

## EMBROIDERY IN UZBEKISTAN: A RICH HISTORY AND PRACTICAL CRAFTSMANSHIP

Nazokat Erkinovna Akhmedova

Senior teacher at Fergana State University

<https://doi.org/10.5281/zenodo.7980962>

**Abstract.** *The article is about the rich history of embroidery in Uzbekistan, its characteristics, and how practical craftsmanship, particularly in the form of applied arts, plays a crucial role in fostering the intellectual development of young students. It also highlights the importance of craftsmanship in teaching practical skills, reducing unemployment, and building effective management skills. The article concludes by stating that the art of embroidery continues to thrive and inspire individuals, with masterful works showcased in Uzbekistan and other countries.*

**Keywords:** *embroidery, Uzbekistan, craftsmanship, applied arts, practical skills, critical thinking, traditional handicrafts, cultural heritage, education, apprenticeship, master craftsmen, tools, stitching technique, composition, design, colors, financial independence, project management, unemployment.*

Our country has made a significant contribution to the development of world art and culture as an ancient cradle of Eastern civilization. The rich historical heritage of the Uzbek people, characterized by its grandeur and vibrant diversity, is closely intertwined with the practical and decorative arts of the people. When we look at the magnificent buildings erected by our ancestors, we witness their exceptional height and mastery.

By the beginning of the 20th century, the art of embroidery had undergone significant development. Initially, this art was associated with the clothing of military leaders and tribal chiefs, serving the needs of rulers and the affluent during the feudal system. Over the centuries, this form of art has brought joy to people and embellished human life. The aesthetic value of embroidery is high due to the quality of the materials used. The artistic works created from simple thread with exquisite craftsmanship possess aesthetic value. Hence, the complete works of embroidery are highly valuable. Embroidery is characterized by its own style, logical arrangement of patterns, and the creation of images through fine needlework, which has led to remarkable results. The art of embroidery is associated with works dating back to the 19th and 20th centuries, without disregarding its ancient origins. The earliest examples of this art form have either been preserved and collected or are yet to be discovered. Our country's museum collections house more than 300 types of Bukhara embroidery, primarily consisting of men's robes created in the early 19th and 20th centuries. The artistic heritage of Bukhara embroidery is not only preserved within our borders but also in major Uzbekistan museums. The Tashkent State Art Museum, in particular, holds a well-curated collection of embroidery that showcases its beauty and finesse. Embroidery has a long-standing history that has been traced back to ancient civilizations. Based on historical sources and museum collections, the art of embroidery is renowned in ancient states of the Old East (such as Assyria, Babylonia, Elam, China, India, Byzantium), and later in Western Europe, Turkey, and Afghanistan. In today's world, embroidery is widely used in the interior decoration and traditional attire of various Euro-Asian peoples. In Western Europe, it can be seen in the interior decor of buildings, while in Old Asia, including Iran, Turkey, Arab countries, Uzbekistan,

Tajikistan, some Kazakh communities, and Afghanistan, embroidery is prominent in the lifestyles of different ethnic groups.

Although embroidery is primarily associated with men's involvement in this art form, it has been taught to women and girls, and they have actively participated in embroidery, often assisting men in completing intricate designs. According to oral traditions and artistic sources, when there were many orders to fulfill, the embroidery work was divided between the workshop and the home, where women and close relatives would take on a share of the work. However, their names were not recognized, and they were referred to as "the wife" or "the daughter" of the respective craftsman.

The process of learning embroidery has been traditionally passed down through generations. Master craftsmen would involve their sons, as well as their own children and relatives, even taking in unrelated children in times of need. The apprenticeship would often last for several years. The apprentices, after gaining mastery of the craft, would then be bestowed with the title of "usta," and some would establish independent workshops.

The embroidery workshop consists of various tools, the main one being the "korchob," a special frame. A specific needle called "kaychi ushtur gardon" (a curved needle), a thickened thread holder called "patila," an awl called "sozan," and two thimbles known as "angushpona" are essential tools in embroidery.

In embroidery, each master craftsman had their own unique technique and method of perfecting it. The valuable silk thread was only used on the visible front side of the embroidered piece, while the back side was covered with plain fabric.

