

THE ROLE OF NUROTA EMBROIDERY IN THE APPLIED ART OF UZBEKISTAN

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Abstract: *In this article, the importance of Nurota embroidery in Uzbek practical art and the positive results of attention to embroidery of this region in the years of independence are partially covered.*

Key words: *Nurota embroidery, embroidery, sozana, joyposh, joynomoz.*

INTRODUCTION

Uzbekistan is very rich and diverse, like its culture, ancient history and natural landscapes. It includes the mixing of cultural traditions of different peoples. They are expressed in music, art, crafts, dance and national costumes. The culture of the Uzbek people, rich in traditions, has developed over many centuries and differs from the eastern cultures with its unique and unique features. Wide promotion and popularization of the best examples of national and world culture is the basis of spiritual education of the growing generation and modern youth. Independence increased the worldview of the population, by looking at the current events, it required our social consciousness to perceive life differently, to think independently and assess the happenings. Today, it is very important to show the high artistic value of the Uzbek national decorative art, including traditional embroidery, which is an important part of it. I think that this issue is one of the important and urgent tasks of contemporary art history.

THE MAIN RESULTS AND FINDINGS

Embroidery is the most common form of women's folk art. Women, girls and little girls sewed chestnut. Embroidery is an integral part of traditional interior (house decoration), decorating various household items; they were very large, typical of the monumental form of expression, or very small, typical of some parts and elements of folk clothing. A. Tarasov "Though it appeared in very ancient times, the art of decorative embroidery as the decoration of the most favorite and comfortable home interior, clothes and various household items, has played an important role in home decoration for many centuries. Maintains its importance", he emphasized. Unfortunately, science does not have the first examples of embroidery, because the raw materials used for embroidery are very delicate and do not last long. The oldest in the collection of samples

kept in the State Art Museum belongs to the 19th century. However, historical sources and, in particular, patterns of embroidery, allow us to trace the emergence of this art, whose roots go back to ancient times.

The appearance of embroidery is related to the occurrence of knots and stitches in leather clothes. If pottery is considered a traditional masculine art form among arts and crafts, embroidery is considered an independent art form for royal women with their own outlook. Almost all women were engaged in the art of embroidery. Therefore, we can easily say that this type of art is an independent mass folk art.

The art of embroidery can be studied from three perspectives: 1) as material assets of culture (materials using natural dyes); 2) as an artistic tradition (style, compositional decorative themes and colors); 3) as the most important spiritual part of national culture.

Decoration, like colors, is an important aspect of coordinating embroidery with local character. Here we come across a new principle. In the arsenal of masters of the "innovative" direction of embroidery, decorative themes and images of various schools of traditional embroidery of Uzbekistan of the XIX and early XX centuries are observed, but they also have a certain limit. A mixture of styles and decorations of different schools is typical for the embroidery of masters who do not have successors of generations. There is a need for this in the foreign market. Attention is paid to the best examples of embroidery of Nurota, Shahrisabz and Bukhara schools. In this regard, the products of Tashkent embroidery masters consisting of creative groups of Ilhom Davletov, Madina Kasimbayeva, and Latif Sadriiddinov should be highlighted. There is no traditional Tashkent embroidery decoration in their collections. Therefore, although they work in Tashkent, from the point of view of scientific classification, they cannot be included among the "masters of the Tashkent traditional embroidery school".

F. Omonova from Nurota, A. Sharapova, G. Oralova, M. Kochkarova from Shofirkon, descendants of the creative group of Y. Mamadiyorova from Sharisab, and descendants who continue the work of their ancestors in other regions, such as B. Chorshanbiyeva, M. Hamdamova from Gus village. Use the "book" method and sometimes refer to decorative themes from other schools, but prefer local school patterns. Images of

pomegranates, peppers or almonds, spiky flowers, circles, tulips, and bush branches are the main decoration in their embroidery. A diamond-shaped pattern is inserted throughout the center (creating a medallion in the form of a rhombus in the center is an experiment of I. Davletov on the reconstruction of the sozana).

The color of the fabric on which the embroidery is made, as well as the color of the embroidery, is an important indicator of changes in the artistic image of modern embroidery. And this, in turn, depends on the threads used by the chevras. The first group of modern embroidery techniques mostly use white or yellowish fabrics such as silk, adras, gray or chit woven by artisans. The restoration of the ancient Uzbek embroidery started from that. Later, I. Davletov and his followers began to paint the white fabrics blue, red, green, brown, and then to reconstruct the embroidery, the small embroideries in places were painted black, but this "innovation" or "book" group general bright color stands out. In order to give a "historical spirit" to embroidered products, some chefs boil white fabrics with pomegranate seeds and give them a unique gray color. Feruza Omonova, a craftswoman from Nurota, often uses this method.

Nurota, which is considered one of the major centers of embroidery, has been distinguished from other schools by the clarity of images of embroidery and the vividness of plant patterns over the centuries. Compositions used in this school can be found in Bukhara, Shakhrisabz, some elements even in embroidery works created in Samarkand and Surkhandarya regions.

In addition to artistic embroidery, Nurota was also famous for its fabrics, marble vessels and architectural decorations made of marble (marble is mined from Nurota and the village of Ghazgon near Nurota).

Nurota embroideries are mainly sewn in the "print" style, and the edge of the motifs (flowers) is turned in a chain style. The colors of the embroidery are a combination of light and soft colors.

Nurota embroidery differs from other schools of embroidery mainly by the branches sewn in the "Yorma" or "Chain" style.

