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PAPERMAKING IN THE KOKAND KHANATE: STAGES OF HISTORICAL DEVELOPMENT AND SOCIAL SIGNIFICANCE

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Abstract

During the Kokand Khanate, the activities of papermaking workshops in Kokand and its surroundings underwent specific historical stages and rapidly developed socio-culturally. Also, the importance of paper in internal and external trade was high. The scientific opinions of research scientists on how paper was produced, the types of paper and its differences from Chinese and Samarkand papermaking are interpreted.

Keywords: Samarkand paper, Kokand paper, Mu'yi Mubarak, Chorku, Tul, Abri paper, sahhof (cover), musavvir (decorator), tablecloth (master of decorating texts in different lines), lavvah (master of decorating texts in different lines), lavvah (master of decorating the basis of the text), paper-cutter (master of cutting paper), abroz (master of abri papermaking), "Farhangi mardum".

Introduction

Kokand became the major center of paper production in Central Asia after Samarkand, and its origin of production had its own historical conditions.

It is known that due to the political crisis and tension that occurred in the Central Asian states in the 18th and 18th centuries, the cultural life of Central Asia, as well as a certain part of it, faced a crisis. In particular, various wars, uprisings, conflicts between khanates led to the decline of the Samarkand school of papermaking. On the contrary, it was during this period that Kokand, which became politically stable, began to develop. Masters from Samarkand moved here. Thus, the paper production in Samarkand workshops ceased, and gradually the Kokand workshops began to control the paper supply throughout Central Asia, that is, in Turkestan – from the Aral Sea to the borders of China.

Even when studying the list of Oriental manuscripts in the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, there are no sources written on the Samarkand paper among the manuscripts of the 18th and 19th centuries. On the contrary, it turned out that most of the manuscripts and records of the second half of the 18th century and the 19th century were written on Kokand paper. By the 19th century, the workshops in Kokand became the center of major papermaking in Central Asia. Because the papermaking was integrated into one whole neighborhood. Persons responsible for the quality, quantity and price of the paper have been appointed. As a result, soon Samarkand and Khurasan papers began to be squeezed out of consumption in Central Asia. At the beginning of the 18th century, a paper was prepared in



Kokand, citing local historical sources, the Kokand researcher Ahmadjon Madaminov also mentions. But other information about the Kokand paper in historical sources is very rare.

The first written source information about the preparation of paper in Kokand can be found in the travel diaries recorded by officials, military and travelers of the Tsarist government who visited the Turkestan region in the second half of the 19th century. For example, the Siberian Cossack Maksimov is in Tashkent and writes a report to his superiors: "Writing papers are made in Tashkent and Kokand. Said Ahmad Bai's paper mill employs twenty workers. (Note: Maksimov and other authors translated the word store as factory or factory). [1]

A.P. Fedchenko, who visited the Kokand Khanate in the 70s of the XIX century, writes: "The papermaking workshop of the Kokand Khanate is the only factory operating in Central Asia. Such factories operated in two villages of the Kokand Khanate, the first in the village of Chorku, and the second in Mu'i Mubarak (local sheva Mu'mubarak). The method of making paper that is produced in these factories fascinates one person. [2] Because A.P. Fedchenko notes that the Kokand method of papermaking is very similar to the Chinese method of papermaking. Commenting on this issue, researcher N. Habibullaev writes: "There is no need to be amazed that the Central Asian papermakers have preserved the Chinese paper making methods, traditions and skills that they acquired in ancient times. Because, despite the outdated nature of their workshops, equipment, and manual methods, they were able to elevate this craft at the level of art and preserve the methods of making excellent quality paper. This is also the case with the fact that in several families it has also been done with a method of teaching his craft from generation to generation. [3]

The largest papermaking workshops were in Mu'i Mubarak, and dozens of workshops were built along the ditch of the same name. Therefore, if we rely on the above-mentioned information, the craft of paper production in Kokand appeared in the 18th century with the arrival of Samarkand masters here and flourished in the second half of the 19th century. The method of making paper was once mastered, based on the traditions of the Chinese school of papermaking. However, the interesting information provided by some local historians and intellectuals poses the task of further in-depth study of this issue, clarification of the exact date of the emergence of the paper-making craft school in Kokand. According to Sultankhan Satvoldiev, who at one time worked as the head of the Fergana Regional Museum of Literature and Art in Kokand, the development of paper in Kokand is associated with the name of the ruler of Kokand Tangiyor Sultan. According to him, in the early 17th century, in order to develop a school of papermaking, Tengriyor Sultan invited brothers Normuhammad and Ahmad Akhun from the city of Khotan in East Turkestan to his estate. [4] They set up workshops and started a paper business in the village of Mu'i-Mubarak near Kokand, on the banks of a river. Native youth, on the other hand, are recruited into apprenticeships and later rise to the level of skilled papermakers.

