



IMPORTANCE OF SOCIALITY IN FABRICS AND ITS APPLICATIONS

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ABOUT ARTICLE

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Abstract: Turning to the history of clothes, we also turn directly to the fabrics that are the basis for the creation of these clothes. As everything has its own history, fabrics have a history of creation, which began the stages of formation from the time of the primitive system.

The tradition of making clothes and the fabric necessary for sewing them is a unique reflection of the level of development of each nation, as well as the progress of its material and spiritual culture. 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.

INTRODUCTION

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.

One of the ancient crafts created by humans is weaving. Its history began in the New Stone Age. During archeological excavations, pieces of ancient fabric were found in some human settlements. At first, cloth was woven by hand, and later with the invention of the loom, more cloth was woven. Medieval information about textiles is widespread. In addition to archeological sources, a lot of information is preserved in the works of historians and tourists, as well as in various documents of the Middle Ages. Analyzing the scientific works on the history of fabrics, it is worth saying that we can learn a lot of information about our national fabrics, which have a history of several thousand years, from the masterpieces of our ancient written heritage, miniature wall decorations.

For example, in the book "Avesta", the most ancient written heritage of the Uzbek people, in the works of the famous Turkish linguist Mahmud Koshgari, the encyclopedist scholar Abu Rayhan Beruni, and

the great statesman Zahiriddin Muhammad Babur, we get valuable information about the ancient clothes and types of fabrics of our people.

Studying the traditional national clothes of the Bukhara oasis of the 19th-20th centuries and restoring the lost national heritage. It can be analyzed mainly by studying historical costumes in books and museums, by studying the factors that influenced their formation and improvement. Previous periods are analyzed only through written works, handwritten diaries of ambassadors and scholars, and miniature centuries-old images. Because the dress was the main use in everyday life, it was impossible to save them.

Over the centuries, the fame of Bukhara spread throughout the East not only in the fields of science, culture and trade, but also as a major administrative center of Turkestan.

Bukhara has been a center of handicraft production since ancient times, there were more than a hundred branches of handicrafts. According to sources, Bukhara became one of the largest textile centers of the Middle East already in the 10th century. In the following years, as a result of archeological research conducted in some cities of Uzbekistan, the Caucasus, and Western Europe, fabric samples made in the textile workshop in the village of Zandana near Bukhara were found. These fabrics are known in science as "zandanachi". According to Narshahi, a historian from Bukhara: "In no city of Khurasan could they weave such good gazlams. It is surprising that the weavers of Bukhara took these fabrics with them when they went to Khurasan. Textile workshops were opened there and gauze was woven, but in terms of appearance and quality, they were behind those woven in Bukhara...". It is noteworthy that such fabrics were transported in large quantities to the regions of the Great Silk Road - Baghdad, Khorasan, Egypt, Syria, Byzantium. But due to the recent unstable political situation in Bukhara, this sector of handicrafts, along with other sectors, is seriously damaged.

We can get information about the following periods from the materials collected from the first expeditions organized by Europeans to Central Asia. For example, in the correspondence of Marco Polo, who was in this region during his trip to Mongolia in the 12th century, we find valuable information about the headresses of the peoples of Central Asia, clothes made of animal skins and wool, shoes of the local population, patterns in women's dresses and the reasons for these patterns.

Later, during the Timurid era, ambassador Rui González de Clavijo notes that silk fabrics were produced in a number of cities in Central Asia. Rui De Gonzales Clavijo, who came to Amir Temur's palace at the beginning of the 15th century, lived in Samarkand for two years and had the opportunity to get acquainted with the clothes of the local population of that time. In the country of Baku, he wrote about the sale of fabrics made from cotton fibers and dyed in different colors by local craftsmen, along with fabrics imported from India.

In the late Middle Ages, the most developed branch of handicrafts in the Central Asian region was textile. During this period, handicrafts developed in the cities of Bukhara, Margilon, Namangan, Samarkand, Ko'kan, Khiva, Urgut, Karshi, Kitab, and in domestic conditions, various silks and floral threads, silk and semi-silk, and home textiles were produced. In particular, during this period, the production of fabrics such as kalam, olacha, bekasam, banoras, adras, satin, silk, velvet was developed. Woolen fabrics such as shawls, bosma, kokma were also produced, and outerwear was mainly made from these fabrics. According to the 16th century historian Fayzullah ibn Rozbekhan, "dresses and clothes are necessary for the people of the steppe, and the main part of them is karbos (gray)". According to the historian, this type of gas was produced mainly in Central Asia and was needed for 'clothes and shrouds'. Outside of Buz, in the cities of Bukhara, Samarkand, Khiva, and Tashkent, zandanachi, mitkol (hand-woven soft cotton fabric, woven from undyed coarse threads. It usually has a gray color. Misqol is considered a

semi-finished fabric for the production of various fabrics), kumoch (satin), gauze Fabrics such as (marli) were woven and sold to neighboring countries. In some cases, these gazlams also served as a means of payment .

