



## **HISTORICAL INFORMATION ABOUT UZBEK EMBROIDERY**

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<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> 20 <sup>th</sup> August 2022 <b>Accepted:</b> 20 <sup>th</sup> September 2022 <b>Published:</b> 28 <sup>th</sup> October 2022	The author of this article, based on the analysis of archaeological and written sources, shows the development of Uzbek national embroidery from ancient times to the end of the Middle Ages. The article also shows the nature of transformation processes in the field of national embroidery.
<b>Keywords:</b> Cultural heritage, craft, fabric, decoration, embroidery, archaeological materials.	

### **INTRODUCTION.**

Every nation has cultural heritage that is passed down from ancestors to generations. The Uzbek people also have many cultural values that have been formed and refined over the centuries. Among them, various national embroideries made by artistic decoration of cloth have a special place.

Embroidery is one of the most ancient methods of fabric decoration. This craft has a centuries-old history of its development. It has developed under the influence of people's lifestyle, needs, economic traditions, material and spiritual culture, and local natural and geographical factors.

It should be noted that embroidery developed directly in connection with textiles, an important field of handicrafts. Researchers believe that textiles appeared in the territory of Central Asia in the VI-IV thousand years BC, that is, in the Neolithic period. This is evidenced by the remains of weaving machines found in the foothills of Kopetdog, the oldest agricultural oasis (Joytun culture). [1.57]

In the Fergana Valley area, many flints, shuttlecocks and bone combs belonging to ancient weaving looms were found. These objects belong to the Chust culture (II-I millennium BC), which indicates that the textile sector of crafts in the life of the valleys has been highly developed since ancient times. However, it is possible to find out information about the fabrics made in ancient times and their decorations by studying archaeological materials. In the past, Central Asians made various fabrics from leather, wool, and later thread and silk.

The cloth belonging to the ancient times and the signs and images on it have been little preserved. Because, as we mentioned above, the decorations and images on the fabrics have been destroyed over the centuries along with the fabric itself.

### **MATERIALS AND METHODS**

Processing of fabric, especially decorating it, was carried out by the peoples of Central Asia in the centuries before Christ. The following information

serves as proof of this. In particular, in the 60s of the last century, the archaeologist Yu.D. Baruzdin opened the Kara-Bulak burial mound located in the valley area and found that there were various objects with the body. The discovery of many silk and woolen fabrics from this ancient tomb was a major discovery in Central Asian archeology at the time. The importance of this discovery for the science of history, including archeology and ethnography, is that such silk and woolen fabrics from the first century AD were found for the first time in Central Asia.

Yu.D. Baruzdin's discovery is important because some of the fabrics found have preserved embroidery. Yu.D. Baruzdin dwells on the material objects from the Kara-Bulak grave and writes that the fabrics were used for various purposes, among them the handkerchief covering the face of the deceased is distinguished by its uniqueness. According to the authors, when the grave was opened, the skeleton of a woman was found with her head facing south. The most notable thing is a handkerchief made of red fabric on the face of the deceased, which is embroidered with the image of two women holding a legendary dragon in both hands with black thread. [2.56] This archeological artifact testifies to the fact that embroidery on fabric not only existed in the ancient Ferghanas between BC and the beginning of AD, but also that this field of practical art was very developed.

The objects found during the archeological research about the decorations on ancient fabrics, the images reflected in them help to determine some information about the embroidery of that time. In the pictures painted on the walls of the palaces of the ancient rulers, the reflected images show the development of the practical art of that time, in particular, the decoration of fabrics, and even the craft of embroidery. For example, this situation can be seen in Afrosiyab wall paintings related to the ancient history of our nation. In these wall paintings, several characters are depicted, some of them are riding horses, others are shown leading horses. [3.45]



The analysis of the clothes of the characters depicted in Afrosiyab murals, and the fabrics they made, is also valuable information for the history of masala-embroidery that we are studying. If we look carefully at these pictures, first of all it becomes clear that the clothes of Chaganiyan's ambassadors who went to the ruler of Samarkand were made of original fabrics produced by the peoples of Central Asia and brought from foreign countries through the Great Silk Road. So, in these murals, you can see that the ambassadors are walking towards the palace of the ruler of Samarkand, wearing clothes made of original fabrics. The clothes worn by the ambassadors, their camels and horses' coverings were made of precious cloth, and they were decorated with various decorations and embroideries. More specifically, it is clearly known that the collar, hem and ends of the ambassador's dress were embroidered.

