

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](https://doi.org/10.15863/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2022 Issue: 03 Volume: 107

Published: 14.03.2022 <http://T-Science.org>

QR – Issue



QR – Article



Amanbay Sarsenbayevich Arziyev

Karakalpak State University
Senior-teacher of the department “Architecture”
of Architecture faculty

Temur Tenelbayevich Sarsenbayev

Karakalpak State University
Assistant-teacher

Rashid Rustemovich Mambetkarimov

Karakalpak State University
Student

THE ROLE OF DESCRIPTIVE GEOMETRY IN KARAKALPAK EMBROIDERY

Abstract: This article focuses on the rich historical heritage of the Karakalpak people, the types of national patterns, ways to create patterns, decorate national costumes and items with embroidery, aimed at strengthening the abilities, consciousness and thinking of students.

Key words: Art, pattern, ornament, embroidery, jewelry, composition, geometric figure.

Language: English

Citation: Arziyev, A. S., Sarsenbayev, T. T., & Mambetkarimov, R. R. (2022). The role of descriptive geometry in Karakalpak embroidery. *ISJ Theoretical & Applied Science*, 03 (107), 418-421.

Soi: <http://s-o-i.org/1.1/TAS-03-107-27> **Doi:**  <https://dx.doi.org/10.15863/TAS.2022.03.107.27>

Scopus ASCC: 2216.

Introduction

The art of embroidery is one of the brightest and most original manifestations of the artistic culture of the Karakalpak people. The types of products with embroidery, the nature of ornamentation, color and compositional solutions are diverse. Among other types of Karakalpak decorative and applied art, artistic embroidery stands out as the richest in terms of types, techniques of execution, variety of color and ornamental construction.

The Karakalpak region is very rich in historical and cultural monuments. Of these, such arts as embroidery, weaving, drawing, carving, jewelry are considered the golden fund of the culture of our people. Today we will look at the art of embroidery [3,p.47-60].

Main part

The art of embroidery is a national heritage passed down to us from ancient times by our

ancestors. Bright colors on the patterns of embroidery products, their high harmony and weaving technique make people stop looking at themselves. In ancient times, when men were engaged in cattle breeding and agriculture, women were engaged in embroidery and weaving. Patterns in Karakalpak embroidery are divided into 3 types. These are plant, animal and geometric patterns. The embroidery of these patterns uses four primary colors. These are red, green, yellow and white. There are many types of patterns: earrings, ram's horns, scorpion, ant's waist, camel's foot, camomile and others. Each type of pattern has its own beauty and meaning. The technique and types of embroidery also differ from each other. For example, chain embroidery, chain embroidery, mouse trail, scissors and others [1,p.15-30].

One of the characteristic features of the Karakalpak folk embroidery is that different motifs of the pattern are used to decorate different types and purposes of clothes and household items. In the

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
РИИЦ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

pattern "Кызыл киймешек", "Женгсе", "Женгуш" the richest in motifs of the ornament, plant and zoomorphic motifs predominate, in embroideries "Ак женге", "Кок койлек", "Ак кимешек" geometric figures are preferred. (Pic.1) To some extent, this is due to the material and technique of execution. Cross-

stitching on a homespun boz enables craftswomen to strictly observe the symmetry and clarity of the contours of ornamental figures. In embroideries on cloth, plant or zoomorphic motifs are arranged more freely, the lines and contours of figures often more accurately convey natural forms [8,p.20].



Pic.1. Sleeve protectors and Qizil kiymeshek

Before embroidering each pattern, its drawing is first applied. The drawings are a drawing-document that provides the true appearance of each item. When performing a drawing, it is imperative to have the appropriate knowledge. That is, it is correct to take measurements of parts or elements and place them correctly. The smallest mistake leads to loss of

product quality. Therefore, descriptive geometry has an important role in the art of embroidery. Because the subject of descriptive geometry increases a person's ability to think and think. Ancient people tried to express their feelings with the help of drawings of various drawings on the walls of caves and mountain rocks [5,p.12].



