

INFORMATION ON THE HISTORY OF EMBROIDERY

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A B S T R A C T	K E Y W O R D S
The history of embroidery tells about the appearance and development in the VI – IV millennia.	Embroidery, turon, Neolithic, dasgox, animal husbandry, Kopetog, farming.

Introduction

Embroidery is one of the oldest ways to decorate fabric. The craft has a centuries-old history of its own, and its emergence took place in Khol, directly related to the development of Textiles.

Researchers believe that textiles in the Turonian region originated in the Neolithic period, between the 6th and 4th millennium BC. As evidence of this, they cite the remains of the loom used in textiles found in the oldest agricultural oasis Kopetdog skirts (Joytun culture)¹.

Historical records testify that cattle ranching was much more advanced in the region during this period. As a result, the role of wool in weaving increased, from which spinning and weaving of fabric took the main place. Naturally, most of the clothes are made of woolen fabrics².

Also from the territory of the Fergana Valley are found a large number of urchuks, Muki and bone Combs belonging to an ancient textile workshop. These objects belong to the Chust culture (2nd – 1st millennium BC), which indicates that textiles have developed in the area since ancient times.

Fabrics made by ancient people, clothes made from them and household utensils did not arrive until our time. Because these things have become unfit for consumption for centuries and have disintegrated and disappeared. But information about fabrics and objects made from it in ancient times can be learned by studying archaeological materials. For example, a number of pottery finds by archaeologists during excavations on the territory of Uzbekistan have preserved traces of ancient fabrics.

It would not be a mistake to say that the decoration of fabrics began from time immemorial. Because the ancient people placed signs or images on certain objects, in particular on hunting and labor weapons, and on other utensils. They also cast stones, bones, and wooden objects into their clothing. Sometimes decorative stitches are made from pieces of fabric of a different color to some parts of clothes.

Fabric processing, in particular embroidery on it, was carried out by the peoples of Central Asia in the centuries BC. In particular, archaeological materials found in the Fergana Valley area confirm this. In

¹ Массон В. П. Поселение джайтун. – Л.: 1971. – С...

² Майтдинова Г. Раннесредневековая ткани Средней Азии. – Душанбе: 1996. – С.4-5.

the 60s of the last century, the archaeologist Yu.D.Baruzdin had opened a black-and-white burial mound located in the Valley area and discovered that there were various objects with the body. The discovery of a large amount of silk and woolen cloth from this ancient tomb was a major discovery in Central Asian archaeology in its time. The significance of this discovery to the science of history, including archaeology and ethnography, is that so much silk and woolen cloth dating back to the first century AD was the first discovery from the territory of Central Asia.

Yu.D.The most important importance of baruzdin's discovery to our study is that several of the fabrics found preserved embroidery ornaments. Yu.D. Baruzdin goes on to write about the artifacts from the Black-and-white tomb, that the fabrics were used for various purposes, in which the handkerchief covering the deceased in the face was distinguished by its originality. The author indicates that when the grave was opened, the skeleton of a woman was stretched out, with her head facing South. The most notable is a handkerchief made of red cloth on the face of the deceased, embroidered on it with a black thread with the image of two women holding a legendary dragon in both hands³. (Add Figure #1,2) This archaeological item testifies not only to the fact that embroidery on fabric existed in the ancient Fergana in BC and early ad, but also to the fact that this field of Applied Art has become much more developed.

Also, the images depicting the palaces of the ancient khukmdors in pictures made on their walls show how the practical art of that time developed, in particular, the craft of various decorations on fabrics, Hatto embroidery. For example, this can be seen in Afrosib mural paintings. These murals depict several characters, part of which is represented by a horse riding, others with a horse leading . When we look closely at these pictures, it first becomes clear that the dresses of the Chaganyan ambassadors, who headed to the Samarkand khukmdori, were sewn from the original fabrics produced in Central Asia at that time and brought from foreign countries by the Great Silk Road. In the image, the ambassadors are wearing clothes made of original fabrics and walking towards the castle of Samarkand khukmdori. The garments worn by the ambassadors, along with the veils on their camels and horses, were embroidered with precious cloth. More precisely, it is known for sure that the ambassadors ' dress was embroidered with a collar, skirt and embroidery at the very ends.