At this point, it should be mentioned that whether or not to call Afrosiyab's wall pictures, or rather, various images on fabrics, as embroidery patterns is a very controversial issue. However, at the same time, ethnographer O.A. Sukhareva, in one of her works on Central Asian embroidery, believes that the decorations on the clothes shown in the wall paintings of the VI-VII centuries were made by embroidery. In his opinion, in this period, printing flowers on fabric on a textile machine was not very typical for the Central Asian region. Therefore, the author emphasizes that the decorations on the clothes are handmade. [4.7]

We also believe that the clothes of the characters in the Eurasian wall paintings, and the decorations on the covers of animals such as horses, camels, and elephants, are embroidered on fabric. At the same time, O.A. In addition to Sukhareva's opinion, we considered it appropriate to mention the following. First of all, from a careful examination of the images on the fabrics, it is clear that they clearly reflect patterns similar to "water stitch", "rolling stitch", "print stitch", and "loop (chain) stitch" which are widely used in traditional embroidery. Secondly, it is natural that the ambassadors going to the palace of the ruler of Samarkand were the nobles of their time and wore expensive embroidered clothes for the trip. And thirdly, archeological materials also confirm that during this period painting by means of embroidery on fabrics was developed in the region and adjacent areas.

In addition to the Afro-Syob materials, we can see that the clothes of the characters depicted in the wall paintings found in the archaeological sites of Tuproqkala (III century) [5], Bolaliktepa (V century) [6], Varakhsha [7.181] [7.62-70] and Panjikent [8.69] are also made of decorative fabrics.

Such wall paintings found in the ruins of ancient cities such as Bukhara, Panjikent, Varakhsha and Nakhlab, in most cases depict scenes of feasts and feasts at the reception of the ruler. Such parties and gatherings were usually attended by noble men and women, and their clothes made of expensive cloth were decorated with various embroideries. [1.69] The embroideries on these dresses reflect their uniqueness not only by their beauty, but also by their ethno-regional characteristics.

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

Archaeologist B. Matboboev conducted excavations at the Munchogtepa monument in Pop district of Namangan region and found the remains of men's, women's and children's clothes from the tombstones there. The study of these materials shows that not only silk fabrics were widely used in their preparation, but also that the local dressmakers embellished these clothes by embroidering them with bordered embroidery. In particular, it is known that women's clothes made of yarn are decorated with embroidery in the form of "plant flower. [10.130-133] It is worth mentioning that not only the design of the clothes found in the Munchogtepa monument, but also the embroidery decorations on them are similar to the embroidery copies of the dresses of the end of the 19th - beginning of the 20th century. This shows that the traditional clothes and the methods of decorating them with embroidery have undergone transformational processes over the centuries, but they have preserved their historical basis to a certain extent.

## **RESULTS AND DISCUSSION.**

During the period of Timur and the Timurids, the craft of embroidery, like all branches of handicrafts, developed. It is known that great changes took place in Movarounnahr and Khorasan during the reign of Sahibgiron Amir Temur. Cities such as Samarkand and Shiraz became centers of science and culture. Trade and crafts developed in these cities. Such huge changes that happened during the reign of Amir Temur were reflected in the material culture of the people, especially in the applied art. During this period, the types of clothes of the population increased, local style clothes appeared. The most important thing is that during this period, a number of



branches of folk art developed, including making colorful fabrics, decorating them, and embroidering.