Pic.2. Festive costume

This painting depicts a Karakalpak girl before marriage. (Pic.2) As you can see, both samples of national embroidery and samples of Gobilien were used in this picture. When performing this work, the picture was first printed on a 60x80 banner. Next, the surface of the banner was drawn and divided in vertical and horizontal form by 10 cm. After that, cubes appeared on the drawing. The area of the cubes is also divided by 1 mm.

After preparing the drawings, the "Canve" material intended for cross-stitching is also divided into cubes in the same way, and the embroidery of the pattern on the material begins. First, all drawings are embroidered with a cross according to the colors of

the cells on the banner, that is, they act as a background. National patterns are embroidered on them. After completing all the embroidery processes, the material is decorated with various beads, beads, decorative stones. In the creation of this composition, Mouline threads and threads intended for crocheting are widely used. As you can see, we use not only red, but 3-4 shades of red. Since the place illuminated in the composition can be a part of the picture remaining in the shade. In embroidering this composition, the following types of embroidery are used.

For reference: this composition was worked on for 4 months. Excluding patterns and decorations on

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИЦ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

the surface, 7,680,000 cells (crosses) were embroidered [6,p.7-16].

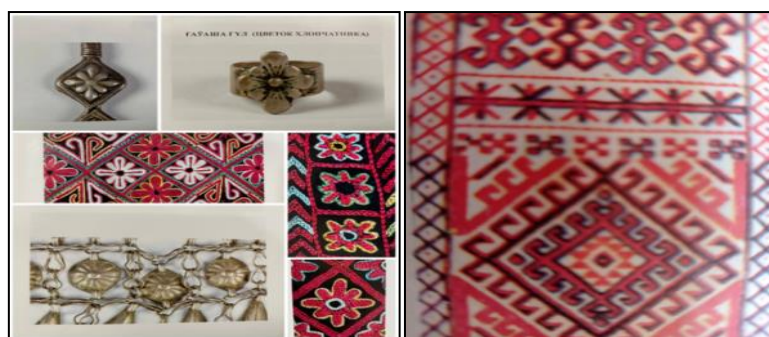
Most of the ornamental motifs of the Karakalpak folk embroidery are associated with the animal world. The main motif is «Muyiz» - ram's horns. Known to the art of the peoples of Central Asia and Kazakhstan. It was a symbol of the most ancient pastoral tribes of these regions. "Muyiz," writes L.I. Rempel, "is a symbol of the productive activity of a pastoralist and, even more broadly, an image, a concept of almost universal significance. Various representations were associated with him at different times [10,p.18-26].

The motifs of the horns are quite varied. Some of them retained real outlines, while most of them were subordinated to ornamental artistic tasks and took on graphic, schematic forms, and only according to folk

tradition can be attributed to the "Muyiz" ornament [13,p.21-27].

Ornaments of a geometric nature are accepted in all types of Karakalpak embroidery (Pic. 3.) Rhombuses, cross-shaped figures, rectangles, straight lines, zigzags, dotted lines have specific names associated with natural phenomena, animals, or denote abstract concepts.

Geometric figures in the form of triangles, rows of rectangles with curls at the corners are called "Калта гуль" (pattern-pocket) or "Шахмахы" (flint). Now it is no longer possible to establish exactly whether this or that ornamental figure is a symbol of an object (pocket, flint), or whether these names were assigned later on by similarity, by association.



Pic. 3. Karakalpak`s embroideries

Speaking about the peculiarities of the interpretation of the ornament in the Karakalpak embroidery, first of all, it is necessary to note the active role of color. Color not only introduces rhythmic alternation into the composition of uniform patterns, but often creates an ornamental figure, makes it possible to "variate interpretations" of the same motifs [7,p.31].