It should be mentioned at this point, to what extent is it justified to consider images of different types, more precisely, laid on fabrics, precisely as an example of embroidery?. We wanted to clarify this issue in the continuation of the study. We knew the opinions of archaeologists. We got acquainted with the literature. It turned out that this issue is much more specific. But, the ethnographer O.A.Sukhareva believes that in one of her works devoted to Central Asian embroidery, decorations on clothes, which are reflected in mural images from the 6th-7th centuries, were made by embroidery. In his opinion, it was not so typical for the territory of Central Asia to print flowers on fabric on a textile bench during this period. Therefore, it is emphasized by the author that decorations on clothes are manual labor⁴.

We are also a well-known ethnographer O.A.Adding to Sukhareva's opinion, we believe that the clothes of the characters featured in the Eurasian murals, as well as the decorations on the covers of animals such as horses, camels and elephants, were done with embroidery on the fabric. At the same time O.A.In addition to Sukhareva's opinion, we consider it appropriate to cite the following. First, it is known from a close examination of the images on the fabrics that clearly reflected patterns similar to “water Chok”, “diaper Chok”, “printed Chok”, “Loop (Chain) Chok”, which are widely used in

³ Баруздин Ю. Д. Кара-Булакский могильник. (Раскопки 1954 г.). Труды ИИ АН Кирг. ССР. Вып. II, 1956. – С. 56.

⁴ Сухарева О.А. Сузани среднеазиатская декоративная вышивка. – М: 2006. – С.7.

traditional embroidery. Secondly, it is quite natural that the ambassadors who went to the Court of the Ruler of Samarkand were nobles of their time and wore their expensive clothes embroidered on the trip. In addition, it is known that, as early as BC, the decoration of fabrics by embroidery became much more popular in the Central Asian region and adjacent regions.

Another case attracts attention. An adult male riding a camel depicted in the photo is wearing a red chakmon. And the yellow-colored outerwear thrown over the shoulders is swinging in the wind⁵. It seems to us that this dress, swinging in the wind, is made of nimshayi and silk fabric, which is widely used in embroidery.

Researchers believe these people moving towards the ruler's Palace should belong to the europoid race. The fact that Chaganiyon ambassadors are representatives of different ethnic groups in afrosiab mural paintings is also evident from the facial appearance of the characters in the photo.

The facial structures of these people were clearly reflected in the forehead, nose and eyes, as well as the color, physique and decoration of the clothes. As a result, a group of ambassadors is distinguished from the second group by a number of anthropological signs and dress habits and dress decorations. It is also not difficult to see the characters in their clothes that reflect the period in which they live, the habits of the ethnic social class to which they belong. In addition, the ornaments on their clothing also provide important information about the embroidery of the time.

Earthy in addition to afrosib materials (3rd century)⁶, Chiliktepa (5th century)⁷ hamda Varahsha⁸ and in Panjikent⁹ we can see that the clothes of the characters featured in the murals found in their archaeological spaces are also made of decorative fabrics.

Such murals, found in the ruins of ancient cities such as Bukhara, Panjikent, Varakhsha and Nakhshab, also often depict scenes of feasts and feasts at the ruler's reception. Such parties and celebrations were usually attended by noble men and women, and their clothes made of expensive fabric were also given decorations with different embroidery to suit them¹⁰. The embroidery in these dresses reflects its originality not only in its elegance, but also in its ethno-cultural features.

To date, no ancient murals have been found on the territory of the Fergana Valley, as in other regions of Uzbekistan. However, several remains of cloth from these centuries have been found. By analyzing them scientifically, we can get valuable information about the methods of making fabrics of this period, the colors in it and the embroidery decorations made on the fabric, the embroidery of this period in general.

Archaeologist B. Matboboev carried out excavations at the Munchoktepa monument in the Pop District of Namangan region, where he found the remains of male, female and children's clothing from the Tomb saganas there. The study of these materials shows that silk fabrics were not only widely used in their preparation, but it was also found that local Knights decorated these clothes and embroidered

⁵ Альбаум Л.И. Живопись Афрасияба... С. 45. (рис.2). Иллюстрация табл. XXIII.

⁶ Толстов С.П. По следам древне хоразмийской цивилизации. – М. – Л.: 1948. – С...

⁷ Альбаум Л.И. Балалыктепа. – Т.: 1960. – С...

⁸ Шишкин В.А. Археологические работы 1947 г. На городище Варахша// Известия АН Уз ССР. №5. 1948. – С. 62-70.

⁹ Живопись древнего Пянджикента. – М.: 1954. Скульптура и живопись древнего Пянджикента. – М. – Л.: 1948. – С. 181.

