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**ETHNIC CHARACTERISTICS OF TRADITIONAL EMBROIDERY AMONG  
THE NATIONS OF FERGANA VALLEY**

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**Annotation**

The article discusses the fact that the culture of embroidery is part of Uzbek ancient Applied Art, women's hopes and dreams, aesthetic world, worldview, expression of love through colorful images, as well as the fact that embroidery has a centuries-old history.

**Keywords:** embroidery, chorsi, sozana, napkins, zardevor, tassel.

**Аннотация**

В статье обсуждается тот факт, что культура вышивки является частью узбекского древнего прикладного искусства, женских надежд и мечтаний, эстетического мировоззрения, выражения любви через красочные образы, а также тот факт, что вышивка имеет многовековую историю.

**Ключевые слова:** вышивка, чорси, созана, салфетки, зардевор, кисточка

**Аннотация**

Мақолада каштачилик маданияти ўзбек қадимий амалий санъатнинг бир қисми эканлиги, бу кашталарда аёлларнинг умидлари ва орзулари, естетик дунёси, дунёқараши, ранг-баранг тасвирлар орқали севги ифодаси ижро этилиши, ҳамда каштачилик кўп асрлик тарихга егалиги ҳақида фикр юритилади

**Калит сўзлар:** каштачилик, чорси, сўзана, дастрўмол, зардевор, попук

Embroidery is one of the ancient traditions of the Uzbek culture. Embroidery is a part of practical art, the expression women's hopes and dreams, aesthetic world, worldview, love by colourful images are performed on these embroideries.

Embroidery is one of the types of practical art and has a history of many centuries. Embroidery came into existence in the II century BC in China and in the IV-V centuries of our era in the territories of Uzbekistan. Over the centuries it has been developed, improved in Uzbekistan, has had attractive, complex designs up to the present[1]. If we have a look at the history of embroidery, there existed several embroidery schools divided according to the types of the ornaments on the embroidered designs, their position, representation of the images on the designs and their characteristics. They are the Andijan, Fergana, Bulhara, Samarkand, Tashkent and Shakhrisabz schools. They are ancient schools and include several schools too.

Fergana school includes: Andijan school, Namangan school, Kokand school, Margilan school, Chust school, Bukhara school includes: Samarkand school, Nurota school, Gijduvon school, Shakhrisabz school Karshi school and other several schools are included. The attractive embroidered designs are made by different seams. These embroidery schools differentiate by local features of embroidery.

Skilfull and qualified embroiderers knew well all the seams used in embroidering. In sewing the designs of the embroidery the types of seams were chosen according to the design and the image on the embroidery. The use of the types of the seam caused the differentiation of the embroidery schools too. It is

known that Central Asia is one of the ancient culture centres of the world. As the historical resources witness, the local people have been dealing with cloth weaving and giving it an artistic polish since the ancient times[2]. The great model of the traditional art of the nation the art of embroidering on the cloth, that's embroidery began in the centuries BC among the Central Asian people. For example, the clothes with different designs reflected from some material studied by the archeologists prove that in the ancient times our ancestors had high natural intention towards beauty. In the Middle ages embroidery rose to high level. Embroidering on the cloth, especially, decorating the clothes with embroidery was

widespread among the high class of the population. In the XIV-XV centuries embroidering the designs on the cloth developed again. In 1403 the Spain ambassador Rui Gonsaliz Claviho, who was in the palace of sahibkiran Amir Temur,wrote in his memory book about the clothes of the people in the palace, especially, the women's shawls and clothes decorated with embroideries. At the end of the XIX century and the beginning of the XX century embroidery was widespread in Central Asia, especially, in the life of the population of Fergana valley being studied. At that time embroidery became a widespread type of practical art among the population[3]. At the time being studied among the population

of the valley women dealt with embroidery and this activity was almost done by hand. The embroidery articles like "Kirpech"( hanging used to hide a niche where laundry is kept) "Dorpech" (a decorated cover for clothes hung on a rope),"So'zana" (a type of decorative wall hanging, suzani.), "Choyslab" (bed sheet), "Chorsi" (square; waistband,belt), "Sandalpesh" (a table constructed over a fire pit embedded in the floor which is covered with a quilt and around which people sit to keep warm in cold weather) "Dastro'mol"(handkerchief) and "Zardevor" (kind of embroidered wall hanging), "Sochiq" (towel), "Eshik parda" (door curtain) were knitted. In knitting them the styles of seam called "Popuk","Iroqi", "Ilmoq", "Chamak", "Bakhya", "Yo'rma", "Bosma" were widely used. We can see different figures of plants, and animals on the embroideries. They all have their own symbolic meaning and background history. It, first of all, developed depending on the lifestyle of any nation, their worldview,mentality, socio-economical state and artistic aesthetic taste.

