

СУРХОН ВОХАСИ ХАЛҚЛАРИДА АНЪАНАВИЙ КАШТАДЎЗЛИКНИНГ ЭТНИК ХУСУСИЯТЛАРИ

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Аннотация: Бугунги кунда миллий хунармандчиликда Сурхон воҳанинг текислик қисмидаги қадимдан ўзлаштирилган аҳоли манзилларида (қишлоқ ва шаҳарларда) тургун дехқон ва хунарманд аҳоли яшаса, уни ураб турган тоғ ва тоғ олди ҳудудларда эса чорвадор қабилалар истиқомат қилган. XIX аср бошлари - XX аср охирларида этномаданий алоқалар туфайли қуда - андачилик, уруг-аймоқчилик, қариндош-уруғчилик алоқалари бонс кашта тикишда ва унинг орнаментларида умумийлик, ухшашлик ва бир-биридан фарқ қилувчи айрим жихатлар вужудга келади. Хатто утроқ ҳолда яшайдиган манзилларга қирғизлар ҳам кучиб келиб яшай бошлади. Сурхон воҳаси атрофидаги узбеклар ва авғонлар аралаш яшайдиган турар жойлар пайдо бўлди. Замонавий технологияларни кенг қўллаш ва уларни ишлаб чиқаришга тадбиқ қилиш имкониятлари, муоммоларни ечиш бўйича таҳлиллار, ортиқча йўқотилишига барҳам бериш вилоятда бугунги куннинг асосий вазифасидир.

Калит сўзлар: Каштачилик, зардузлик, анъанавий, миллийлик, этник хусусиятлар, хунармандчилик.

ЭТНИЧЕСКИЕ ОСОБЕННОСТИ ТРАДИЦИОННОЙ ВЫШИВКИ НАСЕЛЕНИЯ СУРХАНСКОЙ ОБЛАСТИ

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Аннотация: В настоящее время земледельцы и ремесленники живут в оседлых поселениях (в деревнях и городах) на равнинах Сурхан Воксы, а скотоводческие племена живут в горах и окружающих его предгорных районах. В начале XIX - конце XX века в связи с этнокультурными отношениями, богодаизмами, родо-семейными отношениями, родственно-линейными отношениями в бонсовой вышивке и ее освоении имеются общие черты, сходства и некоторые различия. украшения. Даже кыргызы стали приезжать и жить в местах, где живут в глубинке. Вокруг Сурхан-Вокши появились поселения, в которых смешанно проживают узбеки и афганцы. Широкое использование современных технологий и возможностей их применения в производстве, анализ решения проблем, устранение сверхнормативных потерь – основные задачи сегодняшнего региона.

Ключевые слова: Вышивка, ювелирное дело, традиции, национальность, этнические особенности, промыслы.

ETHNIC CHARACTERISTICS OF TRADITIONAL EMBROIDERY IN THE PEOPLE OF THE SURKHAN REGION

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Annotation: *Today, farmers and artisans live in the settled settlements (in villages and cities) in the plains of Surkhan Voksha, while cattle herding tribes live in the mountains and sub-mountain areas surrounding it. At the beginning of the XIX th - the end of the XX th century, due to the ethno-cultural relations, god-andaism, clan-family relations, kinship-lineal relations, there are commonalities, similarities and some different aspects in their embroidery and its ornaments. Even the Kyrgyz began to come and live in places where they live in remote areas. Settlements where Uzbeks and Afghans live mixedly have appeared around Surkhan Voksha. Wide use of modern technologies and opportunities for their application to production, analysis of problem solving, elimination of excess losses are the main tasks of today's region.*

Keywords: *Embroidery, goldsmithing, traditional, nationality, ethnic characteristics, crafts.*

Introduction: It is known that Central Asia is one of the oldest centers of culture in the world. According to historical sources, local people have been engaged in weaving and artistic processing of cloth since ancient times. The art of fabric decoration, embroidery, which is considered a high example of traditional folk art, was found in the peoples of Central Asia as early as centuries before Christ. For example, the various decorative fabrics reflected in some Asians found and studied by archeologists indicate that our ancestors had a high level of natural desire for beauty in ancient times. By the Middle Ages, embroidery had reached a high level.



