

PECULIARITIES OF EMBROIDERY IN NATIONAL COSTUMES CHARACTERISTIC OF DIFFERENT REGIONS

Ibrohimova S.B

*Tashkent Institute of Textile and Light Industry
Faculty of Costume Design, 1st-year Student*

Annotation: *This article analyzes the peculiarities of embroidery ornaments on national costumes typical of different regions of Uzbekistan. The culture, history, natural conditions and religious beliefs of each region have influenced the art of embroidery. For example, in Khorezm, geometric and floral patterns prevail, while in Bukhara, complex and colorful symbolic patterns are used. In Samarkand, Tashkent and the Fergana Valleys, floral and landscape motifs reminiscent of natural landscapes are widely used. The article reveals how regional identity and national heritage are expressed through embroidery.*

Keywords: *Art of embroidery, National dress, Regions of Uzbekistan, Khorezm embroidery, Bukhara ornaments, Flora and geometric patterns, Zardozi, Adras and atlas, Color palette, Symbolic meaning, Cultural heritage, Modern design*

Embroidery ornaments in national costumes specific to different regions vary according to the culture, history, natural environment, and religious beliefs of the area. For example, in Uzbekistan, Khorezm embroidery is distinguished by its geometric and floral patterns, while Bukhara embroidery attracts attention with its colorful and multi-patterned elements. Samarkand and Tashkent embroidery, on the other hand, combine various themes and natural details [1].

Khorezm embroidery: It is mainly decorated with geometric patterns (triangles, rhombuses, squares) and floral motifs (flowers and leaves). The designs are usually composed of red, black, and blue colors.

Bukhara embroidery: The patterns are multicolored and intricate, often depicting various themes (such as animals, the sun, and the moon). The designs usually include red, yellow, green, and blue colors [2].



1-Pic. Bukhara embroidery.

Samarkand and Tashkent embroidery:

Floral motifs (flowers and leaves) and natural details (such as trees and mountains) predominate. The patterns usually consist of red, yellow, green, and blue colors.

Fergana embroidery:

It mainly features floral motifs (flowers and leaves) and natural elements (such as trees and mountains). The patterns are typically composed of red, yellow, green, and blue colors.



2-Pic. Fergana embroidery

Surkhandarya embroidery: It is mainly decorated with geometric patterns (triangles, rhombuses, squares) and floral motifs (flowers and leaves). The designs usually consist of red, black, and blue colors.

Tashkent and central regions: As these are urban centers, various styles are often mixed. In most cases, simplified patterns and geometric elements are widely used. In doppi (traditional skullcaps), the embroidery preserves motifs characteristic of each region [3].

Recommendations: For an international research article, it is advisable to highlight the following aspects in particular

Compositional approach: In each region, pay attention to the arrangement of patterns, symmetry, and the balance between central and border ornaments. For example, Nurata embroidery is distinguished by its central medallion, while in Bukhara, the order of rows dominates the composition.

Techniques and Materials. Silk thread, wool thread, gold/silver thread (zardozi), and the base fabric type (cotton, adras, atlas) — these material differences have a significant impact on the appearance of the embroidery.

Color Palette. Each region has its own color combinations: for example, in the southern areas darker shades such as red and gold dominate, while in the northern regions cooler tones are more common. Through colors, the local climate, nature, and regional aesthetic taste are reflected.

Symbolism and Meaning. Flowers, fruits (such as pomegranate, almond), leafy shapes, and animal or bird motifs — each pattern carries symbolic meaning. Analyzing this aspect is particularly interesting for an international audience.

Transformation and Modern Application. Today, traditional embroidery designs are being revived and adapted in fashion clothing, interior design, and tourism products. It is important to analyze how these changes influence the original cultural identity [4].

For example, in the article “Threads of the Past: Traditional Motifs in Modern Uzbek Art,” the use of traditional motifs in contemporary art is examined.

REFERENCES:

1. Shrafova M.Kh. Uzbek National Costumes and the Historical Formation of Clothing. Tashkent: Fan, 2015. – 152 p.
2. Ibragimova N. The Creative Individuality of the Uzbek People: The Art of Embroidery and Weaving. Tashkent: Madaniyat, 2020. – 96 p.
3. Nazarova D. Historical and Regional Features of the Art of Embroidery. // National Heritage Journal, No. 3, 2021. – pp. 34–41.
4. Norqulova G. Compositional Analysis of Bukhara Suzani Patterns.