



TEACHING STUDENTS THE ART OF EMBROIDERY AND ARTISTIC WEAVING IN EXTRACURRICULAR ACTIVITIES

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ABSTRACT

The article provides samples of embroidery and artistic weaving of the Uzbek people. Methods for making jewelery and drawings are being studied, the thread is used, the fabrication is made from homemade cotton and cotton, the author gives the names of objects insufficient quantities that have survived in the oral speech of the local population of the Surkhan oasis. The traditional importance of weaving, embroidery in the life of young people.

People have long decorated their clothes and their life. The desire to create the beautiful unique, colorful patterns and ornaments of Uzbek folk embroidery.

Folk embroidery was associated with traditions, customs and rituals. So, by the age of 15-17, girls had to make a dowry for themselves: embroidered tablecloths, towels, valances, clothing, hats, and gifts. Before the wedding, they organized a dowry exhibition, which was to testify to the skill and diligence of the bride.

Written sources have reported gold embroidery already in the fourteenth century, and the patterns and colors of wall paintings of the 6th – 7th centuries AD indicate the existence of gold embroidery in the early Middle Ages. In the 19th century, gold-embroidery production was concentrated in the capital of the Bukhara emirate, Bukhara. The workshops identified young girls to learn embroidery skills.

Before you embroider on fabric, you need to prepare the necessary materials (fabric, threads and tools), learn how to transfer the pattern to the fabric, be able to squeeze the material into different fingers, learn how to fasten the thread without knot on the fabric.

For embroidery it is necessary to have the following tools and devices: needles of different numbers 01 to 10, pawns, scissors, bone pointed stick (hole punch) and awl, measuring tape, different fingers: round, straight, foldable, supports.

Almost all types are done in the fingers. For manualembroidery, the fabric must be put on a smaller hoop, straighten it so that there is no distortion of the main and weft threads of the fabric, then put a large hoop on top, press it, pull the fabric and fingers to work.

When wadding thin fabrics, they should not be stretched so as not to break; for this, the inner hoop should be wrapped with a narrow strip of soft fabric or gauze.



In connection with increasing attention to labor training, aesthetic education of students, to organizing their leisure time, the creation of circles of arts and crafts, including artistic embroidery circles in the system of schools and out-of-school institutions, is useful and necessary. Such circles are of particular importance due to the fact that currently in Uzbekistan great attention is paid to the development of folk arts and crafts.

The purpose of the artistic embroidery circle is to educate and develop the ability of the aesthetic perception of works of decorative and applied arts, to evoke love for folk embroidery, to show the artistic traditions of our people.

Based on the study of the most famous embroidery centers of our country, in a circle, compositions of various products are developed, which are then embodied in the material. These include thematic and decorative panels, household items, elegant clothes and so on.

The selection of products, the subject of embroidery, ornaments, technique of execution may vary depending on the capabilities, national characteristics of the region, territory, the destination of products, as well as the skills of embroiderers. But in all cases, students should learn and be able to practically use these basic types of stitches: simple stitches ("for a needle", "forward needle", stalked, chain), iron (straight, double-sided, unilateral).

The room reserved for the classroom must meet sanitary and hygienic requirements: it must be dry, bright, warm, with natural air access.

In the organization of classes the following stages of work:
can distinguished:

1. Organizational part.
2. Repetition traversed.
3. Presentation of new material.
4. Preparation for practical work.
5. Practical performance of the task.
6. The final conversation. Summarizing.
7. Cleaning jobs.

In conclusion, we can say that the methods of instruction in the circles can be different, be used in combination, therefore the head of the circle must constantly improve the teaching methods in the training.

Below we give examples of embroidery and artistic weaving of the Uzbek people: suzane, zardyvarapaki, barbuchey, buggles, pillowcases for pillows, kokmagilam, a felt carpet, and also kurachilik-drawing up patterns from rags of fabric.

The important branch of applied art in the Surkhan oasis is the art of embroidery and artistic weaving. Suzanne (panel), Zarduvala, Palak, Barpushi or Bugzhala (special capes for quilted cotton blankets folded on the chest), bedspreads for sandals (low square tables, which are placed over a hole in the dirt floor with hot coals and used for heating) pillows are all items of artful embroidery presented in this region.