The Spanish ambassador Amir Temur's favorite wife, Bibikhanim (Saroymulkhanim), took part in a party and wrote the following lines in his diary: "The inside and outside of the tent, made of dark red carpets, are decorated with embroidered white curtains." [11.186] "The tabernacle was covered with fine red silk, over which a band of gilded silver buckles was lowered from top to bottom. The tent is decorated with eye-catching embroidery." [12.187]

Moreover, in the miniature works of this period, we can see that decoration of fabrics, especially embroidery, is highly developed. For example, in the miniature "Temur at a party around Samarkand" based on "Zafarnoma" by Sharfuddin Ali Yazdi, several characters are depicted in clothes made of expensive cloth. It can be seen that their clothes are embroidered with different flower patterns. [13]

Embroidery continued to develop during the Uzbek khanates. A number of new areas and new types of products began to appear. Of course, this process was inextricably linked to the large production of quality cloth and thread and silk used in making embroidery. At this stage, although the commodity quality of embroidered items was low, its importance in the socio-cultural life of the people was very high. Even during the time of the Khans, most of the embroidered items were made at home, they primarily served the needs of every family. Embroidery items are mainly made by women by hand. Embroidered patterns are sewn not only on national clothes, but also on household items. Sozana, palak, flower bed, brick, tablecloth, embroidered carpet for hanging on the wall or in the interior of a mobile home, and pillowcases were the main embroidered items produced during this period.

This field of embroidery also has its own history of development. According to historical data, the homeland of goldsmithing is Babylon, and the colorful embroidery made of gold, silk and woolen thread became famous in the world in its time. As a result of cultural and political relations with Byzantium, the art of goldsmithing later entered Iran and then ancient Russia. [14.320]

This rare field of embroidery spread to Central Asia as early as the 1st-2nd centuries AD. The art of goldsmithing, like other crafts, was highly developed during the period of Timur and the Timurids. Especially as a result of the special attention and encouragement of Bukhara emirs, goldsmithing developed in Bukhara. Zardozi clothes, made of precious fabric, were made with the painstaking work of hundreds of florists, mainly for those in the emir's court and the rich of the city. According to the researchers, from 300 to 350

goldsmiths worked in the palace of the emir of Bukhara and in private enterprises at the end of the 19th century and the beginning of the 20th century. [15.45] In the years 1885-1911, the goldsmithing field of folk crafts in Bukhara developed to a high degree. In addition to gold-plated clothes, masters also sewed various types of gold-plated items such as bags, pillowcases, and horse covers.

During the period of the Kokan Khanate, various fields of handicrafts were developed. In particular, textiles, i.e. fabric production, especially silk and semi-silk products, have developed somewhat.

The artisans of the Kokan Khanate made several types of fabrics, silk and linen fabrics, which serve as the basis for making embroidered items. In particular, various fabrics are woven from silk. For example, silk fabrics such as kanaus, silk, satin, adras, semi-silk fabrics such as bekasam, banoras, adras were produced by the craftsmen of Ko'kan, Margilan, Namangan and Khojand. As in other regions, in the territory of the Kokand Khanate, embroidered items such as sozana, palak, sheet, flower bed, zardevor were made to decorate the interior of the house. Also, elegant embroidered flowers are sewn on items such as hats, belts, prayer mats, and tablecloths.

It should be noted that during this period, embroidery flourished not only among the settled population of the Kokan Khanate, but also among the peoples of the valley, such as the Kyrgyz, Kipchak, Turk, Yuz, Naiman, and Karakalpak peoples, having acquired their own ethno-regional characteristics.

## CONCLUSION

So, the craft of embroidery has gone through a long process of development. The people of Central Asia, including the people of Ferghana, always felt the need for artistic embroidery products at all stages of the development of the embroidery craft. After all, rare and elegant embroidered items had an important place in the socio-cultural life of the population. Undoubtedly, the development of embroidery and ensuring its diversity depended on a number of factors. In this process, the production of various types of fabric, thread and silk products, which are the basis for embroidery, was of particular importance.

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