In the process of interaction, the art of each nation made, obviously, a certain selection of motives, in accordance with traditional artistic tastes, and sometimes subjected them to significant processing. Thus, individual "alien" elements "fit" into folk art, enriching its technical capabilities with ornamental motifs, methods of compositional construction and color scheme. With regard to the Karakalpak folk ornamental art, this issue was raised in the above-mentioned works by T.A. Zhdanko and L.I. Rempel. In connection with the study of the art of Karakalpak woodcarving, I.V.Savitsky touches on it in his work. The author also gives a table of ornaments common to Karakalpak woodcarving, embroidery and weaving, which we present in this work in fig. XXII with some addition. Various types of Karakalpak folk arts and crafts have their own artistic features, at the same time they constitute a single complex of artistic creativity, which has absorbed the world of ornamental and color

images, closely related to the aesthetic and ideological ideas of the people [14,p.34].

Conclusion

The given comparative data allow us to conclude that, along with some commonality (which may be based on genetic and cultural ties), Karakalpak folk embroidery has a deep and vivid artistic identity. The abundance of ornamental motifs, the variety of techniques for constructing patterns and the richness of color combinations would not have been possible without the long-established artistic tradition. At present, it is difficult to trace the origins of some ornaments, their compositional and color combinations. However, it can be stated with certainty that the formation of the artistic style of the Karakalpak folk laying art in general and the art of embroidery in particular goes back to ancient times. At the same time, throughout all stages of the development of Karakalpak art, ethnic, economic and cultural ties with the peoples of Central Asia, Kazakhstan, the Volga region, the Urals, Siberia, and the North Caucasus played a certain role.

The French scientist and statesman Gospar Monge said: "Drawing an understandable language for all nations involved in technology in the world, that is, the language of technicians." We can see this

| | | | |
|-----------------------|--|--------------------------------------|------------------------------------|
| Impact Factor: | ISRA (India) = 6.317 | SIS (USA) = 0.912 | ICV (Poland) = 6.630 |
| | ISI (Dubai, UAE) = 1.582 | PIHII (Russia) = 3.939 | PIF (India) = 1.940 |
| | GIF (Australia) = 0.564 | ESJI (KZ) = 9.035 | IBI (India) = 4.260 |
| | JIF = 1.500 | SJIF (Morocco) = 7.184 | OAJI (USA) = 0.350 |

idea in the modern art of embroidery. Since, these types of embroidery are very familiar to all peoples. They change only on the basis of the emergence, tradition and way of life of each nation.

References:

1. Glinskaya, E. (1994). «*Azbuka vishivaniya*». (p.15, 30). Tashkent:«Mehnat».
2. (2000). *Photo album «Miyras»*. Nukus: «Qaraqalpaqstan».
3. Allamuratov, A. (1977). «*Karakalpakskaya narodnaya vshivka*». Nukus.
4. Savitsky, I.V. (1965). «*Rez'ba po derevu*». Tashkent.
5. Laszlo, M., & Kuzeev, R. (1962). *Objects of folk art in the Bashkir collection of the Hungarian Ethnographic Museum*. «Arheologiya i etnografiya Bashkiriya». Ufa.
6. Rakhmanov, I. (2014). «*Chercheniye dlya 8ih klassov*». Tashkent: «Ukutuvchi»,.
7. Kagan, M.S. (1961). «*O prikladnom iskusstve*». Leningrad.
8. Kamalov, S. (1969). *Karakalpaki v XVIII - XIX vekax*. Tashkent.
9. Notkin, I.I. (1967). *Iskusstvo drevnih*. Tashkent.
10. Nurmammedov, N.B. (1979). *Iskusstvo Kazakhstana*. Moskva: «Iskusstvo».
11. Muhtarov, A. (1968). *Rez'ba po derive v doline Zarafshana*. Moskva.
12. (1964). *Ocherki istoriy Karakalpakskoy ASSR*. Tashkent.
13. Jdanko, T.A. (1960). *Ocherki istoricheskoy etnografii karakalpakov*. Moskva.
14. (1958). *Narodnoye dekorativnoye iskusstvo Sovetskogo Uzbekistana*. Tashkent.
15. (1968). *Narodnoye dekorativno-prikladnoye iskusstvo kirgizov*. Moscow.