The stitching technique used by all embroidery masters was similar. E.M. Peshcherova describes this process as follows: "The master sits in front of the 'korchob' frame, with the right hand working on the upper part of the embroidery and the left hand under the frame." The needle, which was threaded with silk, is passed through the "patila" and directed upwards, guiding the thread to the top of the needle. After securing the thread by stitching the image's outline, the "patila" is placed on the right side, and the needle further secures the thread. In this manner, parallel stitches are made to fill the design. At the end of the work, the thread is secured on the front side by stitching it with a needle."

Embroidery, as a practical art form, is characterized by three main features, similar to other forms of applied art: composition, the arrangement of the design on the embroidered piece, its distinctive features, and the harmony of colors. Naturally, the composition, design, and colors of the embroidered piece reflect the skill and individuality of the master craftsman.

The role and importance of practical craftsmanship, particularly in the form of applied arts, are significant in fostering the intellectual development of young students. Craftsmanship, including the art of traditional handicrafts, plays several crucial roles in enhancing the critical thinking of students:

1. Introduction to craftsmanship: Applied arts, such as traditional handicrafts, provide students with an introduction to craftsmanship. These arts offer a practical and safe way for students to engage with complex artistic processes and learn from them. They also provide an opportunity to integrate hands-on learning with other academic disciplines.

2. Reducing unemployment: Craftsmanship plays an important role in reducing unemployment among young students. It teaches them the skills to produce unique products, encourages innovative ideas, and helps them organize business activities such as sales and trade.

Such experiences can contribute to their financial independence through various professional sources.

3. Building effective management skills: Craftsmanship fosters students' ability to manage work effectively. It teaches them how to organize production, manage deadlines, establish schedules, and implement plans. These skills are essential for successful project management and can be acquired through practical experiences in applied arts.

Overall, practical craftsmanship, particularly in the form of applied arts, is instrumental in developing the critical thinking abilities of young students. It allows them to engage in hands-on learning, acquire practical skills, and develop a holistic understanding of the creative process.

The art of embroidery has fascinated people throughout history. Each generation has developed its own unique techniques and methods to create and enhance this craft. The valuable and intricate embroidered designs, often made with silk threads on a plain fabric background, can be seen even today.

Embroidery is characterized by its composition, the arrangement of the design on the fabric, its distinctive features, and the harmonious combination of colors. The composition, pattern, and colors of an embroidered piece reflect the skill of the embroiderer.

Embroidery is a universal art form that transcends cultural boundaries. It has flourished and evolved over time, captivating and inspiring people. Nowadays, the art of embroidery is thriving and continues to amaze and inspire individuals. Governments have established specific conditions and requirements to promote and support contemporary visual and applied arts. The masterful works created by talented artisans in the field of embroidery are showcased not only in Uzbekistan but also in other countries, representing the excellence and unique craftsmanship of this art form.

## **REFERENCES**

1. S. Bulatov, "Uzbek Folk Applied Art," Tashkent, "Mehnat," 1991.
2. M. A. Bikazhanova, "Costumes of Uzbek Women in Tashkent," "Costume of the Peoples of Central Asia," Moscow, 1979.
3. P. A. Goncharov, "Gold Embroidery Art of Bukhara," Publishing House of Literature and Art named after G. Gulam, 1986.
4. B. P. Denike, "Art of Central Asia," Centrizdat, 1927.
5. A. I. Sidorenko, A. R. Artykov, R. R. Rajabov, "Golden Sewing of Bukhara," Volume 1, 1981.
6. Axmedova, N. E., & Nuriddinova, M. M. Q. (2023). BOLALARNI IJODIY QOBILYATINI RIVOJLANTIRISHNING MAQSAD VA VAZIFALARI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 3(3), 755-760.
7. Ibrokhim, Y., Nazokat, A., Nodirjon, M., & Abdusalom, M. (2021). The Period Of Book Art. *Turkish Online Journal of Qualitative Inquiry*, 12(10).
8. Kurbonova, B., & Ahmedova, N. (2022). THE CONCEPT OF ARTISTIC THINKING IN THE FINE ARTS. *International Journal of Early Childhood Special Education*, 14(6).
9. JUMADULLAYEVICH, R., TUYCHIVYEVICH, Y. I., ERKINOVNA, A. N., ANVAROVICH, M. A., & XUSAN, R. (2022). BOOK GRAPHICS AND ITS APPLICATION IN PRACTICE. *International Journal of Early Childhood Special Education*, 14(8).

