

**19-20 ASRLARDA KASHTACHILIKNING RIVOJLANISH TARIXI**

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**Annotatsiya:** Ushbu maqolada 19–20-asrlarda kashtachilik san’atining rivojlanish jarayonini, uning ijtimoiy-madaniy ahamiyatini va tarixiy bosqichlarini yoritadi. Kashtachilik bu davrda nafaqat xalq amaliy san’atining muhim tarmog‘i sifatida shakllangan, balki milliy madaniyatning ajralmas qismi sifatida e’tirof etilgan. Mavzuda xususan, Buxoro, Samarqand, Farg‘ona, Toshkent kabi hududlarda kashtachilik maktablarining shakllanishi, naqsh bezaklari, ishlatilgan materiallar va texnikalar tahlil qilinadi. Shuningdek, XX asrda kashtachilikning sanoatlashtirilishi, ayollar mehnatining bu sohada o‘z ifodasini topishi va kashtachilik mahsulotlarining xalqaro darajadagi e’tirofiga sazovor bo‘lishi kabi jihatlar ham ko‘rib chiqiladi.

**Kalit so‘zlar:** kashtado‘zlik, iplar, resurslar, rivojlanish, materiallar, qadriyatlar, naqshlar, gullar, jihatlar, iqtisodiy.

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**ИСТОРИЯ РАЗВИТИЯ ВЫШИВКИ В 19-20 ВЕКАХ.**

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**Аннотация:** В данной статье освещается процесс развития искусства вышивки в 19-20 веках, его социокультурное значение и исторические этапы. Вышивка в этот период формировалась не только как важная отрасль народного искусства, но и признавалась неотъемлемой частью национальной культуры. В теме, в частности, анализируется формирование школ вышивки в таких регионах, как Бухара, Самарканд, Фергана, Ташкент, орнаменты узоров, используемые материалы и техники. Также будут рассмотрены такие аспекты, как индустриализация вышивки в XX веке, выражение женского труда в этой области и признание вышивки на международном уровне.

**Ключевые слова:** вышивка, нити, ресурсы, разработка, материалы, ценности, узоры, цветы, аспекты, экономические.

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## THE HISTORY OF THE DEVELOPMENT OF EMBROIDERY IN THE 19-20 CENTURIES.

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**Annotation:** *This article highlights the process of development of embroidery art in the 19th and 20th centuries, its socio-cultural significance and historical stages. Embroidery was formed during this period not only as an important branch of folk applied art, but was also recognized as an integral part of national culture. In particular, the topic analyzes the formation of embroidery schools, pattern decorations, materials and techniques used in regions such as Bukhara, Samarkand, Fergana, Tashkent. Aspects such as the industrialization of embroidery in the 20th century, the expression of women's labor in this area, and the international recognition of embroidery products are also considered.*

**Keywords:** *embroidery, threads, resources, development, materials, values, patterns, flowers, aspects, economic.*

In the strategy of action for the further development of the Republic of Uzbekistan in 2017-2021, including “... increase the competitiveness of the national economy, ... the mission of” reducing energy and resource consumption, the widespread introduction of energy-saving technologies into production was set out in the ekonomiet. An important place is occupied in solving these tasks, including the creation and introduction into production of technologies for the production of new structural seams and embroidery.

Dunedin is a center for cultural exchange between countries, which for several years has been one of the main centers of cultural exchange in the world, along with the Markazi Axes (IFEAC), Markazi Turkology and the Turkish Academy of Sciences (MDHA.) “da mintak kauipsin kauipsin” is an ethnic historical, ethnocultural community the Turkic-speaking peoples of Tajikistan, occupying an intermediate position between the ethnic and ethnic cultures of Tajikistan and Tajikistan. [1]

It has been known from history, Uzbek embroidery has developed, among all professions, depending on the natural conditions and ethnomedical environment. Although the most ancient examples of embroidery art are poorly preserved, information about early embroidery is found in several archaeological materials. In particular, embroidery on fabrics found in tombs dating back to antiquity was found in Baruzdin Taman from qara Spring Cemetery. We can see Ham from the characters featured in the afrosib mural. Embroidery was formed in Central Asia as early as ancient times.

In our country, systematic work is carried out to develop small business and private entrepreneurship in the restoration of our national values, textile, embroidery and other types of folk crafts, to increase the responsibility of relevant ministries and departments,

organizations, local bodies in the delivery of the necessary equipment, raw materials for them. [2]

Related to the recent past period of embroidery, in which the demand for embroidery in the late 19th early 20th centuries was surveyed in the cities and villages of Fergana, Andijan, Namangan khududi through several questions aimed at determining the extensibility and technology.

Below are examples of these questions [3]:

1. Why do people with disabilities need to become chestnuts?
2. To what extent did this influence the CAS decision?
3. How do you feel about chestnut plants?

During this period, Tunisia began to have its own special styles, ranks and titles. Pretend:

1. In Bukhara, Samarkand and Tashkent, “suzan” tikshu ananasyr flourished. They depict hum, frenzy, geometry.

2. Standings of the match results Notes: During this period, Suzanas, armor, chestnuts, loincloths, brocades, and sleeveless dresses were sewn.

3. Famous speakers: In the Middle Ages, various techniques were developed for sewing: “walk”, “ilak”, “chain”, “gula”. Machine embroidered embroidery.

4. The mechanical elements of the finish are chestnut inserts: fishnet, silhouette, chains and plaques. Chestnut fabrics - itcal, cambric, cambric, tulle, junli mats and other fabrics made from cotton, junli, mustard gas, metallics. All fabrics are sewn from tag fabric. The combination of nodes and threads connecting the nodes allows you to give the relief a clearer look, and if the node connects the node to the node, then you get a node in which the node connects to the node. When applying metal sutures to a rubber roller, the wound must be treated with gasoline to prevent further damage. There are various types of machines for mechanical chestnut sewing, but the most common chestnut sewing machine is the factory grinding machine. [4]

Such chestnuts do not work on some machines:

- a) Without Mocci, working on one needle;
- b) mukkili and needlework, it is necessary to manually shift the polotno, which is mounted on the hinge;
- c) automatic machines.

Embroidery is not only known by its patterns, but also by its flowers, trees in the founding of the ornament, the appearance of flowers and the colors of the Hatto materials. In the cities of Fergana, Kokand, embroiderers are fongayded from red, white, yellow fabrics, in Namangan from mixed-colored fabrics of khovo color, pink, light blue, light red fabrics, and in Andijan from dark-colored fabrics, brown, black, sapsar, dark red, dark blue, dark blue fabrics. This was chosen based on the need for morality, the ethnopsychological character of Hamda. There is a lot of extiyoj Ham on embroidery. [5]

Bright colors are light in character, quickly noticeable, while patterns on the fabric look more beautiful. Patterns on dark-colored fabric are kirchimol, and the fabric and

embroidery item are characterized by prolonged use, dust and spot unconsciousness. Hand embroidery currently occupies a special place in the hairdressing industry. His large number of patterns belied various artistic currents and preserved ancient traces. Rich embroidery was used in the decoration of jackets and headdresses of aëls using wool, silk, Moss, Gold, Silver, Stones. [6]

There are different methods of embroidery. The two-way pattern embroidery method is widely used as a method, sewing the same pattern on both sides of the fabric woven from hemp, sewing aggregates are used floral embroidery, with its technique these are the same embroidery methods reminiscent of fabric.

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