



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 05 May 2023
<https://cajipc.centralasianstudies.org>

Lexical-Semantic Analysis of Terms Denoting Names of Embroidery Patterns and Stitch Types

Bahodirova Gulruh Bahodirovna

Senior Teacher of Shakhrisabz State Pedagogical Institute, Shakhrisabz, Uzbekistan

Received 14th Mar 2023, Accepted 15th Apr 2023, Online 27th May 2023

ANNOTATION

In the lexicon of embroidery, embroidery decorations, names of pattern elements, names related to the type of stitch, sewing method, the name of embroidery tools, and the names of colours are also important. This article provides information about embroidery patterns, stitch types and analyses them.

KEYWORDS: embroidery, embroidery, pattern, flower, stitch, do'ppi, Iraqi.

In the years of independence in the Republic of Uzbekistan, radical changes, reforms, and innovations have been observed in all aspects of social life[1].

Embroidery is characteristic not only of the Uzbek nation, but also of other peoples of the world, and archaeological sources confirm that it was found in almost all nations, developed in common with other professions due to its antiquity, natural conditions, climate, and lifestyle.

In the lexicon of embroidery, embroidery decorations, names of pattern elements, names related to the type of stitch, sewing method, the name of embroidery tools, and the names of colours are also important.

Naqsh means painting, decoration, flower in **Arabic**, and means an artistic form created by sewing in embroidery. It is based on the image of the environment, something in nature. Pattern elements in embroidery are related to the lifestyle, national values, and customs of each nation. For example, patterns in **Russian** and **Ukrainian** embroidery are mainly sunflowers, birds, wheat; in **Kyrgyz** and **Kazakh** embroidery, horned animal or animal horns, grass; in black-and-white embroidery, a ram's rhombus-shaped head (toqalak muguz), snake-like patterns, patterns based on the shape of a dog's, camel's foot (dog heel, camel heel); **Tajik** embroidery patterns are dominated by tulips, almonds, various flowers, **Turkmen** patterns, goat's head, grape trunks, and birds.

In **Uzbek** folk motifs, more leaves, flowers, buds, buds, tulips, peppers, pomegranates, pomegranate leaves, pears, multi-leaf flowers, etc. are represented[2].

According to the Islamic belief, it is forbidden to draw, embroider – depict living creatures, so in Uzbek embroidery, mainly Islamic – plant-like patterns are used. In this type of patterns, usually, "trees are composed of bushes with leaves and buds, and they are intertwined with each other"[3]. The name of the pattern comes from the name of simile - the name of the element of the pattern is formed mainly on the basis

of metaphor. For example, a simple Islamic pattern created by repeating the shape of an almond, such as an almond flower, a copy of an almond, a double almond, an *anorgul* – a pomegranate-like plant image, an ivy – a plant image that grows like a creeper, a band – similar to a plant branch, *butador* – means a bush-shaped, *margula* – an Islamic pattern in the form of a *gajak*. Also, roses, carnations, marigolds, tulips, marigolds, carnations, violets, carnations, basil, pepper, konori (poppy), bud (mohja/mogja), bachki, that the names of patterns such as apple, cherry, cottonwood, gulinator (gulianor) are similar to this type of plant, *qo'shborg*, *dastagul*, *sebarga*, *gulishashborg*, *hashtborg*, *haftborg*, *chorborg*, *shoborg* (*shohborg*- the largest leaf), *chorgul*, *six tulips*, *eight tulips*, *twelve tulips* - means the number of pattern elements of this shape.