The following types of embroidery and artistic items are sewn in Nurota embroidery: sozana, nimsozana, takiyapush, joynamoz, joypush or ruyijo, zardevor, gulkurpa, bughjoma or bugcha, dastorpech (handkerchief), handkerchief, pillow, jul (jul), window bag, tea bag, bed sheet, etc. Embroidery is mainly made on gray, chit, satin, silk, velvet, movut, silk fabrics. The threads are spun from silk, and the dyes are made from natural plants. But today, threads spun from artificial fibers and dyed with chemical dyes are not used in embroidery.

The unique aspects of Nurota embroidery are known in the following: harmony of shapes and colors, patterns or colors of flowers are stitched in a way that complements each other. Nurota embroidery has been remarkable for its compositional structure and free coloring. Each of these has its own aesthetic and domestic function and is decorated with patterns according to its use. The compositional structure of Nurota embroidery items is also unique. By the 19th century, unique examples of Nurota embroidery were

formed. Local sozanas are decorated with colorful Gulbuta and Guldastalar with yorokin paints that stand out on the surface of white cloth. Such embroideries take the leading place among the embroidery products of Uzbekistan due to the richness of colorful themes and various patterns. Often flowers and trees, delicate pictures of birds are enlivened with images of animals and people in a certain style. Filled with flowers, patterns, figures of birds and animals ("Chor shoshu yak moh"). Similar to the embroidery of the neighboring regions, as well as Bukhara and Samarkand regions, as well as in the general types, their compositions are clearly visible. All of them mainly use Nishon Qalkan (tabadoni) compositions.

According to the essence of the Nishan composition, it reflects the cosmic bodies and the main principles of Islam, while according to the genesis of the Kalkan composition, it revealed the essence of the carpet weaving of the nomadic peoples. and its composition belongs to the type of badge, it has its own interpretation. While many authors have mentioned that this type of composition is typical of consistent Islamic culture, the author of the article believes that the genesis of the composition "Chor shoshu yak moh" is also typical of the principles of the Buddhist religion. Its frequent appearance in Nurota embroidery is the result of the influence of local people's customs and cultural exigencies.

Elements of Islamic motifs used in the creation of embroidery play an important role in their formation. The spread of Islamic motifs not only in embroidery, but also in other types of decorative arts is inextricably linked with Islamic ideology. According to the meaning of this type of pattern, it is also known that it is a symbol of the paradise garden.

Nurota embroidery of the 19th century was decorated with bouquets that did not occupy the white background of the fabric. But they take the first place among the embroidery of Uzbekistan in terms of decoration and motif of embroidered flowers. Most of the time, flowers of plants are enlivened with beautiful pictures, and sometimes over-stylized pictures of animals and people are sewn in inconspicuous places. These attractive, elegant embroideries are stitched in 'print' stitch. "Hoshiya" (edges) are sewn with a seam.

A closed composition with an eight-pointed star in the center of the Nurota and a central circle of flowers and four large bouquets in the corners is common. The remaining motifs were formed from these main motifs. This type of composite embroidery can be shown in the State Museum of Eastern Peoples, which is extremely clear in structure and distinguished by the dignity of its parts.

Large bouquets are sewn from the corners of the central flower circle towards the middle: the flowers of the diagonally opposite bouquet are similar in shape, but differ in small details. This is a good way to create variety without breaking the rhythm of the flower. The embroiderer sewed small branches very similar: they are not of the same size; the horns look as if they were sewn on at the end of the work in sparse areas.

An example of this type is the sozana, which was created in the middle of the 19th century and is kept in

the Art Museum of Uzbekistan, as an example of an ancient mazkhorat in Nurota. This sozana is distinguished by its delicacy and the beauty of its flowers. In this sozana ornament, we can see the cypress between the bouquet and the flower garden, which is rarely depicted. On May 30, 2018, the international folklore festival "Nurli Navolar" was held in Nurota district of Navoi region. It was attended by more than 20 devotees of folklore art from countries such as Afghanistan, Tajikistan, folklore-ethnographic groups from different regions of our republic, famous scientists. There is a special meaning in the fact that it is held in the "Chashma" historical complex, which is attracting the attention of the whole world as a spiritual outpouring. This holy place has been revered as a place of spirituality since time immemorial, and it is literally a center of culture where folk art is combined with the customs and traditions of our great ancestors. In this festival, an exhibition of noteworthy examples of handicrafts was also organized, where artisans from different regions displayed their works. Embroidery samples also took a special place. In particular, Feruza Omonova, an embroiderer from Nurota, took an active part.

CONCLUSION

The wonderful traditions of patterns and technological methods of ancient embroidery are being continued today by village masters in studying the origin of Nurota embroidery, its characteristics and planning projects for its restoration.

In the course of the research, the study of the state and problems of the development of traditional and modern embroidery of Nurota showed the following results.

- In the years of independence, an important economic basis of traditional artistic crafts, as well as embroidery - a basis for private entrepreneurship was created.

- The main embroidery centers, draftsmen and chefs of Nurota district, their stylistic and artistic traditions were determined.

- In folk embroidery, Nurota embroidery, distinguished by its bright artistic features (pattern, color, compositional solution), can be considered as having its own schools.

- Depending on the origin of the people of Nurota, there are differences in embroidery, that is, there are differences between the embroidery of the Uzbek and Tajik peoples who live here. Artistic embroidery, which is an integral part of Uzbek folk art, has been serving people's spirituality and needs for centuries.

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