Although there is not enough evidence that this data has a historical basis, it is noteworthy that he once again stated that the method of production developed on the basis of the traditions of Chinese papermaking, and that the production of paper in Kokand originated in the 17th century, requires further research on this idea.

The development of paper work in Kokand in the 19th century is evidenced by the materials of the archive of the Kokand Khanate, as well as information from the literary heritage of representatives



of the Kokand school of calligraphy. In this regard, we will dwell in more detail in the section on the history of paper use of this brochure.

According to local historians, during this period, such objuvos as Yodgorboy, Madaminboy and Mamadali became popular in the whole of Central Asia. Kokand paper was known as far back as Egypt. But soon, hard times began for the Kokand School of Paperwork. The reason is that between 1863 and 1873 the Khudyorkhan Duck was built. The decoration of the duck, in particular the plastering of the exterior glazed bricks – the tiles – is supervised by Kali Abdullah, a skilled potter from Rishton. Khan hears such voices that the decorations of the Duck are not intact, but a ruin is being erected. So the Khan summoned the master to him and said: "We have built this building by the will of Allah. How many centuries can it stand as a symbol of our reign?" Master Abdullah Khan leads him to the roof of the building. When they reach the roof, the master places a plate full of tartar in his hand at the top of the mezana (place where the azan is pronounced). As the Khan stares, the grain slowly pours out. But the air was clear, and the wind was blowing. After a while the vessel was empty. When Khan asks for the secrets of this, Master Mu'i points to Mubarak. The blows from these villagers were passing their effect on the Duck as an underground vibration. "These buildings can stand for two hundred years if the paperworkers' objugs are moved 3-4 miles from the city," says the craftsman. For Khan, the preservation of the Duck, whose arch is considered a symbol of the state and the sultanate, was above all else. In accordance with his decree, the refugees will be resettled to the villages of Kalacha and Tul in the Sokh region, 70-80 kilometers from the city. According to Ihsonali Tursunov, an elderly teacher living in the village of Muiy Mubarak, the aforementioned master Mamadali built a paper mill on the banks of the river, first in Kalach and then in the village of Ghaznov, and taught his profession to his children. His venture has been a product of Turkestan until unstable political periods.

At the invitation of the emir of Bukhara, master Yodgorboy and his son Qodirali went to the Shafirkon district of the Bukhara oasis and set up paperwork. The paper he produced was pleasing to the emir. There is even a story that Amir Yodgorbai married one of his concubines to his son Kadirali. After the revocation of the Bukhara Emirate in 1920, the master Yodgorbai, together with his son Qodirali, returned to Kokand and spent his life as a farmer.

The memories of elderly people of the local population also provide some information about the life and activities of the papermen in the village of Kalacha. Especially important are the stories of the grandsons of Kalacha paper masters Mirzali, Sharifjan and Babajan baba. According to his grandfather Latipov, in his youth, even in the 1930s, the objuvoz on the banks of the Sokh River worked around the clock. Famous poets Charkhi and Chusti who came to the village wrote this idea in their impressions.

Grandfather said that these objuvazs were built by masters from Kokand: Salihbachcha, Karimchaboy and Madaliboy. Grandfather, despite his youth, has kept well in the memory of these masters, who condemned the age of 80-90. They were mostly engaged in paperwork. Walking the obstacles, washing raw materials required a large amount of clean running water. That is probably why the Fortress, located in wetlands by the river, was chosen. Paper making in the village continued until the early 1930s. Cotton fields have taken the place of paperwork. Many of the workshop owners were exiled as ears, some were repressed, the fences were demolished, and the pools were filled with stone. Russian paper, which was much cheaper for use, began to be used.



Thus, the Kokand paper, which spread to the whole of Central Asia, also fell victim to the years of repression.

Due to the paper shortage during the years of World War II, paper was sometimes-sometimes made for the needs of the collective farm in the village.