According to the written sources of the 16th century, weaving in Bukhara was considered a developed branch of the city .

By the time of the Khans, there were unique silk-making schools in Bukhara. Foreign merchants, ambassadors and tourists who visited Bukhara during these times did not call the Bukharians “Parisians of the East” for nothing . Women’s clothing consists of three to seven layers, first of all, a cotton undershirt, over which a shirt “kurta” made of local silk or adras (Hisori) or Farangi fabric is worn, and over it a short skirt - mursak - made of French velor, local ala velvet, Bekasam fabrics.

Jenkinson, an English merchant who visited Central Asia for trade in the 16th century, wrote interesting information about the types of local cloth, the export of these cloths to the Indian territories, and their value.

Efremov F., who was in Bukhara in the 1870s. informs that various fabrics are woven in the city, in particular, a striped piece made of silk decorated with gold and silver, as well as satin, velvet, gauze, alacha, ice and other fabrics. These fabrics differed from each other in their weaving, width, color and acquired different appearance. According to Orientalist scholar Muqminova, the only gray color has 8 different colors - black, blue, yellow, ant color, violet color and other colors .

In the middle of the 18th century and the 70s of the 19th century, there were various tradesmen in the Bukhara Emirate, who made a significant contribution to the economic development of large cities with their charitable activities. All artisans created their products with a delicate taste based on popular demand and national values. In cities of the emirate such as Bukhara, Samarkand, Urganch, there are associations that unite all branches of crafts, and they were led by grandfathers and elders. Baba was selected from among highly qualified masters with a good reputation, elected by the members of the yushma, and then approved by the kalo of the city Qazi. The people of Bukhara called grandfather “Pirzoda” or “Risolachi”. The masters who act as “grandfathers” in all trades were required to know the “Treatus” of their trade by heart and in full.

On Thursdays and Sundays of the week, Grandfather entered all the shops owned by him one by one with a "pamphlet" in his hand and demanded that the foreman, half-brother, and apprentice working in the shops strictly adhere to all the rules stated in the ‘pamphlet’.

In the association of artisans in the emirate, the leader after the grandfather was the elder, who dealt with the economic and household aspects of the life of the members of the association. In particular, the task of the elder of the guild of goldsmiths was ultimately responsible. Because this task is related to the tasks of the emir's palace, in which he acted as a mediator between the palace administration and the members of the association. They also performed tasks such as receiving large orders from the palace, distributing them, supplying labor to the palace masters, and delivering wages. If the palace orders were prepared in a high quality and in a short time, the elder received an expensive robe and cash reward from the palace. For example, “Zarduz workers were led by Khayot Oksokol, weavers by Muminjan, tanners by Nurulloboy, artisans by Abdishukur, potters by Rakhmatillo Oksokol”.

Armenian Vamberi, who visited from Majoristan (Hungary), gave detailed information about the fabrics made in Bukhara in his correspondence. In his manuscripts, the types of cloth imported from abroad in large trade shops, the trade shops of local chit-furush masters, the number of these shops, and the types of cloth produced locally are written. Wamberi said that visitors to the area will be intrigued by the cotton fabrics called “alacha” on the market stalls, from silk fabrics as thin as spider webs to heavy

woolen and leather fabrics. The textile industry was one of the largest handicraft industries in the emirate. Most of the woven gauzes were made of wool. A. Vamberi also mentioned in his correspondence about the weaving of two-color stripes and thin checkered fabric. Two types of olacha are woven. One of yarn and one of silk. Silk olachas are woven in limited quantities only by artisans of Bukhara city.

At the beginning of the XIX century. In Bukhara, there is only rasta chitfurushi, with a total of 284 shops. By 1916, 46 large silk weaving factories produced silk and semi-silk fabrics. In the 19th century, among the main fabrics used in sewing Uzbek national clothes, there were yarn gauze, silk nimshoy and wool gauze. There are many types of yarns. Especially, light brown and yellow grays are widespread, from which cloaks, underwear, and turbans are made for people of all ages.

Since the 70s of the 19th century, silk weaving (shayibofi, adrasbofi, alachabofi) has been developed in Bukhara. Mainly silk and semi-silk fabrics were produced. The production of handicraft silk fabrics continued until the emergence of weaving factories. At the beginning of the 19th and 20th centuries, the inhabitants of Central Asia, whose lifestyle was related to farming, mainly made consumer goods, in particular, clothes, from cotton fabrics, while among the nomadic, semi-nomadic and semi-sedentary people whose economy was specialized in animal husbandry, clothes were mostly made of wool and leather. One of the crafts that developed in the oasis for a long time was textile, which included several branches such as spinning, weaving and dyeing.

