

## Ўзбек каштачилиги тарихига оид маълумотлар

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**Асоснома:** Ўзбек каштачилиги тарихи ва уни пайдо бўлиши тўқимачилик билан бевосита боғлиқ эканлиги ва уни ривожланиш тарихи ҳақида маълумотлар берилади.

**Калит сўзлар:** Кашта, безак, Жойтун маданияти, ип йиғириш, тўқимачилик дастгоҳи, Қора булоқ мазор қўрғони, ипак мато, жун мато.

**Аннотация:** История узбекской вышивки и ее внешний вид напрямую связаны с текстилем, и дана информация об истории ее развития.

**Ключевые слова:** Вышивка, украшения, культура Джойтун, прядение, ткацкий станок, могильный холмик черной весны, шелковая ткань, шерстяная ткань.

**Abstract:** The history of Uzbek embroidery and its appearance are directly related to textiles, and information is given about the history of its development.

**Key words:** Embroidery, decoration, Joytun culture, spinning, textile loom, Black spring grave mound, silk cloth, woolen cloth.

**Introduction:** embroidery has its own centuries-old history as one of the most ancient ways of decorating fabric, and its appearance occurred directly in connection with the development of Textiles.

**Main part:** some researchers believe that textiles in the Turonian area originated between the 6th and 4th millennia BC, that is, during the Neolithic period. As evidence of this, they cite the remains of Loom tools used in textiles found in the oldest agricultural oasis Copetdogetaks (Joytun culture). Because, as a result of the considerable development of livestock in the region during this period, 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 fabrics .

Also from the territory of the Fergana Valley are found a large number of urchukts, 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 have not reached the present day. Because these items have become unusable and extinct over the centuries. But information about ancient fabrics and products made from it can be learned through the study of 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 from pieces of fabric of a different color to some parts of clothes are decorative stitches.



Fabric processing, in particular embroidery on it, was carried out by the peoples of Central Asia from ancient times, this is also evidenced by archaeological materials found in the territory of the Fergana Valley. In the 60s of the last century, the archaeologist Yu.D. Baruzdin had opened the Karabakh cemetery, 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 1st 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 refers to the objects found in Karabakh, noting that the use of fabrics for various purposes is distinguished by the uniqueness of the handkerchief in them, which is covered with the face of the deceased. The author believes that when the grave is opened, the skeleton of a woman is stretched, and the head is located facing South. The most notable is a handkerchief made of red cloth on the face of the deceased, embroidered with black thread with the image of two women holding a mythical dragon in both hands. This archaeological item testifies not only to the fact that in the ancient ferganas, embroidery on fabric existed in the early years of BC and AD, but also to the fact that this field of Applied Art has become much more developed.

Also, the images shown in the paintings made on the walls of the palaces of the ancient khukmdor show how the practical art of that time, in particular, the various decoration of fabrics, even the craft of embroidery, developed. For example, this condition can also be seen in Afrosyobic Wall shots. The murals featured several characters, part of which was depicted riding a horse, others leading a horse. Looking closely at these pictures, it is clear first of all 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 dressed in 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 sewn with a collar, skirt and an embroidered border at the very ends.

It should be noted at this point, to what extent is it justified to consider the images of Afrosib murals, or rather, images of different types placed on fabrics, precisely as an example of embroidery? During the study, an attempt was made to clarify this issue. It turned out that this issue is much more controversial, 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, during this period, flower printing on fabric on a textile bench was not so characteristic of the Central Asian region. Therefore, it is emphasized by the author that decorations on clothes are manual labor.

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, it is 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 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 wind. 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 that these people, moving towards the ruler's Palace, should belong to the europoid race. The fact that chaganyan ambassadors are representatives of different ethnic groups 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, one group of ambassadors differs from the other in a number of anthropological signs, 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 clothes are significant in that they also provide information about the embroidery of the time.

In addition to the afrosiobic materials, it can be seen that the clothes of the characters featured in the murals found in the topsoil (1st-6th century), the Bolaliktepa (5th century) and the archaeological sites of Varakhsha and Panjikent 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 a feast and feast at the ruler's reception. Such sahnas usually involved noble men and women, and their clothes, made of expensive fabric, were also decorated with various embroidery to suit them. The embroidery in these dresses reflects its originality not only in its elegance, but also, at the same time, in its ethno-cultural features.