According to the villagers, the Qalacha paper was transported on camels to the towns and villages of Afghanistan, Badakhshan, Khorasan and Turkestan. Summing up, we can say that the craft of making paper in Kokand has its long history. According to some sources, this network was formed in Kokand from the 17th century and reached its heyday in the 19th century. Such papermaking centers as Mubarak and Chorku were born.

Kokand papermakers, famous for their paper in Central Asia, also started making various types of paper. Kokand paper is known for its high quality and has also been exported to Kashkar, Northern Afghanistan and Egypt. According to some reports, this paper was used by the Emirate of Bukhara in the circulation of money, and a good scientific article was given in the Afghan journal Farhangi mardum. [5]

Kokand paper was able to easily compete with Chinese paper in terms of quality, durability, elegance. Because a transparent and elegant eye as the Kokand papers is considered to have never existed in the world. The elegance is that when text is written on it, this writing can be easily read, even from the back of the paper. Kokand paper did not rot as quickly in water, stretched instead of tearing when pulled. A pilt (made into a rope) could carry a certain load. It was also used in the decorations of the dungeon. Experts estimate that there were about a dozen types of Kokand paper. In particular, there are higher grade types of paper, such as abribahar, abrishem, haftrang, which are made from various raw materials. For example, abribahar was made from Egyptian cotton and was mainly used to make book covers. To be beautiful, she is given a bleaching with egg yolk. In the city there were separate shops of the cover-makers, and the abribahar was the most expensive type of paper in their store. Hattot Roji Khokandi was an unsurpassed master in the colorful work of abri types of paper. A skilled calligrapher from Kokand Mirzo Khairullah Mirzo Khokandi Mirzo Nasyrovich (poet, master of Asqarali Charhi in poetry) was also very skilled in the preparation of such abribahar typefaces. And the manufacture of maple paper required a special skill from the craftsman. Manuscript sheets are made of cortangle paper, with each sheet glossy in a different color. As a result, this trait did not tire the interpreter, but added to his pleasure. The 48-page edition of the poems of Mirzo Bedil, Furkat, Almai, Zavqi and others was copied on silk paper by Muhammad Tahir Khokandi. The statement is now kept in the Fergana Regional Museum of Literature and Art in Kokand. In general, it is not said whether the papermakers worked paper in the research work on the production of paper from Kokand in general, the scientist A.A. Semyonov, who is familiar with the methods of local paper production, writes: "The masters of Kokand were good at working silk paper, they did it by going to Bukhara, They've shown off to the local craftsmen." [6] Uz-Yasgor claimed that he used to borrow silk paper from Kokand in ancient times. This idea is confirmed by orientalist Ibrahim Adilov.

The abrishem paper variety in Kokand is also made from the waste of silk and silk fabrics. Holy books copied by Kokand calligraphers, textbooks on Arabic grammar, works of famous poets are mainly written on this paper. In particular, in 1873 in Kokand, a common textbook on Arabic morphology entitled "At-tasrif al Izzi" was copied in black ink on silk paper. Also, this idea is confirmed by the fact that in the 1875 letter of nastalyk in Kokand, one of the most common



textbooks on Arabic grammar "Al-rhyme" was copied on silk paper with black ink. From this it follows that in the past book studies, papermaking was considered not only a profession, but also an art.

Due to the high cost of silk paper made by the craftsmen of Kokand, and the burdens of life, there was little demand for this paper. Often this type of paper was made by order of a rich person. Higher grade papers were also used for khanate correspondence, decrees, documents, and letters. Among the young professionals, miniaturist-artist Shomahmud Muhammadjonov and embroidery artist Maruf Salimov revived the method of making Kokand abri paper to a certain extent (approx. 1980s). And in the manufacture of paper, the bark of the mulberry tree served as a raw material.

It should be noted that each manuscript book as a work of art is the result of the creative work of different masters – sahhof (cover), musavvir (decorator), tablecloth (master of decorating texts in different lines), lavvah (master of the basis of the text), papercutter (master of cutting paper), abroz (master of the abri paper). The word 'prestige' is a Persian word for cloud, which means spring rainwater. This example of art was used to decorate works of high artistic value, letters and some miniatures.

See also[edit] In the manuscript fund of the Academy of Sciences of Uzbekistan there are handwritten works using such decorative paper.

In general, in Central Asia, decorating a large number of manuscripts with abri paper was an art form. The last of the outstanding masters of this sphere was the famous poet and calligrapher Mirza Khairullo Khokandi. [7] After his death (1942), there was not a single master left who knew the secret of making abri paper. Consequently, this art has been preserved and worshipped in Turkey and other countries of the East.