At the same time, in the pre-Islamic period, as well as during the Shura period, when Islam was weakened, the mythical bird of happiness, huma, peacock, partridge, dove, nightingale, animals, their eyes, paws, horns, and movements are similar to the embroidery. Patterns also emerged. For example, a border pattern in the form of a trail of a crawling snake - *ilonizi* or *morpech* (*moripechon*, *mor* Persian - snake, *oven* - to wrap), an eye-like pattern is called a nightingale's eye, a bird's eye, a cat's eye. *Qushpanja*, *parri kusho*, *parri bofta*, *pargori*, *yol*, *qo'chqorak*, *muguz* (*horn*) are also related to the organs of animals, insects and birds. There are even copies of the hat based on the image of a bird with different names in different regions. For example, a white feather (white feather) in Kokand, a *muscha* in Urgut, *murgak* in Samarkand, a duck neck in Chelak, a flower and a nightingale in Shakhrisabz.

At present, the origin and name of most Islamic embroidery designs are historically associated with the image of a bird or other animal. Based on the study of almond patterns of different shapes, experts historically connect the origin of the image of almonds and pepper, the spilling and disconnection of these pattern parts with the "tustovuq" pattern. In some sources, the origin of the element of almond and pepper is connected with its resemblance to the wing of a pheasant, rooster or peacock[4]. It is known that in the past, almonds were considered a magic cutter, a symbol of life and fertility. Even to this day, although it is considered polytheism from a religious point of view, in some regions there is a custom of wearing almond or pepper shaped amulets and pepper beads to ward off the evil eye on a new-born baby and a woman with a broken eye. This custom has also left its mark in folk art.

In general, embroiderers did not come up with these images on their own. For example, an image of a ram's horn on the shoulders of birds in the frames of an ancient coin, medallion, etc. Images of such strange birds are often seen in the art of the ancient and medieval ages in Central Asia. In ancient times, statues of sacred animals, including ancient birds, were placed on ostadons (ossuary), and on their shoulders were candlesticks for small candles, in which a fire was lit. At this time, the animal keeper is combined with the power of the holy fire. Birds and animals, in particular, the image of a rooster with a candlestick on its shoulder, which is considered a talisman to protect against misfortunes, have been preserved in clay toys and embroidery[5]. One of the most common motifs on cap as a talisman is the snake print. In the past, snake worship was associated with the magical power of the snake. Images similar to other animals, such as a mountain deer, a scorpion, and a leopard, are also sewn on caps"[6].

In general, in connection with the spread of Islam, the image of animals, including birds, in embroidery gradually lost its form. Based on them, new types of Islamic motifs based on the shape of plants were created.

It should also be mentioned that each pattern has its own meaning and essence. Based on their taste and purpose, embroiderers changed the elements of the pattern and invented a new copy. From the patterns on the hat, it was possible to determine where the owner was from, what profession he was engaged in, and his position in society. For example, "white silk embroidery on the bottom of the cap means purity and eternity of

life, while bud flowers, red and bright colors mean that the girl has not started a family" [7]. Also, a vertical, transverse line, the intersection of right angles is a perfect harmony, wavy patterns similar to waterways (ova) are good luck, apples, pomegranates - fullness, health. , lily - purity, tulip - vitality, apricot, almond flower - life, spring symbol[8].

The majority of embroidery terms are names related to the type of stitch and the style of sewing the embroidery pattern. However, our observation of the sources related to embroidery shows that in the lexicon of the field, the terms according to the type of stitch and sewing style are not so differentiated. In some sources, according to the method of sewing, about ten types of stitches are distinguished by mixing the names[9]. Even the explanations and illustrations given in existing dictionaries are controversial.

In most sources, two main types of stitches are recognized in embroidery:

- 1) Sanama (iroqi)- stitch type based on counting stitches;
- 2) Bosma- (drawing, free, optional) - a type of stitch based on drawing and stitching[10].