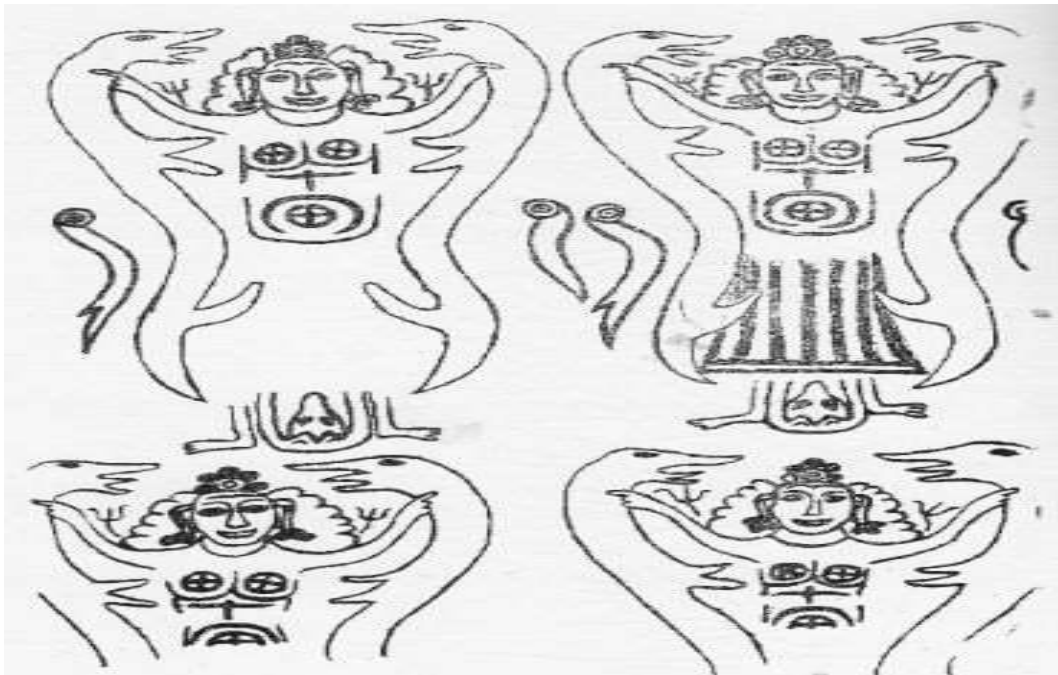
To date, ancient murals have not been found in the Fergana Valley, as in other regions of Uzbekistan. However, several remains of cloth from these periods have been found. By analyzing them scientifically, it is possible to obtain valuable information about the methods of making fabrics of this period, the colors in it and the embroidery decorations made on the fabric, in general, the embroidery of this period.

Archaeologist B. Matboboev carried out excavations at the Munchoktepa monument in the Pop District of the Namangan region, where he found the remains of male, female and children's clothing from the grave sagas there. The process of studying 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 them with a border. It turns out that a female dress made of yarn fabric is embellished with embroidery on a copy of the "plant flower". In its place, it is worth noting that the clothes found in the Munchoktepa monument are similar in many ways not only to the wrist, but also to the embroidery ornaments on them, as well as 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, although they have gone through centuries of transformational processes, have retained their historical basis to some extent.