Traditionally the girls in the family were taught different embroideries in their childhood. As the old reporters witnessed, among the settled population of

the valley the girls of 8-10 years old began to learn embroidery[4]. K.I.Antipina mentioned too that the girls in Fergana valley began to learn embroidery from the age of 10- 12. It is known, Fergana valley is a historical ethnographic region where people live mixed and have two lifestyles and economy from the ancient times. In the population sites on the flat parts of the valley discovered in the ancient times (in the villages and towns) a settled farmers and craftsmen lived and in the mountainous and foothill areas surrounded by the mountains livestock breeders lived. At the beginning of the XIX century and at the end of the XX century because of the ethno-cultural relationships and the relationships by marriage and relatives in embroidery and its ornaments there appeared commons, similarities and some distinguished features. Even, the Kyrgyz immigrated to the settled places and began to live there. As a result the accommodations where Uzbek and Kyrgyz people lived in mixed around Fergana were established. For example, in the countryside areas Kora-Bulok, Budjur, Batken, Bash-Bulok and Kyrgyz and in the regions of Osh, Uzgen and Jalolobod close to Uzbek traditions such kind of mixed villages were founded. During the reign of Khudayarkhan several other villages were established again in Fergana valley. Suzok, Khonobod villages were established. It can be seen from the study and analysis of the materials related to embroidery, particularly, the field materials and the photographs of the models of embroidery at our disposal, that the embroidery of the settled farmer and craftsmen population of the valley is distinguished from the embroidery of the nomadic livestock breeder population by its numerous characteristics[5]. The differences, first of all, as we have mentioned above, are defined by the peculiarity of the ancient lifestyle of these ethnos. Such ethnic peculiarity in embroidery is seen in the colour and the types of decoration. It is worthy of attention that in the designs on the embroideries of the Uzbek, Tajik and Uyghurs living in a settled form mostly a tree and its leaves, flowers and grains are represented and in the designs of the embroideries of the ancient livestock breeder tribes like Kyrgyz, Turkish, Karakalpak, Kurama and Yuz a certain type of animal and its horn, head, a deer a deer horn, snake, trace of snake are represented. Especially, the design named as “Kuchkor shokhi” (the horn of ram) was a type of decoration widely spread in embroidery of livestock breeder tribes, particularly, of Kyrgyz tribes. It should be mentioned that the ancient Uratapa and Khujand belonged to Kokand khanate.

That's why Tajiks live in Kosonsoy district of Namangan region, in Malasikul village of Namangan district and in Chust as well. The designs of the embroideries knitted in these areas, plant flowers on the cloth are fully covered and the colour of the cloth is nearly seen. We can see it in the embroidery models being kept at “Kokand Khudayarkhan Museum” and “Namangan regional studies Museum”. There designed a tree flower, a plant flower in mixture in a round in the middle. The seams of the embroidery were distinguished from one another by their names too. For example: the seam “gung-gura” used in embroidery, it was called in Tajik as “kun-kura”.