Sanama stitch differs from bosma, that is, free stitch, in that it requires the choice of a convenient basis for counting - a canvas or thread, which is made into a convenient mesh for sewing. In free stitch, an embroiderer works on the basis of a pattern drawn on any fabric. In the Sanama stitch, often, Iraqi style embroidery products are sewn – such as caps, tablecloths, curtains, and lace. This led to the use of the terms Sanama and Iraqi as synonyms in the Uzbek language. In addition, the interpretation of the term sanama given in the "Explanatory Dictionary of the Uzbek Language" does not correspond to the meaning of this term in the embroidery lexicon:

Sanama a method of interlacing flowers in a chess order, a flower sewn in this way and an item with such a flower. Makhdum, who was tying a turban on the porch, said to Rano, who was sewing sanama: "A woman is seen in the corridor, tell me, my child." A. Qadiri, "Scorpion from Mehrab". Although fifty piles of wool and hundreds of sanama handkerchiefs filled the chests, Lutfiniso and his daughter were not satisfied with this. Oybek, Selected works[11].

So, in the lexicon of embroidery, sanama refers to a type of stitch based on sewing on a surp or canvas, which is made into a convenient net for sewing by pulling the thread[12]. Our opinion is also confirmed by the occurrence of specific terms such as date stitch, drawing stitch, print stitch, thermal stitch, drawing stitch, related to this type of stitch in embroidery, cap making, needlework and other areas. In embroidery, it is used to refer to the type of stitch that is sewn in the form of an iks (x) by crossing each other.

The existing dictionaries in the Uzbek language also reflect these aspects in the interpretation of this word. For example, in OTIL, this term is explained as follows:

IROQI- In embroidery, the method of sewing a flower in the form of a cross by crossing threads or silks on a net, canvas, and an item sewn in this way. Sew Iraq. Iraqi lace. The Iraqi cap on his head added beauty to her beauty. Sh. Rashidov, Stronger than the storm[13].



This type of stitch has been known since ancient times in Shakhrisabz and Kitab embroidery. The origin of this word is related to the toponym of Iraq, which means عراقى - belonging to Iraq, made in Iraq. Among the inhabitants of this region, there is a legend that during the reign of Amir Timur, he brought masters and craftsmen in various fields from Iraq to Shakhrisabz, including hat makers, and the hats they sewed were called Iraqi - Iraqi copy caps.



Later, Iraqi style hats were sewn in Tashkent, Fergana, Samarkand, Surkhandarya and other cities. However, experts say that Iraqi caps made by Shakhrisabz and Kitab embroiderers differ from hats sewn elsewhere in terms of quality and decoration.

The Iraqi method is used not only for cap making, but also for decorating various household items such as tablecloths, pillows, towels, trays, bags, and purses. In general, the term iraqi refers to a special type of stitch in embroidery, which is made by pulling the thread over the fabric of the main embroidery item and covering it with a coloured thread made of surp or kanwaga shahi, silkworm fiber or cotton fiber is used relatively. If necessary, at the end of the work, the excess threads left from the canvas are pulled out, and the embroidery remains on the main fabric. At the moment, this type of stitch is "widespread in the embroidery of other nations (Russian, Ukrainian, Latvian, Tatar, Bashkir, Kyrgyz, Kazakh, Tajik, etc.)"[14].

BOSMA- a type of stitch in which a pattern is drawn on the fabric intended for embroidery and is cut and sewn over a vertical or horizontal thread. When sewing on the basis of this stitch, the possibilities of the embroiderer are much wider and freer than those of the sanama. For this reason, it is also called a drawing seam and a voluntary seam. In general, the terms printed stitch, drawing stitch, free stitch, optional stitch are synonymous and mean a stitch sewn on a pattern sketch drawn by a draftsman. There are several ways to embroider flowers with a printed stitch as well. Some methods are observed at both points. For example, yo'rmadozi, zamindo'zi, and guldozi methods are used in sanama stitch and printed stitch.



We will comment on some of the basic sewing methods of sewing a pattern on the basis of bosma and sanama stitches, and we will give an illustration in order to confirm the existence of this word in the embroidery lexicon and to justify the given explanation:

YO'RMADO'ZI- in embroidery, a chain-type method based on creeping (creeping) and forward bosma stitching and sanama stitches. The bands that connect the flowers and leaves to the main branch in the borders of large embroidery are sewn in this way. At the moment, it is the main betting method in the majority of populace.

