush", "pepper".

Private copies are: "Abri-bahor", "gishti-haram", "sanduqa", "chorkunjak", "bodmcha", "panja", "yaklola", "tekcha", "uzangi" (horse stirrup), "kadicha", "corchiroq", "palak-nusqa", "rafida", "moon", "sun", "star", "pomegranate". It is noteworthy that in the

embroidery, these patterns and symbols are created by ordinary people.

Patterns and symbols on each piece are sewn and have meaning based on the nature of its execution. For example, tanpokkun is a towel for a young bride and groom, using the “gishti-haram” pattern. It looks like a sack that encloses with a drawstring. (Kp-599. Bukhara embroidery). The prayer mat is pointed at the triangular arch-kabatullah, and has a village pattern and obdasta symbolic patterns. Obdasta-teapot is a sign of purification before prayer, indicating that water is always a means of cleansing the human body. This pattern, which is sometimes sewn on the objects in the form of teapots, obdasta, sunshine, flowers, is sometimes sewn in large sizes, and sometimes in small and sometimes invisible forms (Kp-585. Bukhara embroidery).

In Suzanne and Bolinposh, a rosette with the symbol of the moon and the sun is sewn in a large way. Bolinposh was caught when the bride was taken to the groom's house by four men on all fours over her head, and so she had a dream that the moon and the sun would always shine over her head. When the inside of the socket is sewn in a printed way, it is framed with a thread of contrasting color to the color of the socket to give it charm. This makes the socket more precise and meaningful in the composition of patterns.

Embroidery is a masterpiece, some of the items are embroidered, some are embroidered, some are embroidered, and some are printed and embroidered. In this case, the sewing methods are not selected depending on the type of patterns. On the contrary, sometimes leaf or flower patterns are framed with threads that are nuanced in their color, and “oba” patterns are sewn in the form of chain stitches. It is noteworthy that the threads of large embroideries are colorful and use almost all shades of warm and cool colors. These are white, nilobi, blue, blue, senka, parrot bow, emerald-turquoise, blue, yellow vegetable, joshua, shingof, purple, dark purple, crimson red.

In most large embroideries, thick, thin, and medium-thick embroidered patterns are common, and this pattern is called “qu’r”. This pattern is more pronounced in Samarkand embroidery. Samarkand embroidery is characterized by the presence of a variety of motifs in a wide range of colors. Sometimes these qu’rs are similar to the Latin letter S. The patterns of large and small sockets, which symbolize the moon and the sun, also play an important role in Samarkand embroidery.

The embroidery samples in the museum should directly mention the name of the museum worker, great scientist, ethnographer and historian-orientalist, philologist-Iranian scholar, art critic and theologian Olga Alexandrovna Sukhareva.

Olga Alexandrovna Sukharyova was born in 1903 in Samarkand. In 1921 he entered the Turkestan East Institute in Tashkent. (From 1924 to 1925 she studied at the Faculty of Oriental Studies of the Central Asian State University) 1925-1926 b From 1927 to 1930 she taught at the Tashkent Tajik Institute of Enlightenment (Tajikinpros), from 1926 to 1927 she taught at the Tajik

Women’s Pedagogical College. From 1930 to 1933 she was a teacher at the Tajik Course Pedagogical Center, and from 1933 to 1934 she taught at the Uzbek University of Language and Literature. Finally, in 1934, she came to work at the Central Museum of Uzbekistan in Samarkand.

On the basis of the sources she collected, on 15.02.1940 she defended her dissertation at Leningrad State University on “Survival of animism in the local Tajiks”, in 1962 at the Institute of Ethnography on the theme “Bukhara - the late feudal city of the late XIX - early XX centuries” defended.

From the centers of Uzbek embroidery collects samples of Bukhara, Tashkent, Nurato, Shakhrisabz, Samarkand, Urgut, Fergana, Jizzakh. In-depth analysis of their colors, objects, sewing techniques, symbolic meanings of patterns. On this basis, along with valuable examples of embroidery, “Bukhara in the last period of feudalism, the craft industry in the early XIX and late XX centuries”, “History of Central Asian costumes (2nd half of XIX century, XX century Samarkand)”, “History of Bukhara khanate cities (historical-ethnographic essays)”. O.A. Sukharyova scientifically substantiates the words in embroidery, the stylization of the patterns in them, the meaning reflected in the patterns by connecting them with traditions. The following pattern is remarkable for



its patterns and colors, as well as the symbolism of its patterns .

KP-191. Samarkand embroidery. Samarkand city, Khayabod part, Haji Zulmurod gazari. 1854. Tajiks. In August 1934, through the commission shop, 28-year-old Mukhtaram-oy Kamolova, museum staff O. A. Sukharyova and M.F. Kaplunova. by 63 pubs. **Bolinposh**- blanket for pillows. It is 160x137 cm in size, the outer circle is purple, but its circumference is a pink moon-shaped bar, the next circle is gray-green, then the circumference of the circle is serrated, bright red, then purple, then gray and has a bright red wound at the end (core) Red has patterns in the form of a black anchor. There are yellow teeth that are not larger than the red circle teeth. The tulips are dark green around the pistachio, and the red core has a thin, straight line. Next to the tulips are small purple tulips on either side, gray-blue and red tulips, and in the middle, long and narrow rays pass through a purple circle. This tulip has 4 lights (squares) on the outside, two blue ones, then a flat-sided red oval, then a sharp blue-gray, and a small red oval in the middle. On the other two sides there is a large lamp,

one of which is a lamp. One of them is bordered by bright blue-red, gray-blue, nastarin flower (senka). The stems are composed of flowers on the sides, i.e. red and purple petals and dark green leaves turned downwards. The oval pattern is a 3-row “core-red” white-striped factory fabric in a crepe pattern. Occasionally there are white marks on the lining. The main type of stitch is printed, i.e. most of the lamp is sewn in this way, but a small part of the tulip is sewn in the candale type.

CONCLUSION

When we study the patterns of embroidery in the museum, the information about them is invaluable in the study of the art of embroidery. The analysis of Olga Pavlolovna Sukhareva, mentioned above, is valuable only for information. Because every piece is analyzed from the point of view of art. The reasons for naming the patterns were that the items were associated with customs and local concepts, and that some of the patterns came from other ethnic groups. This method of analysis will serve as a great school for future scientists. In addition, the craftsmen who have passed down the art of embroidery from generation to generation today help each region maintain its school character. This information in the museum is valuable not only for the history of the embroidery, but also for the information about the territory of the period and the names of the guzars. For example, it is written that most of the Samarkand embroidery was brought from Samarkand's Sozangaron, Bogi-baland, Bogi-dilkusho guzars. This means that embroidery of the XIX-XX centuries was highly developed in this region.

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