¹⁰ Махкамова С. М. К истории ткачества в Средней Азии // Художественная культура Средней Азии IX – XIII веков. – Т.: 1983. – С. 69.

them with a border. It turns out that a woman's dress made of yarn fabric is embellished with embroidery on a copy of the “plant flower”¹¹. It is worth mentioning that the clothes found in the Munchoktepa monument are not only Beech, but also the embroidery ornaments on them are in many ways similar to the embroidery copies in dresses from the late 19th – early 20th centuries. This suggests that traditional clothing and methods of decorating them with embroidery have retained their historical basis to some extent, although they have gone through transformational processes for centuries.

The development of artistic decoration of the fabric continued in the following centuries, with various historical factors taking an important place in this. Chunonchi, this can be considered on the example of the influence of Islam on embroidery. O.A.Sukhareva noted that with the spread of Islam in Central Asia, a number of changes took place in the fine arts, including embroidery. This was largely reflected in the pattern decoration. At the same time, embroidery has developed and a specialization process has occurred in the preparation of certain embroidery items.

In the works of medieval historians Istarkhiy, Ibn Hawqal, Narshakhy, although no specific information is given about the embroidery of this period, valuable information can be found about the fabrics produced during this period and their types¹². Obviously, at this stage, embroidery ornaments were also sewn on fabrics and clothes.

It is known that during the reign of the Sahibqiran Emir Temür khukmron, major changes took place in Movarounnahr and Khurosan. Cities like Samarkand and Sheroz have become centers of Science and culture. Trade and crafts developed in these cities. Such huge changes in the reign of Amir Temur, progress was also reflected in the material culture of the people, in particular in their Applied Art. During this period, the type of clothing of the population increased, the clothes of the local beachim appeared. The most notable aspect, during this period, a number of areas of folk applied art developed, including the preparation of colorful fabrics, their decoration, and embroidery.

Speaking about a party with the participation of the beloved wife of the Spanish ambassador Amir Timur, Bibikhonim (Saroymulkhonim), he ended such lines in his diary: “the inner and outer side of the tent, made of dark red carpets, is equipped with white coffins with embroidery”¹³. “The tent was covered with an elegant red king, a ribbon was lowered above the King, on which gilded silver weaves were placed from top to bottom. The tent is decorated with eye-catching embroidery”¹⁴. So, apparently, the craft of embroidery, like all areas of crafts, developed during the Timur and Timurids. Moreover, even in miniature works of this period, we can see that decorating fabrics, in particular, embroidery, is much more advanced. For example, in a miniature called “Temur at a banquet around Samarkand”, which was made into Sharfuddin Ali Yazdi's “Zafarnoma”, several characters are depicted in clothes made of expensive fabric. It can be seen that various embroidery was made on their clothes¹⁵.

Embroidery will continue to develop even during the Uzbek khanates. A number of his new fields, new types of products, began to appear. Of course, this process was inextricably linked with the high-quality fabric and yarn used in the preparation of embroidery, as well as the multiple production of

¹¹ Матбобоев Б.Х. К истории культуры Ферганы в эпоху раннего средневековья. – Т.: 2009. – С. 70. Ўша муаллиф. Қадимги Фарғона аҳолисининг кийим-бошлари тарихига доир (археологик материаллар асосида)// Ўзбекистон этнологияси янгича қарашлар ва ёндашувлар. – Т.: 2004. – Б. 130 –133.

¹² Художественная культура Средней Азии. Художественная культура Средней Азии IX – XIII веков. – Т.: 1983. – С. 70 –71.

¹³ Руи Гонсалес де Клавихо. Самарқанд – Амир Темур саройига... – Б. 186.

¹⁴ Руи Гонсалес де Клавихо. Самарқанд – Амир Темур саройига... – Б. 187.

¹⁵ Шарқ миниатюриси ва адабиёти. – Т.: 1987. 106 – расм.

silk. Although the nature of the commodity of embroidery at this stage was poor, its importance in folk socio-cultural marriage reached a very high level.

Under the khanates, the bulk of the embroidery was made at home and served mainly for the needs of each family. Embroidery items were mainly made by women with manual labor. Embroidery patterns are sewn not only on national clothes, but also on household items. Sozana, Palak, gulkurpa, kirpich, tablecloth, an embroidered rug hanging on the wall or inside of a mobile home, as well as pillowcases were the main embroidery items produced during this period.

Zoroastrianism is a specific area of embroidery. This area of embroidery also has its own development history. According to historical data, the homeland of Zoroastrianism was Babylon, and colorful embroidery items, sewn with the addition of dice, silk and wool yarn, became world-famous as early as their time. As a result of cultural-political ties with Byzantium, Zoroastrian art later expanded into Iran and then into Russia¹⁶.