ILMADO'ZI- a method of sewing a thread protruding from the surface of bosma stitch in a horizontal direction from left to right or from top to bottom. This method is usually used for bordering printed stitch embroidery.

CHATMADO'ZI (chakmato'r)- in embroidery, a unique method of sewing flowers with a needle.

KANDAXAYOL- a method of sewing bosma seam with a slanted seam on the bed thread, forming lines with a snake in the horizontal direction. The embroidery made in this way is similar to a basket woven from twigs.

CHINDAXAYOL (duro'ya)- a double-sided sewing method, in which the needle is fastened first from the right side and then from the reverse side, and the front and back sides of the fabric are the same. That's why duro'ya (du - Persian two, roya / ro'y face) is said to be sewn on both sides. This method is used to embroider both sides of visible items - towels, tablecloths, etc.

XOMDO'ZI- this is also a method based on two-sided stitching, so named because it is sewn with raw silk. This method is used in cap making and sewing geometric patterns on the back.

GULDO'ZI- the method of embroidering flowers on the basis of embroidery. In this case, the embroidered cloth serves as a background. The flower cap on my head, sewn by my mother, dazzled the eyes of the children. S. Ayniy, Memories.



ZAMINDO'ZI (tagdo'zi, to'ldirma) - basically, the base of the palak, as well as the cap, is filled with white, blue or other coloured thread between the flowers of the pattern, and it is sewn to cover the chest. Jamila and her daughter went to sell the tagdo'zi cap that she sewed for six days. M. Ismaili, Fergana t.o. He put on a good hat he had made for the traveler. Oybek, Selected works.



ZARDO'ZI- a type of embroidery where gold, silver metal, wire or other gold-like material is used instead of thread.

PILTADO'ZI- a type of cap sewn in a way where vertical and straight lines prevail in the composition of the pattern.

OVADO'ZI- in embroidery, a method of sewing, often straight, sometimes reminiscent of a wavy waterway, for the purpose of delimiting and edging embroidery patterns.

Also, sources related to the field, examples of folklore, bahya (averlo) used for sewing the edges of embroidery in artistic works, kuppa (duroya, pishtadozi), which is convenient for sewing patterns that go from small to large and from large to small, Russian There are also ancient methods of sewing such as chamak (hunariy, kozmik), loop close to yarmado'zi, chatma typical of bosma stitch, o'girma, ova (waterway), which are used in sewing style embroidery. For example,

The seam is not smooth:

O'girmasi – chakmaga,

Sanamasi – yo'rmaga

Kundosh bo'lib tushganday. (G'.G'ulom)

In the lexicon of the field, one can find several terms according to the pattern form (copy), stitch, sewing style, preparation method, and regional characteristics of a single cap. For example: *gilam do'ppi*, *hoji do'ppi*, *tus (chust) do'ppi*, *zarqalpoq*, *bodom do'ppi*, *barikaram do'ppi* and etc. Some of them have lost their etymology due to phonetic changes. For example, Ibodulla added while fixing the barikaram dukhoba cap on his head. H. Ghulam, Mashal. Here, barikaram / bargikaram is a ball with a design similar to a cabbage leaf.

Tus is a phonetic variant of the word chust. In modern Uzbek literary language – chust doppi. Mansour was smiling, wearing a chust cap, his stubborn hair was holding up his cap. O. Hoshimov, listen to your heart.

It is also common for the name of the pattern element to become the name of the cap on the basis of metonymy. For example, an almond cap – a cap with almond-shaped flowers, an almond model cap:

Men beqasam to'n kiyib, boshimda bodom do'ppi,
Sadag'a bo'lib ketay g'alaba qadamiga. (Gh.Ghulam).

Our analysis revealed that most of the same concepts are covered by two different terms in the field lexicon - Uzbek and Tajik. This is due to the fact that the embroiderers living in this area belong to the Uzbek and Tajik nationalities. In general, bilingualism is typical for the residents of the region where embroiderers live. Uzbeks understand Tajik, Tajiks understand Uzbek, most of them speak both languages fluently. As a result, many synonymous terms appeared in the lexicon of the field. For example, Uzbek embroiderers call a certain type of pattern anorguli, Tajik embroiderers call it gulnor - gulanor. Also, bud - mohja/mogja, triple flower - sebarga, four leaf - chorbarg, six leaf - gulishashbarg, seven leaf - haftbarg, eight leaf - hashtbarg, four flower - chorgul, ilonizi - morpech, unilateral - yakraftor, moon - moon, waterway - ova (oba, obi), etc.

Based on our observations, we can conclude that in the center of embroidery patterns is a holistic image of man and the world around him - nature, flora, fauna, universe (sky, moon, stars), household items, weapons (saw, knife, sword, sickle, pitcher, vase), ethnic culture, history (flag, seal, coat of arms), faith (representation of surahs and verses of the Qur'an in Arabic script, prayers) and others. This confirms that embroidery is an ancient art that clearly reflects the lifestyle, history, national values, traditions, beliefs, joys and sorrows of each nation.

REFERENCES

1. Ширинова Е.Т. Ўзбек тили банк-молия терминологияси: филология фанлари бўйича фалсафа доктори (Phd) диссертацияси автореферати//avtoreferat_shirinova_ekaterina_15_09_2020_converted.pdf (tsuull.uz); (PDF) Ўзбек тили банк-молия терминологияси. Автореф. Ширинова Е. (researchgate.net)
2. Шомирзаев М.Х. Миллий тарбияда каштачиликнинг ўрни // Таълим ва инновацион тадқиқотлар. 2021, –Б.342-345
3. Ҳабибулло Солих. Рамзий безаклар маъноси. –Тошкент: Ўзбекистон, 2003. – Б.33
4. Самиева Ш.Х., Барнаева Д.Х, Раҳимова М.М. Каштачилик ва бадиий дид. – Бухоро, “Истеъдод”, 2014. –Б.13-24.
5. Абдуллаева Ш., Турсунова Г., Мусабаева К. Каштачилик. Тикиш ва безаклар бўйича ўқув қўлланма. – Т.: 2005. – Б.84.
6. Раҳимова М.М. Дўппидўзлик. Ўқув қўлланма. –Тошкент, 2012. – Б. 84

7. Марғилон ироқи дўпписи ҳақида 8 та факт // <https://www.oyina.uz/kiril/teahouse/558>
8. Абдуллаева Ш., Турсунова Г., Мусабаева К. Каштачилик. Тикиш ва безаклар бўйича ўқув кўлланма. – Т.: 2005.
9. Avezmuratova N. (2023). Kashtachilik san'ati turlari va tikish uslublari. Byulleten pedagogov novogo Uzbekistana, 1(1), 29–31. <https://www.in-academy.uz/index.php/yopa/article/view/8388>;
10. Шомирзаев М.Х. Миллий тарбияда каштачиликнинг ўрни // Таълим ва инновацион тадқиқотлар. 2021, –Б.342-345
11. Ўзбек тилининг изоҳли луғати. 5 жилдли. 3-жилд. – Тошкент: “Ўзбекистон миллий энциклопедияси” давлат илмий нашриёти, 2006. – 688 б. –Б.437
12. Булатов С.С., Аширова М.О. Амалий санъат қисқача луғати. –Тошкент: Қомуслар бош таҳририяти. – 47 б. – Б. 37;
13. Ўзбек тилининг изоҳли луғати. 5 жилдли. 2-жилд. – Тошкент: “Ўзбекистон миллий энциклопедияси” давлат илмий нашриёти, 2006. – 672 б. –Б. 226
14. Ўзбекистон миллий энциклопедияси. И ҳарфи – Тошкент: “Ўзбекистон миллий энциклопедияси” Давлат илмий нашриёти. 2004. – Б. 285