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CLOTHING WORKSHOPS IN BUKHARA

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ABOUT ARTICLE

Key words: Clothing, Material culture, type of fabrics, ornaments, tradition.**Received:** 20.09.2023**Accepted:** 25.09.2023**Published:** 30.09.2023**Abstract:** Clothing is an integral part of the development of human lifestyle. Because humanity is separated from the animal world by its ability to think, and one of the fruits of this ability is clothing.

Looking at the history of the formation of traditional clothing, we can see that a number of important functions have been formed over the course of several thousand years. As a result of the development of clothing and the direct influence of the external environment on it, its second - social distinguishing function is also formed.

INTRODUCTION

When we turn to the history of clothes, we also turn to the fabrics that are the basis for the creation of these clothes and the process of their sewing.

The types of traditional clothes, which are one of the important components of material culture, the fabrics used for them, the methods of sewing clothes and even the way of dressing (manner) are related to the development of ethnos and socio-political changes and ethno-cultural relations that have occurred in this area. The uniqueness and generality of traditional clothes are largely developed in connection with the types of fabrics used in sewing clothes, the raw materials used in weaving, and the methods of their production.

In the city of Bukhara, the fields of tailoring and goldsmithing, specialized in the production of clothes, shirts, hats, coats, cloaks for the local population, were also widely developed. In particular, Bukhara's goldsmithing industry has retained its importance to this day, as it was created with the traditional forms and styles of the national embroidery art of the local population.

Goldsmith art flourished in Bukhara in the 19th century. Zardozi embroideries began to be used to decorate mainly palace courtiers, women's and men's clothes: cloaks, belts, head and foot clothes. In the art of goldsmithing, the goldsmith-zamindozi technique is widespread, in which the base is embroidered with embroidery. In the 20th century, the goldsmith-florist technique was developed, in which patterned flowers are cut out of hard paper or cardboard, placed on fabric, and covered with gold thread. Nowadays, the traditions of goldsmithing art have reached a higher level. The types of items have increased, the quality of compositions has improved. Hats, women's underwear, slippers, belts, handbags, sofa cushions, wall panels and others are widely available. This indicates the development of Bukhara's art of jewelry and goldsmithing. In the middle of the 19th century, up to 300-350 craftsmen worked in large goldsmith workshops in the emirate. Goldsmiths spent 200 working days to sew 1 dar robe with intricate designs and pictures. 1 piece of zar coats made by the hard work of a master goldsmith is valued from 1,500 to 10,000 coins in domestic markets. Velvet fabric horse cover sewn with a thread - one grain of jul costs 21 coins, besides, this document lists the prices of fabrics imported from Bukhara and Samarkand and their prices depending on their quality [1].

THE MAIN FINDINGS AND RESULTS

Such precious items were made by the artisans of the goldsmith's workshop belonging to the palace of the emir of Koprok, and they were paid only 2-5 coins a day. There are many examples of zardozi robes, boots, kavush, maxi, dress, scarf, hat, kultaposhak and other items made for the Amir, his family members and palace officials.

The 23 quarters of Bukhara were named after the types of crafts they were engaged in from the end of the 19th century to the beginning of the 20th century, and later they lost their production characteristics, retaining only the name[2].

There are also some ethnic groups that specialize in reproducing certain types of cloth. For example, the Persians produced silk-kanaus, velvet and special silk scarves. Local Bukharans and Tajiks produced semi-silk striped fabrics (bekasab, alocha, adras) from these fabrics. In Pukhtabofon, local residents have been engaged in this type of craft.

Belts used by the nobility were sewn in Guzar Tagbandbofon, who were engaged in production independently of other ethnic groups. Bukhara goldsmiths lived with their family members or certain groups in the central guzars of Bukhara. Most of them lived on the street called "Guzari zardo'zon" by the locals. This guzar is home to master goldsmiths and their large workshops and shops.

In the work “Ark Bukhari v kontse XIX - nachale XX vv” it is mentioned that there was a special treasury at the beginning of the greeting yard of the Ark fortress, which was considered the residence of the Bukhara emirs[3]. This treasury, which is located in several rooms, mainly contains fabrics, details of clothing decorated with precious stones and tunics, men’s and women’s dresses. In one of these treasury, more than 100 golden robes and robes are permanently stored on shelves in the room. In the next room, various valuable fabrics are stored in bundles in chests, and in another room, women’s and men’s clothes are prepared. All these fabrics and dresses are rare and expensive, and they were brought out only by order of the emir. There were two locks of this treasury, one for the emir and one for the gatekeeper of this treasury. The doorman could open the door under the supervision of Qushbegi by order of Amir. The items in the room were counted in the income and expenditure book and the accounts were made. If the number of fabrics or dresses decreases, special workshops are quickly ordered and replaced.

When the railway reached the city of Kogon in 1987, fundamental changes took place in the domestic market of the country. Factory fabrics and clothing details that arrived by rail were relatively cheaper than the hand labor of local craftsmen and quickly took over the market due to their large volume.

At the end of the 19th century and the beginning of the 20th century, very complex socio-political events and violent changes took place in Turkestan.

At the beginning of the 19th century, the living culture of the working people was at a low level. The internecine wars of the Khans destroyed the Khojaly and cultural life. This situation made it easier for Tsarist Russia to conquer the Khanates. The growth of the investment industry in Russia increased the demand for new market trade and sources of raw materials. After Russia conquered Central Asia, the local population was forced to establish contact with Russians and other peoples of Russia. Industrial and agricultural machinery began to enter. Elements of Russian and European culture came in their place. Russian system schools were opened. The emergence of typography and lithography was a major event in cultural life. Newspapers, magazines and books began to be published first in Russian, then in local languages.

Capitalist relations of production hit the further development of handicrafts, many branches of handicrafts went into decline. As a result of the industrial revolution, the factory and factory products, which began to be mass-produced quickly and cheaply, pushed handicraft products out of the market. At the beginning of the 20th century, with the widespread introduction of mechanized production, the

composition and production volume of handicraft products decreased sharply. All types of crafts in Central Asia were preserved until the 20s of the 20th century.

CONCLUSION

After the Emirate of Bukhara became a Russian colony, handicrafts faced competition from metropolitan industry and lost their former status, but many branches of it were preserved, as it produced goods that satisfied national needs, such as clothes, dishes, various household items, small created work tools and delivered them to the local market. Imported raw materials, materials, and small equipment played an important role in ensuring the viability of handicrafts. For example, using leather dye imported from the United States, tanners began to produce thin leather called amirkon. In this regard, amirkon boots, mahsi and kovus appeared. With the introduction of Zinger sewing machines from Germany, tailoring became widespread.

In the 20s of the 20th century, with the establishment of the power of the Soviets, the main part of the artisans was first attracted to artels, and then to factories, factories, and artistic products enterprises. Raw materials, materials, and equipment were supplied to them by the state, and the created products were sold through stores.

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