10. Akhmedova, N. E. (2023). PEOPLE'S PRACTICAL ART TRADITIONS AS THE BASIS FOR DEVELOPING THE ARTISTIC-PEDAGOGICAL ABILITIES OF FUTURE ART TEACHERS. *Science and innovation*, 2(B4), 701-705.
11. Nazokat, A., & Abdusalom, M. (2022). THE NATIONAL HANDICRAFTS OF BUKHARA. *Research Focus*, 1(2), 307-312.
12. Yuldashev, I. T., & Axmedova, N. E. (2022). DEKORATIV KOMPOZITSIYALARNI BAJARISHDA RANG MUNOSABATLARIDAGI O'ZARO UYG'UNLIK. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(12), 989-995.
13. Курбонова, Б., Ахмедова, Н., & Юлдашев, И. (2022). РАНГТАСВИР ТЕХНИКАСИДАН ФОЙДАЛАНИШ УСУЛЛАРИ. *Research Focus*, 1(2), 231-237.
14. Nazokat, A. (2021). Means of Ensuring the Integrity of the Image and Writing in the Performance of Visual Advertising. *International Journal on Orange Technologies*, 3(6), 95-96.
15. Ахмедова, Н. Э. (2022). МАРКАЗИЙ ОСИЁДА ТЕМУР ВА ТЕМУРИЙЛАР ДАВРИ МЕЪМОРИЙ БЕЗАК ТУРЛАРИНИ ТАҲЛИЛ ҚИЛИШ НАТИЖАСИДА ЁШЛАРНИ АҚЛИЙ ВА МАЪНАВИЙ ТАРБИЯЛАШ САЛОХИЁТИГА ТАЪСИР ҚИЛИШ ОМИЛИ. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(10-2), 41-45.
16. Ахмедова, Н. Э. (2022). Бугунги Ёш Авлодни Ахлоқий, Когнитив Ва Эстетик Тарбиясини Шакллантиришда Китобот Санъатининг Ўрни. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(10-2), 204-208.
17. Ахмедова, Н. Э. (2022). МЎЪЖАЗ САНЪАТНИНГ БЕТАКРОР НАФОСАТ ОЛАМИ. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(10-2), 125-130.
18. Sharipova, G. S. (2022). DISTRIBUTION AND MODERNIZATION OF ADVANCED PEDAGOGICAL PRACTICES IN THE LESSON PROCESS. *CURRENT RESEARCH JOURNAL OF PEDAGOGICS*, 3(06), 12-15.
19. Sharipova, G. S., & Madaminjonova, M. S. (2022, April). BASIC CONCEPT IN CLOTHES DESIGN. In *International Scientific and Current Research Conferences* (pp. 12-15).
20. Umarzhanovich, G. A. (2022). Efficiency Of Physical Education Classes Through A Combined Approach With The Use Of Means And Methods Used In Belts Wrestling. *Galaxy International Interdisciplinary Research Journal*, 10(5), 842-846.
21. Умаржонович, Ф. А., & Фармонова, Ш. М. (2022). Ёш курашчиларнинг базавий хатти-харакатларини координация машқларидан фойдаланган ҳолда такомиллаштиришнинг методологик асослари. *Образование*, 8(9), 10.
22. Gofurov, A. U. (2020). METHODS OF IMPROVING THE PHYSICAL TRAINING AND COORDINATION SIKILLS OF WRESTLERS AGED 10-12. *Scientific and Technical Journal of Namangan Institute of Engineering and Technology*, 2(6), 421-426.
23. Mirzahamdammovna, K. B., Erkinovna, A. N., & Jumadillaevich, S. R. (2021). Use of Innovative Educational Technologies in Fine ARTS Classes of Higher Education Institutions. *European Journal of Humanities and Educational Advancements*, 2(4), 25-27.
24. Sadikovna, S. G., Kurbonova, B., Akhmedova, N., & Sulaymanova, S. (2020). Fundamentals Of Professionalism Development On The Example Of Practical Exercises On Forming The Skills And Skills Of Future Teachers. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(6), 8894-8903.