General information about the technology of paper making, raw materials used, used tools and equipment can be found in some scientific literature, including the works of A.Yu. Kaziev. [8] In the later years, a certain success in this work was achieved by T. Zufarov of the Institute of Manuscripts of the Academy of Sciences of Uzbekistan. In his 1983 article "On the Abri Paper", he clarified the methods of making such a paper.

There are varieties of abri paper, such as shading abri, taram abri, marble abri, nightingale abri, kelket (archasimon) abri.

Paper types such as hashaki, wrapping, uvada, jaydari are low-grade papers that were used to wrap items. And Tappi paper acted as cardboard. The stanzas of Hattot Roji Khokandi, copied on tim black paper with white upa, confirm this idea. Kokand paper is produced in different ways, depending on the purpose of its use. In particular, the fact that paper types such as high grade, good grade, low grade are produced for the office is evidence of our opinion.

This idea is confirmed by the fact that in the 19th century, a collection of poems entitled "Devoni Lutfi", the work "Devoni Fuzuli" by Mirza Sharif Dabir, and the work "Chohar Devoni Mir Alisher Navoi" by Mullah Sarimsoq Khokandi were written on thick Kokand paper (two sheets are glued together). Historical sources confirm that the pulp made by Kokand papermakers was widely used both in jewelry and covering.

In general, by the second half of the 19th century in Kokand the development of education, science and culture, the economic potential of the country led to the consumption of paper products and the network flourished.



Indeed, the literary environment of Kokand was formed during this period and the activities of talented poets Amiri, (Kokand Khan Umarmhan), Bakiqhontar, Gulkhani, Yori, Khokandi, Zavqiy, Zari, Mahjub, Mahmur, Muqimi, Mukhtasib, Mushri, Muhammad Yusuf Taib, Mukhsini, Nasimi, Nizami, Nadir, Nozil, Pisandi, Roji, Sadoiy, Furkat, Shukhrat.

At the beginning of the 20th century, Kokand was dominated by handicrafts and arts such as covering, calligraphy, handicrafts, production of artistic manuscripts, printing books by the method of stone, in which raw materials of paper played an important role. During this period, the calligraphy developed in Kokand. Although the Khanate introduced the printing of stones, calligraphy retained its place for a long time. Calligraphers had to prepare the basis of the future book, a copy of a book out of white paper, before copying the author's work. Various craftsmen took part in the process of creating the book.

At first, the craftsman would cut the desired quality paper in the same size and shape and give it to the hatchet. In this way, the calligrapher would write the desired text on the sheets in one or several pieces, and then the book would fall into the hands of the decorator, and the text would be taken between the patterned columns. A major contributor to the creation of the book was calligrapher. Eastern calligraphy created various forms of inscriptions. From ancient Kufi writing to nastaliq. This inscription is not overlooked in the Kokand manuscripts either, since they are used in limited measure. The Kokand Stanzas are distinguished by the beauty of their writing, which includes stunning writing forms and four-line poems. Kokand has hosted many talented calligraphy. Many of them were poets, historians, and miniaturists. With their works, they elevated the calligraphy profession to the level of national art. [9]

The demand for kokand paper was great among the local population, but also in some parts of Russia. In particular, the Kokand paper was given special importance in the last years of World War 1. Because during this period, factory paper imported from Russia was in short supply. Even the main administration of the Turkestan Territory was forced to use Kokand paper due to lack of paper. As a result, the documents written on the Kokand paper reached the Petersburg cabinets. Earlier, these diplomatic relations used high-grade papers from famous factories. A.A. Semyonov noted that the Kokand paper became more popular than expected, and the writing of the management machine turned out to be very beautiful in it. And when handwritten with dream-like ink, it was enough to easily sign with a steel pen. From that time on, the branches of the Petersburg cabinets became interested in the Kokand paper, and petitions began to come: "If you can make this wonderful paper, please send it to us." [10]

The size of the kokand paper was 58x50 cm., 24 sheets were considered a "stalk" and sold for 20-30 kopecks. A pile of paper stood in the objuvoz for 15 pennies, and it was polished with a sigh. A.P. Fedchenko noted that a master in Muiy Mubarak was able to make 300 sheets of paper in one night.

In conclusion, the Kokand School of Papermaking provided paper to the administration of Central Asia, Khuroson, East Turkestan, Tsarist Russia, which spread a reputation throughout the East for its high-quality papers.



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