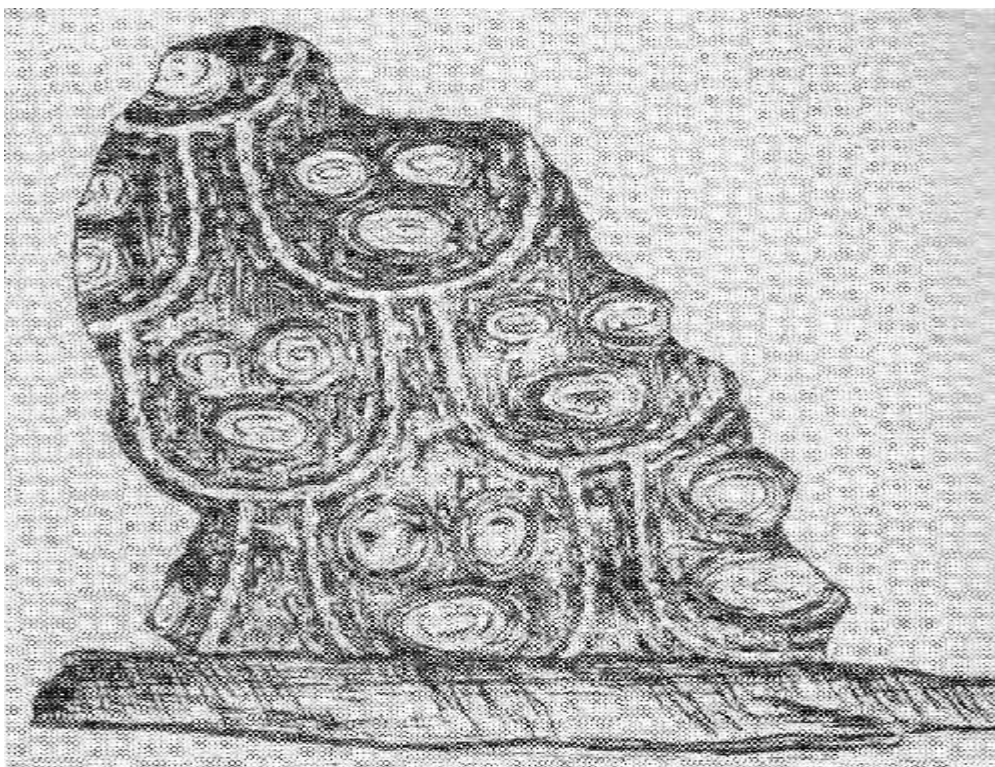
The development of artistic decoration of the fabric continued in the following centuries, with various historical factors taking an important place in this. Chunonchi, this can also be seen on the example of the influence of Islam on embroidery. O.A.As Sukhareva pointed out, with the spread of



Islam in Central Asia, a number of changes took place in the fine arts, including embroidery. This is mainly 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.



**Appendix 1. Photo # 1. Embroidered image of two women holding a legendary dragon in both hands with a black thread. (Found at the Karabakh Cemetery in the Fergana Valley**



**Appendix 1. Photo №2. Embroidered handkerchief covering the deceased in the face (found in the Karabakh Cemetery in the Fergana Valley)**

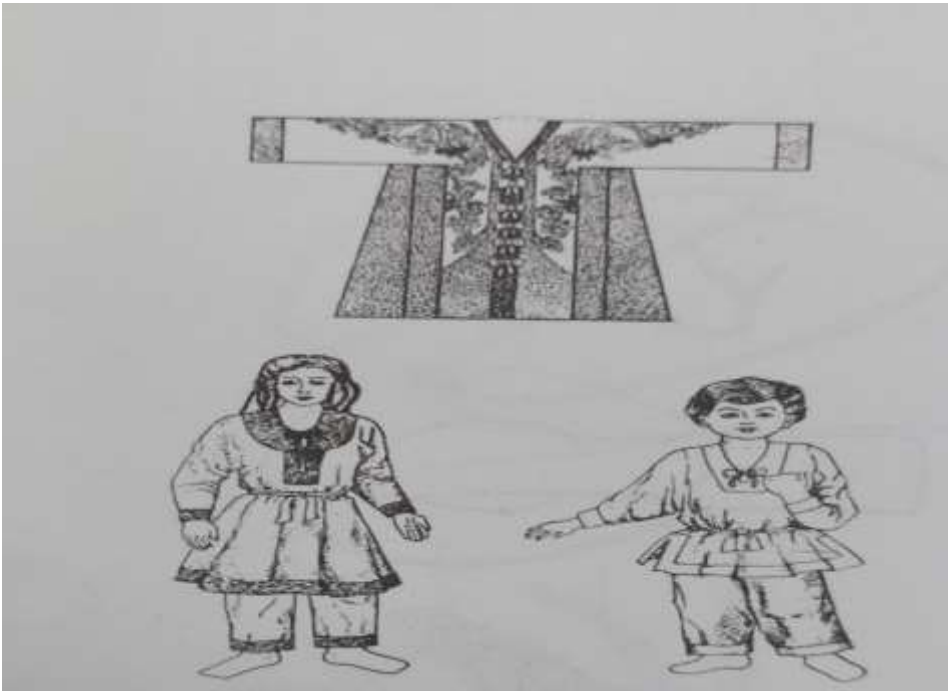


**Appendix 1. Photo # 3. Afrosib mural pictures**



**Appendix 1. Photo # 4 Afrasiab mural photos**





**Appendix 1. Photo # 5. Female dress with embroidery on a copy of " plant flower". (Recovered from Munchoktepa Cemetery in Fergana Valley) recovered**



**Appendix 1. Photo # 6. Decorative female dress. (Recovered from Munchoktepa Cemetery in Fergana Valley) recovered**