In the first half of the 19th century, as a result of the introduction of Russian factory fabrics into Central Asia, the factory-made fabrics destroyed the market of tailor-made fabrics. This situation caused the crisis of the natural economy with the process of general development of the field of production of goods for the market needs of the country's economy. At the end of the 19th century and the beginning of the 20th century, it was common for the local population to wear clothes made of yarn made mainly in factories: chit, boz, kolenkor, raw surp. Wealthy people started to buy kimhob, silk, satin, dukhoba, colorful cloths. Nevertheless, there was a great demand for different types of local textiles: cloth, boz, nimshoyi (adras, bekasam, podshoi, kimkhob, xonatlas, katakshoi, etc.).

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1. 19th and early 20th centuries, the most interesting samples with unique design features belong to this period. Samples are represented by fabric and clothing made from it: children's, men's, women's, household items: bed linen, sandals-surma-tablecloth, sozani, blankets, curtains, takiyapush for pillows.
2. 1920s-1960s of the 20th century, during this period there are samples of hand-made fabrics in artels. During this period, separate centers for the production and decoration of fabrics lose their importance.
3. In 1969-1980, the products of factories, weaving factories and firms prevailed, and the Fergana Valley style took the leading place in decorations.

N. Sodikova's book, published on the occasion of the 15th anniversary of the Independence of the Republic of Uzbekistan, provides detailed information about the factory fabrics produced, used and imported from Central Asia, including Bukhara. Based on this, we can say that two types of weaving are

more developed in Bukhara: the most popular thread weaving and the more expensive silk weaving. Women were mainly involved in the weaving of cotton fabrics, and men were engaged in the weaving of silk and linen fabrics.

Each city of our country specializes in weaving gazlama of certain types and colors. There were also local schools of artistic weaving. Dark red, yellow, and pink colors are used in the old city's cloudscapes. In Bukhara, Samarkand, Ko'kan, Margilon, Namangan and other cities, traditional Uzbek silk (kanovuz, shoyi, xonatlas) and nimshoi (bekasam, banoras, adras) gazlams were woven, and the various clothes made from them were more colorful and popular among wealthy people. Bekasam, banaras, parpasha, adras, atlas, silk and nimshoi fabrics were used in making people's clothes. In addition to the above-mentioned fabrics, fabrics such as taffeta, silk, kimkhob, velvet, and silk are also made from silk.

According to S. Makhkamova, an art historian, the paints of the masters of agitation and resistance were more elegant and soft, and the shades of colors were also diverse. Although the masters used six or seven different colors, the woven needlework looked more pleasing to the human eye. Bekasam nimshoi is considered a striped fabric. The origin of the word "bekasam" is still controversial in science. According to some researchers, the word "bekasam" was formed by adding the prefix "be" to the Arabic word "kassab", which means "colorful fabric". In the 10th century, this word meant a fine and fine fabric made of linen, similar to a sieve. Good quality colors such as dark green, golden, dark red, orange, dark pink, and blue were used in Gijduvon and Karshi. The best variety of ordinary olacha was called zibak . In the big cities of Central Asia, expensive fabrics such as "parcha", "atlas", "silk", "velvet", "kimkhob", "taffeta" and "zarboft" were also made from silk. Abr flower fabrics made by Abrbandi method are distinguished by their uniqueness. Another type of silk fabrics is silk canvas, which was produced on the largest scale in the cities of the Bukhara Khanate.

Karshi was under the rule of the Bukhara Emirate, and one of its developed crafts was weaving. Abdur-Rauf Fitrat, who traveled to Central Asia at the beginning of the 20th century, made some comments about the type of handicraft, and made some comparative comments about the weaving craft in Karshi and Bukhara. At this point, it is worth noting that scholar Sukhareva also gives conflicting opinions about it in her work and mentions that Karshi aloha is considered a widely sold and popular type of fabric. In his correspondence, Khanykov mentions that the main occupations of the residents of the village are talkan cultivation and aloha weaving. In addition, Bukhara presents the fabric prices in the Emirates market in a separate table

Samarkand was under the jurisdiction of the Bukhara Emirate before it was transferred to Russia, and the leaders sent to manage it moved with their family members and close relatives. In this way, the dressing culture of the Bukhara region has partially merged with Samarkand .

At the beginning of the 20th century, the production of silk fabrics was also widely developed in the oasis. The main raw material for making silk fabrics is the cocoon, and cocooning was mainly done by women at home. At the beginning of the 20th century, the abundance of mulberry trees was an important factor in the development of silk production, and in turn, silk also played an important role in the development of local handicrafts. It should be noted that processing the cocoon and extracting silk from it is a complex and labor-intensive process .

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In the first half of the 19th century, