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### THE ROLE OF WOMEN IN THE DEVELOPMENT OF UZBEKISTAN EMBROIDERY

Mahkamova Gulnara Abilkasimovna

Uzbekistan-Finland pedagogy

institute teacher

#### Abstract

This thesis discusses the Uzbek craft of embroidery, especially the uniqueness of Samarkand embroidery. It discusses the sewing technique, patterns, and colors.

**Keywords:** Clothes, veils, pillowcases, skullcaps “So'zana”, “bolinpo'sh”, “ro'yjo”, “joynamoz”, “oba”, “moon”, “sun”, “star”.

Uzbek women have played a major role in the development of the art of embroidery. For centuries, they have created national patterns and styles, passing them down from generation to generation. Women were the main masters of hand embroidery, creating household items, clothing, and national decorations. In embroidery, women decorated items using various flowers, Islamic motifs, and symbolic decorations. The skill of embroidery has been passed down from generation to generation and developed as a family craft. In particular, *suzani*, *zardevor*, *gulkor*, and other national embroidery types have survived to this day thanks to the labor of women. Each region had its own style and color harmony. The embroidery of centers such as Bukhara, Samarkand, Shakhrisabz, Fergana is famous, and it is distinguished by its originality and elegance. Among them, the Samarkand embroidery center differs from other centers with the structure of large patterns and bright colors. In Samarkand, when a girl was born in every family, a bridal *sarpa* began to be collected for her from a very young age, and these *sarpa* consisted of embroidered items. “The first embroidery was prepared when the girl was 5 years old, with “good intentions” (*niyat karda*)”<sup>1</sup>. These items were embroidered with colorful patterns and images. Even “embroidery” was used in funeral ceremonies - embroidered items were placed on

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<sup>1</sup>Sukhareva O.A. Suzanne. *Sredeaziatskaya dekorativnaya vyshivka*. - Moscow: Vostochnaya literatura. The series was founded in 1969, 2006. -S. 40 -225 st

## International Educators Conference

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7<sup>th</sup> March, 2025

the coffins of girls or young women<sup>2</sup>”. In ancient times, men were engaged in this craft in Bukhara and Margilan, while in Samarkand only women and kayvanis were engaged. Artists - “kalamkash” - who drew embroidery patterns on fabric worked. It is known that the Bukhara embroidery center is famous for its proverbs reminiscent of gardeners. Samarkand embroidery flourished in the late 19th and early 20th centuries. In 1937, an expedition was organized to Bukhara and its districts under the leadership of O.A. Sukhareva<sup>3</sup> and archival documents explain the decline of Bukhara embroidery during this period. He expressed valuable opinions that during this period, Bukhara embroidery significantly declined compared to Samarkand, that with the abdication of the Bukhara emir in 1920 and the subsequent change in the structure and relations of society, embroidery completely stopped (at that time it continued in Samarkand, with a break only from 1932 to 1936).<sup>4</sup>. According to the scholar O.A. Sukhareva, at the beginning of the 20th century, Samarkand embroidery did not have a pattern that was passed down from generation to generation. Among the embroidery artists, Orinoy Umurboyeva, Melikoy Karimova, and Maqsaday Yuldosheva created ancient patterns. In this process, they restored ancient embroidery by reminiscing, copying ancient embroidery items, and enriching them with new ornaments. At the same time, they made a significant contribution to the continuation of ancient patterns of Samarkand embroidery. They enriched it with patterns such as “pepper”, “pomegranate”,



Рис. 2. Рисовальница Мелик-ой Каримова.  
Наносит узор, растянув ткань на пальцах.  
Самарканд. 1938 г.

<sup>2</sup>Ruzieva M. //Posmertnaya i traurnaya odejda Uzbek. -M, 1975.

<sup>3</sup>Museum archive folder #101. Report on the expedition to the Samarkand museum in the Bukhara region in 1937.

<sup>4</sup>Museum archive folder #101. Report on the expedition to the Samarkand museum in the Bukhara region in 1937. 2. Upadok vyshivalnogo delo v Bukhara.S.1

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“flowers”, “star”, “chor-chiroq”, “weeping willow”, “tree of Paradise”, “tree of life”, “moon”, “sun”, “star”, “poppy”. They also introduced innovations of their time into embroidery through patterns such as “electric kettle”, “fire cart” (train), and “airplane”. When drawing patterns, the artists drew patterns with a stick made of sharp reeds, using hand-made blue ink or liquid clay. First, they drew the patterns on the edge of the fabric, and then they drew the central patterns and circles. Sometimes they drew on a large pillow. Sometimes they drew the fabric wide, pinched it on the big toe, and pulled it taut. When we look at the embroidery sketches, we see that the images of leaves and flowers are very realistic. Samarkand embroiderers also used the “kandahayol” and “chindahayol” types of printed stitches, which are the reason why they have survived to this day.. This is a slightly different way of sewing the printed stitch, which creates a textured layer on the surface of the fabric. As a result, a lot of thread is spent on this stitch, and the product becomes a thick blanket. For this reason, many embroideries are preserved in foreign museums, literature, and carpet collections. Samarkand embroidery is distinguished by its elegance and intricate patterns. Their main features are:



Рис. 3. Рисовальщица Махсал-ой Юлдашева. Наносит узор, придерживая ткань пальцами ног. Фото А.К.Писарчик. 1940 г.

**Limited color**– A combination of bright and calm colors (red, blue, green, yellow, white). The colors are mainly chosen in contrast, and look majestic in the suzana and zardevor, placenmoz and bolinposh.

**Intricate patterns**– Mainly Islamic patterns, flowers, leaves and star-shaped shapes are used. Thick Islamic patterns in the form of leaves fill the surface of the items and their delicate appearance is repeated in the edge “oba”.

**Silk and wool yarns**– It is often sewn with natural threads, which gives the embroidery its charm. In ancient times, silk and cotton threads were used, which



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7<sup>th</sup> March, 2025

were prepared by hand in homes, using mainly natural dyes. Later, semi-silk and artificial fibers were used.

**Circular compositions**– Patterns are placed around a central element. In Samarkand embroidery, large circles represent the “moon”, “sun”, “star”, etc. Our scholars have recognized this appearance as “Samarkand's calling card”. Even today, this style is preserved in large Samarkand embroidery and continues as a tradition.

Today, the art of Samarkand embroidery is developing while preserving traditional techniques. Embroidery is mainly done by women. The main changes are as follows:

**Modern designs**– National patterns are being reflected in new styles and used in clothing, accessories, and home decor.

**Natural and artificial materials**– Along with traditional silk and wool threads, modern fabrics and artificial threads are also being used.

**Technological development**– Along with hand embroidery, machine embroidery is also becoming popular.

**Tourism and export**– Samarkand embroidery is entering foreign markets and is used in souvenirs, home furnishings, and fashion collections.

**Craft centers**– Special workshops and schools have been established to teach and develop embroidery. Samarkand embroidery is developing today not only as an expression of national culture, but also as an economically important craft industry. Samarkand embroidery is today an important part of the national cultural heritage and is important in various fields:

1. **Cultural heritage**– It reflects national traditions and values, demonstrating the Uzbek people's interest in art.
2. **Tourism**– Samarkand embroidery arouses great interest among foreign tourists and is widely distributed as a national souvenir.



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7<sup>th</sup> March, 2025

3. **Fashion and design**– Embroidery is being used in modern clothing, interior decoration, and accessories.

4. **Development of crafts**– Embroidery traditions are preserved and continued by a new generation of craftsmen.

5. **Economic importance**– Hand-made embroideries are in demand in both domestic and foreign markets and are a source of income for artisans.

Samarkand embroidery has not lost its charm even today, remaining a shining example of national craftsmanship.

Today, embroiderers play a major role in cultural events in Samarkand. Embroiderers participate with their products in events organized in the Boqiy Shahar complex, on Tashkent Street, in the A. Navoi Park and in other places in Samarkand. The most beautiful of them are the sozanes with dark red circles on a white background.

Samarkand embroidery is being showcased at world fairs to highlight the cultural heritage of Central Asia. They are being showcased at cultural festivals, International Textile and Art Festivals. Samarkand embroidery is often presented at UNESCO exhibitions as part of the intangible cultural heritage. Samarkand embroidery, with its uniqueness, historical value and aesthetic appeal, plays a significant role in the development of international tourism. This traditional art not only attracts tourists interested in culture and crafts, but also becomes a powerful tool in promoting Uzbekistan as a tourist destination..

It should be noted that the creators of Samarkand embroidery are real women, and their dreams, desires, intentions, and understanding of existence are reflected in each stitch of this embroidery. They created new and new images in embroidery and raised the craft to the level of art. High taste in creating embroidery patterns and choosing colors, skill during sewing, and patience until the item is completed - these demonstrate the true artistry of Uzbek women. This embroidery is valued not only as a decoration, but also as an expression of spiritual heritage and tradition.

## Literature

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