Figure 1. Ethnic appearance of traditional embroidery in the peoples of the Surkhan region

Embroidery on fabric, especially decorating the head with embroidery, became popular among the upper class of the population. In the 14th and 15th centuries, embroidery on fabric was developed. In 1403, the Spanish ambassador Rui González De Clavijo, who was in the palace of the emperor Amur Temur, remembered the clothes of the courtiers, especially women's headscarves and tops. It was shown in the written record that their clothes were embroidered and decorated with embroidery.

By the end of the 19th century - the beginning of the 20th century, embroidery became widespread in the lifestyle of the inhabitants of Central Asia, in particular, the people of the Surkhan region that we are studying. During this period, embroidery became the most popular form of practical art among the population. In the studied period, women were engaged in embroidery among the inhabitants of the valley, and this activity was almost done by manual labor.

Embroidery items such as kirpech, dopech, sozana, bedclothes, chorsi, sandapech, tablecloths and zardevor, towels and door curtains are sewn.

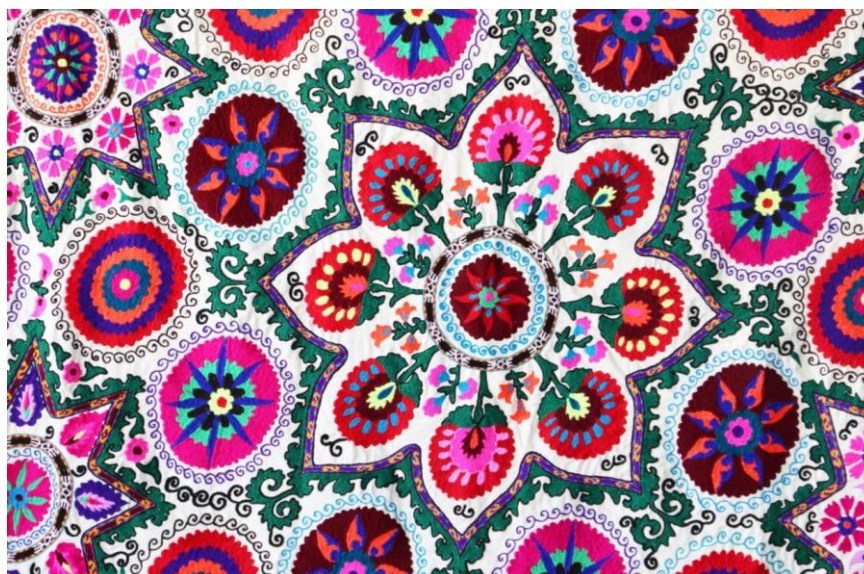


Figure 2. Examples of embroidery in the Surkhan vokha

In sewing them, the so-called lopuk, irotsi, ilmots, chamak, bahya, yurma, bosma stitch methods are widely used. We can see that various forms, plants and flowers and animals are depicted on the kashtis. All of this has its own symbolic meaning and history. First of all, it is formed depending on the lifestyle, worldview, social, economic and artistic-aesthetic taste of this or that nation. According to tradition, girls in the family were taught to embroider various types of embroidery from a young age.

According to the testimony of elderly informants, girls started to learn how to embroider on fabric from the age of 8-10.

K. I. Antipina also notes that girls from the Surkhan village began to learn the secrets of embroidery from the age of 10-12.

It is known that the Surkhan region has long been considered a historical-ethnographic region where peoples with two different lifestyles and economic orientations live together.

If settled peasants and artisans lived in the settled settlements (villages and cities) in the plain part of the Voxa, while the surrounding mountain and sub-mountain areas were inhabited by herding tribes. In the early 19th - late 20th centuries, due to the ethno-cultural relations, god-fatherism, clan-family relations, kinship- clan relations, commonalities, similarities and some differences between each other appeared in embroidery and its ornaments. Afghans have even begun to come and live in remote areas. Settlements where Uzbeks and Afghans live mixedly have appeared around the Surkhan village. Examples of these are Chatir, Baghir, Chechak, Bashbulok, and Afghan rural areas. In the regions of Kabul and Khairaton, such mixed villages have appeared. During the Karakhan era, several more villages like this appeared in the Surkhan region. Among them are villages like Iskanja and Khairaton.

From the study and analysis of the materials related to embroidery at our disposal, such as field materials and photographs of embroidery samples, it can be seen that the embroidery of the rural peasants and artisans of Voxa differs from the embroidery of the powerful cattle-breeding peoples by a number of its features. The differences are primarily explained by the uniqueness of the age-old lifestyle and economy of these ethnic groups, as we noted above. Such ethnic identity in embroidery is abundantly manifested in colors and types of decoration.

It is worth noting that the patterns in the embroidery of Uzbeks, Tajiks and Uygurs who live in rural areas show the cuprod tree or its leaves, flowers, and spike crops, while the patterns in the embroidery of ancient cattle-breeding tribes such as Afghans, Turkmens, Karakalpaks, Kuramas, and Yuz show a certain type of animal or its horn. , head, deer, deer antler, snake, snake footprint images are displayed. In this way, the kuchkar horn is considered a common ornament in the embroidery of pastoral tribes, especially the Afghan clans.

In ancient times, Balkh and Khivot regions belonged to Kara Khanate. That's why their embroidered copies are similar to those of Surkhandarya region, Saraasia district, Termiz

district. The patterns of embroidery, trees and plant flowers in these areas are covered in full, and the color of the fabric is very little visible. We can see this situation in the samples of embroidered items kept in Termiz, Termiz District Museum, Surkhondarya Museum of Geography. In the middle of such embroidery, tree flowers and plant flowers are placed in a circular circle.

Embroidery stitches are also distinguished from each other by their intermingling. For example, the gungtura stitch used in embroidery is called gungura in Uzbeks, and kunkura in Tajiks. Silk embroidery thread made from silk, used in the embroidery of the Uzbek people, was called gazna thread in Tajiks. The embroidered pattern sewn on them is called ofarin. Geometric shapes, trees, plants, flowers are combined in this pattern. Turks live in Kyrgyz neighborhood of Termiz district of Surkhondarya region. They mainly used embroidery motifs such as shirman kopi, keshiliy, tupgul, tree. They even embroider using the kappa image of a cow horn, which is common among herding peoples.

In Uzbeks, newly married brides and grooms wear two-belted chorisin, embroidered as kush deer, and their houses are decorated with several of them. The bird and the deer are stitched with such stitches that one can even consider this bird to be a deer, a double bird deer. Because the stitch used in it is called durya or gungura, and the pattern will have the same appearance on both sides. But the seam is sewn from one side, and the same seam is formed on the back side. Durya is derived from the Persian-Tajik language and means "two ends". In Tajiks, this item is called koshbelbog.

By the way, it became clear from the comparative study of the embroidery of different ethnic groups that the embroidery of cattle-breeding ethnic groups also has different elements.

As a result of the interaction of ethno-cultural relations between different ethnic communities in the late 19th - early 20th centuries, this process was also manifested in this type of folk art - embroidery. For example, embroidery on the basis of the cross stitch, which is widely used by Tatars and Chechens, has entered the Afghan, Turkish, Kurama, Kipchak and Korakalpok ethnic communities living in the territory of Voxa.

On the basis of buying and selling from the market, embroidery copies were exchanged from herding peoples to settled people, from ethnic groups to ethnic groups due to ethno-cultural relations. As a result, Uzbeks in Korgontepa district and Jalalquduq district also began to embroider embroidery based on deer images, images of roosters, and images of music. The tuyatish choki used by the Tajiks was transferred to sedentary Uzbeks and started to be called the camel tooth choki.

Examples of cross and semi-cross embroidery stitches used in Caucasian, Russian, and Tatar embroidery have appeared in the Utrokdar of all ethnic groups, and in the herdsmen. These stitches began to be sewn in the embroidery of Uzbek, Tajik, Afghan and other peoples.

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