The silk embroidery thread which was made of silk and used in Uzbek embroidery was called “g’azna” in Tajik. The design of embroidery knitted in them was called “Ofarin”. The geometric figures, tree, plant flowers in this design were harmonized. In Namangan city in the neighbourhood “kurashkhona” Turks live. They mainly used the designs of embroidery such as “Shirmonnuskha”, “Islimiy”, “Topgul”, “Tree” etc. Even though they live settled, they knit embroideries using the image of “kuchkor shakhi” (the horn of ram) which is met in livestock breeders. Among the Uzbek as a double sash an embroidery was knitted for the new married bride and groom in order to wish them growing old together, Chorsi (square; waistband, belt) with two waistbelts were knitted and their room was decorated with several of them. Those double sashes were knitted with such seams that they might even be considered to be a pair of double sashes. Because the seam used on it was called “durya” or “gungura” and had the same design on both sides. But the seam is knitted on one side, the same seam is made on the other side too. “Durya” is taken from the Persian-Tajik language and means “two sides”. Tajiks call this thing “a double waistband”. Actually, it is known from the comparative study of the embroideries in the ethnic groups that in the embroideries of the livestock breeder ethnos there are some distinguishing elements too [6]. As a result of the influence of the relationships between the different ethnic groups in the valley at the end of the XIX century and the beginning of the XX century this type of the folk practical art was represented in embroidery too. For example: knitting embroidery on the basis of the seam of cross frequently used in Tatars and Chechens, the development of money-production relationships in the ethnic groups such as Kyrgyz, Turkish, Kurama and Karakalpak living in the regions of the valley, brought their participation more in the market relationships. Moreover, the models of embroidery were exchanged from livestock breeders to the settled population, from ethnos to ethnos because of the ethnocultural relationships on the basis of trade in the market. As a result the Uzbek people in Kurgontepa district, Jalalkuduk district began to knit embroideries with the images of “deer”, “rooster” and “sheep”. The “Tuyatish” (Camel teeth) seam which Tajiks used transformed to the settled Uzbek people and began to be named as the seam of “Tuyatish” (Camel teeth). As a result in the embroideries of all the settled and livestock breeder ethnos the embroidery seams “cross” and “semicross” used in the embroideries of the Caucasus, Russians, Tatars appeared. Those seams began to be knitted in the embroideries of the Uzbek, Tajik, Kyrgyz and other nations of the valley. The image, that’s the designs on the embroideries can be divided into the following types:

**Plant-like ornaments:** The Uzbek nation has been dealing with farming since the ancient times, and valued a piece of land as an apple of their eyes. Especially, in Fergana valley the respect for the land is very great. Since the beginning of time

the interest in “The garden of Heaven” has made the intention of people to create “a parish land”. That’s why calling Fergana valley as “The brilliant of Uzbekistan” is not for nothing, of course. Perhaps, the image of such beauty, gardens, open flowers were knitted by the hands of women together with their fresh dreams and wishes and represented on the embroideries. The people of Fergana valley is a world-known nation who created sweet fruits from the ancient times. These heaven-like gardens teach the native people to create and get inspiration from it. And this brings more beauty, attraction and exciting images again on the embroideries knitted by the women living in this region.

**The designs (ornaments) concerning the world of animals and underwater plants:** In Bukhara embroideries the images of animals, birds and beasts, underwater livings are not used as much as in the embroideries of Nurota and Shakhrisabz, but are used appropriately. In the embroideries of Fergana valley some elements of these images have been used since the ancient times. For example: in order to knit the image of a bird, its feathers were knitted in different colours, its tale and body were knitted in other colour silks. Knowing which bird was being knitted, the silks in that colour were used. In order to describe the image exactly on the embroidery different seams were used as well. We witnessed it by the observations on the basis of field materials. At Dilorom Tulanbaeva’s home the embroidery hung on the wall is still kept. In most Uzbek folk tales birds are met on the trees, in the water, on the river banks, etc. the embroiderers represent these views on their embroideries[7]. These tale characters have been stuck and polished in the creation and works of the story telling women. The embroideries knitted at the embroidery school are differentiated by their characteristics. And it shows that embroidery is connected with the life-style, ways of working of the people in Uzbekistan. It is possible to know which ethno created the embroidery by looking at them. The historical significance of embroidery is also important, so, it is also possible to know which nation, in what century created the embroidery according to the type of the knitted embroidery and the images on them. In the past European kings and queens knew embroidering too. Even, in Uzbek folk tales khans, the wives of khans knew embroidering and carpet weaving too. It is of state significance, in some cases it has functioned as a map too. The main function of embroidery is to keep the love for the Motherland, devotion to the traditions of ancestors, being patient, valuing and loving the nature, enjoying the life and save the traditions passing from generation to generation. That’s why learning the technology of embroidery serves to help the youth choose a profession, contribute to the budget of the family, save the national culture, teach them to contribute to the great work of creating material culture and improve their creative abilities more again.

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