In addition, embroidered prayer rugs ("joynamoz"), bakery (belt shawls), choholt (tea bag), oynahalt (mirror bag), talzhalta (salt bag), turva (bags), towels, handkerchiefs. Artfully embroidered, in particular, Gulduzi skullcaps, made in Baysun. Separate parts of clothing of the local population: liquid (ribbons, sewn to the edge of clothing), chirases (embroidered



edges, sewn to the bottom of the women's trousers) are also decorated with embroidery. The local craftswomen take satin or silk as the basis for embroidery products.

Threads for embroidery are made of cotton and silk and painted with natural dyes. The basis of the patterns most often lie geometric shapes, patterns, repeating vegetation. Sometimes images of birds and animals are used. Suzanne is a canvas that embodies the themes of the universe, nature, happiness and love. The suzani reflected the ideas of the masters of the world around them. The total volume of embroidered suzane was from 1.5 to 2 meters; its dimensions reached 2-4 meters in length. All the "suzane" around the edge were embroidered in the form of curls, called "mehrobugul". On the outside, embroidered wave patterns called "both" (water) are used. In the main part, a flower-like pattern (tupbargul) is embroidered, and in the center are huge circles, mostly in the form of the sun or moon. The number of these circles is from one to eight. The planets reflected in the suzane are called the moon, but the "planets" are subdivided into "katta oh" (big moon), "panja oh" (light moon), "kichik oh" (small moon). Around the main patterns are embroidered patterns in the form of almond flowers and tulips, sometimes embroidery in the form of birds (swallows and nightingales) sitting on the branches is used.

Dwarves are woven friezes for walls, they are hung along the length of the walls and across them. Zardevara patterns reach a length of two to three or four meters; longitudinal length is from three to four to six meters, width is 50-90 centimeters.

Carpet weaving also occupies one of the leading places in applied art. For the manufacture of carpets used yarn made of lamb wool or cotton. Wool was used mostly cut in spring, since at this time of year it is longer and softer. The wool, cut in autumn, was used to make felt "kigiz", because the "dazzling" wool is more durable.

This region has been weaving a huge array of smooth, lint-free carpets. This type of carpet is called "Kokmagilam."

The loom was located on the ground, in the form of gutters. "Kokmagilam" have long stripes and are woven in length. Then the woven pieces are trimmed and sealed with a stitch called "tumor-resistant tikish". There are the following types of "Kokmagilam": "Chimchiki", "Kurchimchiki", "Babishak", "Shoyin", "Gazhari". These carpets have up to ten strips of pattern, the upper and the wrong side of the carpet are exactly the same. The weaving technique is complex, so the carpets embroidered with patterns were called "termagilam" or "tukligilam" (fleecy carpets). One type of carpet, "TakirGilam", could be woven at the same time by 2-3 people. Famous types of "TakirGilam", "Kuchkar", "KuchkarMaiz", "Islam Sultaniy", "Terma", "Tuya Bÿyin", "Kul Soldi", "Okenli".

An important place in the art of ornament occupy "napramach" and "Bugjama." The "napramacha" pattern is an octagon or a quadrilateral located on the front fleecy part, on its background a sharp rhombus or X-shaped forms are depicted.

"Napramach" is a type of knitted chests in which various items were kept. The products of local carpet makers also include various woven bags in which they stored household utensils, cakes (pack bags), and tablecloths with bedspreads.

"Bugjoma" - canvas for wrapping and storing household items. Usually, it is made from ready fabric, embroidered with silk threads, mainly patterns embroidered in the form of a rhombus, branches, crossbars.



Kigiz-wool carpet, otherwise, the felt carpet was used for various purposes: in the form of floor covering, in the form of a carpet for yurts, blankets for saddles, sometimes even as clothing. However, the felt was specific to nomads.

The first felt samples were found in Altai (Pozirik mound). The manufacturing techniques of these carpets are simple and have not changed over the centuries.

"Kigiz" are of two types: simple, without a picture and with a picture. Most of the following names are made of these felt carpets: "tughdonagul", "takirgul", "tughma tank", "hajagul", "gultaylama", "kirkdonagul", "shakhmola", "kirdungil", "olthindungil".

Such a form of applied art as "kurachilik" was widely used as well — the design of patterns from cloth grafts. These intricate patterns are used in the decoration of pillows and quilted cotton blankets. Types of "patchwork" ornament: "Turnakurak", "Olmakurak", "PichokUchi", "Kirkkuz".

The so-called "oynahalt" sub-mirror is mainly used for decorating the walls of the house and the yurt. Sew them out of rags- "hen", decorate with embroidery and fringe.

In general, all the monuments of applied art are the result of natural talent and hard work of the inhabitants of this region, who contributed to the world culture.

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