

APPLICATION OF SURKHAN EMBROIDERY IN INTERIOR DESIGN

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ANNOTATION

This article provides an overview of the history, types, symbolic meanings, and stages of development of embroidery. The role of Surkhan embroidery in Uzbekistan and its application in interior design are also briefly described.

Keywords: Embroidery, handicrafts, art, geometric shapes, patterns, nationality, suzana.

ANNOTATSIYA

Ushbu maqolada kashtachilik tarixi, turlari, ramziy ma'nolari va rivojlanish bosqichlari haqida umumiy ma'lumot berilgan. Shuningdek O'zbekistonda Surxon kashtachiligining tutgan o'rni va interer dizaynida qo'llanishi ham qisqacha ta'riflangan.

АННОТАЦИЯ

В этой статье представлен обзор истории, видов, символических значений и этапов развития вышивки. Также кратко описывается роль сурханской вышивки в Узбекистане и ее использование в дизайне интерьера.

Ключевые слова: вышивка, рукоделие, искусство, геометрические фигуры, узоры, народность, сюзана.

Kalit so'z: Kashtachilik, hunarmandchilik, san'at, geometrik shakl, naqsh, milliylik, so'zana.

INTRODUCTION

“Uzbek national embroidery is one of the most ancient types of folk handicrafts, it arose as a result of the people's desire to beautify their lives. Embroidery has long been used in the decoration of clothes and accessories, as well as in the manufacture of household items. The art of our embroidery is famous not only in our country, but also abroad.

Hand-sewn bricks, suzani, zardevor, flower beds, sheets, etc., made by Uzbek masters are not only in homes such as France, Italy, Japan, Germany, Belgium, America, India, but also in the Fergana Valley of the Republic. rather, it has become a permanent exposition in many museums of applied arts”¹.

“So far, the products amaze people with their unique beauty and variety of elegant decorations. Artistic embroidery has a long history, as evidenced by archeological finds and written sources.

Uzbek embroidery has developed along with all professions in connection with the climate, natural conditions and environment.

Uzbek embroidery was enriched and developed under the influence of embroidery of neighboring nations. If we pay attention to Uzbek embroidery in it we find the methods of Indian, Chinese, Russian, Kazakh, Kyrgyz and Tajik embroidery.

Floral, geometric shapes and floral patterns are widely used in Uzbek embroidery.

According to ancient traditions, Uzbek girls-future brides wear a variety of embroidery items, such as napkins, teapots, curtains, belts, bags, belts, prayer rugs, blankets, bricks, jewelry, sheets, suzana, costumes and hats, gifts.

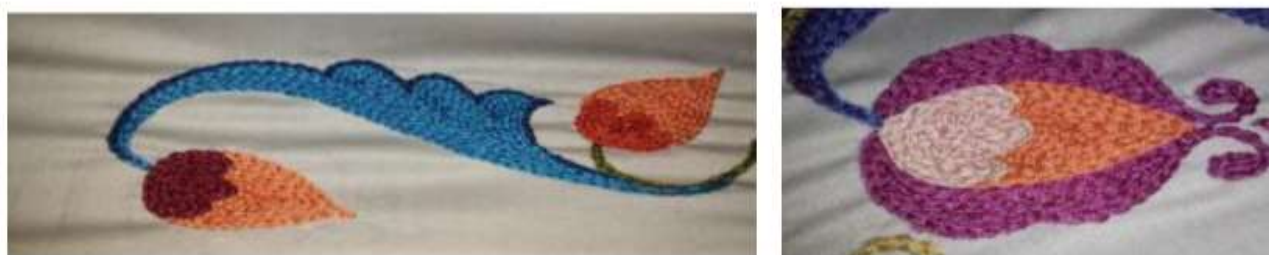
At the wedding, the bride presented the groom's relatives with her own things. Before the wedding, a dowry was displayed, which was a demonstration of the bride's ingenuity and diligence, and the finer and more beautiful the embroidery, the higher the value. The girls were taught to embroider from a very young age, and after three or four years they began to embroider independently.

Embroidery is very common in Central Asia, and women are the main embroiderers in the family. In the past, these embroideries were sewn on white and natural brown silk, adras, hisor, velvet fabrics, and later on satin, silk, velvet. In the process, they improved their skills and learned from each other and from the experience of generations”²

The national embroidery of Uzbekistan complements the interior of the house in a unique way, along with architectural decoration. For centuries, Bukhara, Urgut, Fergana, Kokand, Andijan, Samarkand, Tashkent, Namangan, and Piskent have had large local centers of embroidery. Embroiderers spend a lot of time and effort to sew a pattern on a large fabric with a needle. Embroidered patterns are a poetic reflection of the beauty of nature and the world around us.

Large decorative items - suzana, palak, flower bed, bedspread (shelf curtain), shelf, brick, zardevor, bed, circle, etc. embroidered with images of flowers, leaves, birds, animals. The tradition of hand-embroidered decorative embroidery lives and develops in the works of embroiderers from Urgut, Kokand, Bukhara, Tashkent, Karakalpakstan and Surkhandarya.

Surkhandarya embroidery has a long history. In ancient times, from young girls to the elderly women, embroidered patterns were reflected in festive wedding dresses, gold ornaments hung on the walls of the house. In Surkhan embroidery we can find mainly Islamic patterns. The images of almonds, pomegranates, leaves, bushes, plants and birds in the patterns have a certain meaning. Surkhan embroidery is dominated by bright colors. For example, red, yellow, and black are used to select fabric colors, while yellow, orange, light red, purple, and dark red are used to sew patterns.



a)



b)

Picture 1. a) the condition in which the pomegranate enters the fruit after flowering; b) the use of pomegranate in a pattern.

The composition “Pomegranate” for the interior of this room is created using elements of national patterns of the Surkhandarya oasis. The composition features pomegranates, almonds, plants and birds from Islamic patterns. According to the scientific literature, the fruit of the pomegranate is a symbol of peace, contentment, happiness and family. Plants like almonds and peppers are eye-catching. The name of the birds in it is called paradise. The birds of paradise are the rarest birds in the world. The reason is that the birds of paradise are very rare on earth. The birds of paradise attract people with their looks and dances. The purpose of using this bird in the composition is that it attracts attention with its unique appearance and variety of colors. Pomegranate has a two-layered inner and outer circular shape.

Inside the first outer circle is the image of a pomegranate now embedded in a fruit, formed by the repetition of ivy-like, plant-like patterns that are intertwined and twisted. Inside, the pomegranate is ripe and surrounded by birds of paradise.



Figure 2. Pomegranate composition for the interior of the room

a) Its drawings;

b) Ready composition

As mentioned above, Uzbek embroidery has been enriched on the basis of Indian, Chinese, Russian, Kazakh, Kyrgyz and Tajik embroidery. In the creation of this composition we can also find some examples of Russian embroidery. In particular, the embroidery style is similar to the Russian embroidery style. In addition, this method can be seen not only in the Russians, but also in our own national embroidery in Samarkand and Bukhara.

LIST OF USED REFERENCES:

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