This rare area of embroidery spread to Turan as early as the 1st-2nd centuries AD. This is confirmed by archaeological materials¹⁷. Of course, the craft of Zoroastrianism, like other fields of trade, was much more progressive during the Timurid and Timurid eras.

Especially as a result of their special attention and encouragement of Bukharan emirs, Zoroastrianism developed in Bukhara. Zardozy clothes made of expensive fabric were made mainly for the Emir's courtiers and the rich of the city with the hard work of hundreds of hands of flower Masters. Researchers show that in the late 19th – early 20th centuries, 300 to 350 Zoroastrian Masters worked in the palace of the Emir of Bukhara and in private enterprises¹⁸. In 1885-1911, the Zoroastrian sphere of folk crafts in Bukhara was highly prosperous. In addition to Zoroastrian clothing, Zoroastrian items such as haltacha, pillowcase, Horsetail were also sewn during this period.

Various areas of craftsmanship were also developed in the Kokand Khanate. In particular, textile production, especially the production of silk and semi-silk products, was somewhat progressive.

In the 70s of the XVIII century in the Kokand Khanate, Philip Efremov writes: "silk and semi-silk products, the production of chalk and the making of chopsticks, other items developed in Kokand and its cities. Kokans can compete with Bukharians in trade"¹⁹.

Another foreigner who visited the Khanate of Kokand in 1813-1814 was f. Nazarov, on the other hand, gave an assessment of the textiles and silk produced here: "the textiles and silk products made by the Kokand artisans are superior to those of the same type in other regions"²⁰.

Several types of fabrics, silk and nimshoy fabrics were made by the Craftsmen of the Kokand Khanate, which serve as the basis for the preparation of embroidery items. Silk, in particular, was used to weave various fabrics. For example, silk fabrics such as kanaus, silk, Atlas, adras, and semi-silk fabrics such as beqasam, banoras, adras were produced by the artisans of Kokand, Margilon, Namangan and Khojand.

¹⁶ Булатов С. Ўзбек халқ амалий безак санъати. – Т.: 1991. – Б. 320.

¹⁸ Булатов С. Ўзбек халқ амалий безак санъати. – Т.: 1991. – Б. 320; Останов О.А. Зарафшон воҳсида ҳунармандчилик, тадбиркорлик ва савдо-сотиқ (XIX аср охири – XX аср бошлари). – Т.: 2013. – Б. 45.

¹⁹ Ефремов Ф. Странствование в Киргизской степи, Бухари, Хива, Персии, Тибет и Индии в возвращение его от туда через Англию в Россию. – Казань: 1811. – С. 114.

²⁰ Назаров Ф. Записки о некоторых народных и землях средней части Азии. – СПб. 1821. – С. 74–76.

The Khanate cities also developed the craft of making dyes of various colors from local plants, and dyeing silk and semi-silk fabrics. This set the stage for the progressive development of embroidery in the Fergana Valley.

During this period, the widespread popularity of embroidery in the Valley manifested the population as an inicos of their affection for floral products. In the territory of the Kokand Khanate, as in other regions, embroidery items such as sochana, Palak, linen, gulkurpa, zardevor were made to decorate the interior of the House. Also, everyday necessities such as dowels, belts, joynamoz, tablecloths are prepared and these items are decorated with elegant embroidery flowers.

During this period, embroidery not only developed in the more sedentary population, but also developed in the peoples of the valley, such as the peninsular Kyrgyz, Kipchak, Turkish, facial, Nayman, Karakalpak, acquiring ethnohood traits.

Although the decision of a new socio-economic relationship in the country as a result of the conquest of Turkestan by the Russian Empire began to significantly negatively affect the development of a number of fields of traditional art, traditions in embroidery were preserved. That is, even during this period, the need for hand embroidery was great among the population²¹. Of course, there were also changes in this area. Such changes were primarily due to the use of machines in embroidery. Let's dwell on this in a separate section of the work.

Well, the craft of embroidery went through a long development process. At all stages of its development, the craft of embroidery was constantly needed by the peoples of Central Asia, including the Fergana, for artistic embroidery products. Somehow, rare and elegant embroidery items played an important role in the socio-cultural life of the population. Obviously, the development of embroidery and the provision of its variety depended on a number of factors. Of particular importance in this process was the production of products of various types, such as fabrics, yarn and silk, which would become the basis for embroidery.

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²¹ Давлатова С. Ўзбек анъанавий хунармандчилиги тарихий жараёнлар контексида... – Б. 147.

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