

ANALYSIS OF BOYSUN EMBROIDERY AND ITS MEANINGS

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Annotation. *This article discusses the study of Boysun applied art, one of the districts of Surkhandarya region. In this regard, the study of Surkhandarya embroidery was based primarily on various data related to embroidery. The history of embroidery, the types of stitches used in embroidery and sewing techniques, the study and research based on them.*

Keywords: *Geometric patterns, amulet, moon, Islamic patterns.*

In general, the study of embroidery in this field allows to place Boysun as an important local center, which is unique in the specificity of the regional style. Despite all the conflicts of history, the tradition has been preserved and it has a future. Boysun has become a real resource of folk culture, where embroidery traditions have manifested themselves in their diversity. The study of embroidery in this region, the fixation of stable compositions, which are still unknown in the scientific literature, also shows that there are still unopened pages in the field of artistic textiles in Uzbekistan [1].

Boysun refutes the idea that other forms of artistic weaving during the twentieth century, the spectrum of diversity, the demands of daily life, the decline of folk handicrafts; one of the most active periods of the existence of large-scale embroidery was the 1960s-80s. If handicrafts in the city centers had naturally declined, then it had its own life in the suburbs, which was less prone to change over time.

It was noted that this type of home sewing, the quality and quantity of embroidery, has decreased due to the socio-economic problems of the 1990s. At the same time, an attempt was made to include embroidery in the scope of handicraft production. In 1993-1996, the Center for Arts and Crafts was established in Boysun, where the sale of suzana began. The opening of the center was aimed at supporting women in a difficult period of economic restructuring. According to the organizer H. Khursandov, 56 craftswomen worked here, and two-month training courses were organized. The center employed about 80 people, as well as home-based workers. Strictly following the tradition, all the craftswomen also experimented with natural dyes at the center. They have successfully sold their products abroad. However, the activities of this organization were local and purely commercial in nature. Since the early 2000s, the number of embroideries has declined significantly, primarily for financial reasons - the work of craftswomen is not economically justified [2]. Most women embroider small items - white cloth napkins for home use, often using unconventional patterns.



Figure 1. Sozana 19th century

Before embroidering an item, it is necessary to think about its artistic solution, to determine how to place some parts of the decoration on the surface of the item, the proportions of the elements, what color to sew, that is, everything that is part of the concept of composition. The nature of the composition depends more on the individual elements of the rhythm-pattern, which helps to clearly understand the expressiveness of the composition.

For embroidery, it is recommended to use ornaments created by artists and paintings created by artists. It is also possible to choose some parts of the pictures on a voluntary basis, but it is even more interesting to observe the nature and think about the placement of ornaments on the surface of the object. Patterns are divided into different types depending on the seam, for example:

1. Islamic patterns are curved elements that include leaves, flowers, rods, curls, and more.
2. Geometric patterns - rectangles, circles and other shapes.
3. Images of birds and animals.
4. Intricate patterns, such as the image of a bird on a stick.

Embroidery is closely related to color. When choosing yarns, it is important to know the thickness of the colors and how they affect each other. The choice of matching colors is based on the range of colors, the range of colors. The choice of colors in embroidery was the style of each region [3]. In Surkhandarya more red, yellow, green, black, white colors were used, while in Samarkand and other regions more black, red, brown and green were used.

Depending on the color, one color differs from another (green from blue, blue from bluish). The degree of closeness to the light-white color. Things with a white surface reflect the most light of everything around us. Therefore, colors close to white (light pink, light yellow, etc.) are the brightest (brightest) colors. Color saturation is determined by the degree of darkness, the maximum color. For example, blue is considered darker if it cannot be further enhanced. Another feature to keep in mind when choosing a color. The color may change the shape or size of the item. If you look at a surface covered with red and blue spots, the red spots are closer to the blue spots and can look deceptive. Light and warm colors look closer than dark and cool colors. Therefore, the colors show the objects as larger, and the cold colors as smaller.

The emblems of the sun, the patron saint of birth Umay, the sacred birds, the celestial horses, and the horned animals - these are the worlds of images of embroidery that cannot be understood outside the context of shamanic ceremonies. However, in any case, another true value of these unique textile gems is clearly read - the amazing energy fullness of colors and lines, which is still a source that excites the imagination of researchers.

In addition to the patterns can be used floral patterns - flower vases, large buds or bouquets (bunch-flower), tulips (tulips), leaves (leaves), branches (horns), almonds (almond, almond-flower), bird figurines (swallow - swallow, nightingale - nightingale); less often in the Cyrillic alphabet, there are memorial inscriptions such as "May 5th " or the names of their owners. Almond patterns are always depicted in two colors (white - black, yellow - black, red - blue, etc.), this style emphasizes and enhances its magical protective power.



Figure 2. *Boysun sozana XIX- century.*

Sozana’s composition is a poetic metaphor in general - folk artisans thus imagine the ideal world, the harmonious world in which their family, seed, community “exists”. This world is protected by various tumors and is supposedly programmed for successful development. It is no coincidence that in the corners of the middle square we see a stylized image of a winged figure, which craftsmen call an angel, and the square itself has a wide border with a curly pattern - an altar (literally, an altar pattern); the outer edges of the frame are decorated with a wavy running pattern (crown water), which symbolizes the boundaries of this magical world and is a symbol of prosperity [Hakimov, Gul, 2006, p. 109].

They have such defects in nature like twisted or broken eagles, twisted petals, twisted or withered branches. To see such a branch, you need to flatten the leaves and cut off some of them. The artist does the same when creating an embroidery ornament. The precise shapes of the flowers and leaves obey the artist’s imagination and fill a new path or surface. In such decorations, flowers, fleas and fruits do not overlap. The decorative elements of the item are placed in such a way that the spaces between them are evenly distributed and become part of the decoration [4].

Nevertheless, the conclusion that Boysun embroidery patterns as a field of shamanism are aimed at ensuring a prosperous life, a favorable outcome of birth, family and herd reproduction, protection from the evil eye seems very convincing. In this sense, embroidery ornaments are indeed spell texts, and the products themselves can be considered “portable religious artifacts for nomadic peoples” (Gibbon, Hale, 2007).

In conclusion, we note that the scientific literature emphasizes the functional significance of Boysun embroidery, but attempts to reveal the content of the patterns increasingly show that this small textile is directly related to the practice of shamanic weaving. It would be expedient for Boysun to study the art of embroidery in more depth and pass it on to the next generation, as well as to study the symbolic meanings of these embroideries and apply them in his clothes.

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