



Peculiarities of Shafirkan Embroidery School

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Abstract

Shafirkan embroidery is artistically different from other school embroidery. Shafirkan, one of the major centers of embroidery, has been known for centuries for the accuracy of its embroidery and the richness of its floral patterns. Hundreds of embroidery items belonging to the Bukhara school of embroidery were made in the second half of the 19th century and the beginning of the 20th century by Shafirkan craftsmen. Of the about 600 embroideries in the collection of the Bukhara State Museum, 144 are Shafirkan embroideries.

Keywords: embroidery, schools, images, floral patterns.

Introduction

Shafirkan embroidery has a special place in the Bukhara national embroidery. In the 1997-1998 academic year, 120 people under the vocational school No. 18 in Shafirkan district of Bukhara region, and in the 1998-1999 academic year, 15 people were trained in rural areas. The secrets of folk handicrafts, which have been carefully preserved in our people since ancient times, are being taught. Unfortunately, during the totalitarian regime of the 70s, embroidery and other handicrafts, which are the most unique, most valuable, lifelong crafts of our people, were almost lost. Today, on the example of Zuhra, these types of national handicrafts have been revived after 70-80 years. The company "Zuhra" is located in the territory of A.Navoi collective farm of Shafirkan district and plays an important role in teaching the secrets of the profession and the formation and education of aesthetic tastes of young people. It should also be noted that the skills of folk craftsmen and artisans are being used.





In 1992, the Center for the Restoration and Development of National Crafts was established in Bukhara, in 1994, the regional branches of the National Craftsmen's Association "Hunarmand" were established, and due to their efforts in our region

A number of national handicrafts were revived and developed, including D.A. Halimova and embroiderer Olloberdieva Zuhro, who went to Hyderabad, India to learn the secrets of dyeing silk threads with natural dyes.

Upon their return, research was conducted on dyes that could be made locally by hand, embroidery threads that have long been used in national embroidery. As a result of their research, Bukhara and Shafirkan began to produce embroidery made of silk threads dyed with natural dyes.

Until the 80s of the XIX century, large decorative embroideries were sewn on the domestic white "carbos" in a light brown "brown" fabric. Today, the company "Zuhra" also embroiders white house "carbos" and embroidery on silk threads made of natural dyes. They use a wide range of opportunities to restore and develop the technology of production of natural dyes.

Hundreds of embroidery items belonging to the Bukhara school of embroidery were made in the second half of the 19th century and the beginning of the 20th century by Shafirkan craftsmen. Of the nearly 600 embroideries in the collection of the Bukhara State Museum, 144 are Shafirkan embroideries, and among the Bukhara embroideries kept in museums in Tashkent, Samarkand and other cities, there are dozens of Shafirkan suzannas. One side of Shafirkan district is surrounded by vast desert Kyzylkum burkhans, and the other side is joined by a green oasis. Therefore, the embroidery is a beautiful combination of gray, blue sky, golden yellow, purple and red. Shafirkan embroidery is mainly embroidered with bigiz and is called "daravsh". In some cases, the methods of "basma", "karsdozi" and "duroya" were also used.

Rare specimens of Shafirkan embroidery are now stored in many museums and private collections around the world. The unique Shafirkan suzans in the collections of the leading museums of our country testify to the fact that this profession has raised the art of Shafirkan masters to the level of art.

A typical example of Shafirkan embroidery is a small pattern sewn in the second half of the 19th century on a semi-woolen pillow. The base is a white professional "gray". Nimso'zana sews 4 pieces of narrow fabric together to form a solid board, on which is placed a central composition in the form of a rectangle. It is surrounded by diagonal "square" and "purple" patterns in the four corners. The flowers are rhombic, bordered by two "branches" of leaves. There are 10 circular circles in the center rectangle, the entrance of which is surrounded by two narrow Islamic patterns and a wide border that repeats the pattern in the central square. The main colors are red, crimson, green, blue, yellow, blue, brown, ink and black silk. (Made of red yarn.)

The suzana in the State Museum of Art of Uzbekistan, size 246 × 170 cm, is made of white professional fabric in the style of "karsdozi". Vegetative patterns are sewn with silk threads. The patterns in the frame do not look like the ones in the central square. In the center there are "branches", in a wide frame there are circular "sockets". Soft colors give the word an elegant look. Blue, gray, yellow, red, and dark red combine to form a color structure. The patterns on the Shafirkan embroideries, whose flowers are made of plants, symbolize the eternal awakening of nature and serve as a symbol of the poetic glorification of the life-giving forces of the earth. The most common patterns used by Shafirkan craftsmen are "doiragul", "topbarggul", "gulisafsar", "chinnigul", "namazshomgul", "bodom" and "pepper" embroidered items. In the 19th century,



one of the principalities of the Bukhara Emirate, Nurata, had its own embroidery center. Nurata is an ancient fortress located at a strategic military point adjacent to the Kyzylkum Desert on the one hand and the White Mountains on the other, and the oasis is supplied with water by large and small underground springs. The population is predominantly Tajik, engaged in animal husbandry and handicrafts. At the end of the 19th century, Nurata became famous for its fabrics, marble and embroidery.

Nurata embroidery is artistically different from other school embroidery. Nurata, one of the major centers of embroidery, has been known for centuries for its precision of embroidery and the richness of plant patterns. In the 19th century, Nurata embroideries were decorated with bouquets in the style of "basma" and "yorma" on white cloth and light green yarn, with a white background.

Nurata embroidery is one of the most important embroideries in Uzbekistan due to the richness and variety of its floral motifs. Although close to the Bukhara embroidery in terms of beauty and richness of floral patterns, it is distinguished by its unique style of performance. Nurata embroidery is sometimes enriched with floral patterns, images of plants, birds, various objects and even animals, and in some cases secretly depicting people. Embroideries are made of light-colored silk and wool threads with needles and needles.

In Nurata, embroidery is mainly sewn on gray, chit, satin, silk, velvet and movut. The threads are spun from silk and the dyes are derived from natural plants. Nurata suzans use light colors: brown, golden, gray, pink, blue, light green, and red. The colors are close to the colors of Bukhara embroidery, they have gained calmness and elegance

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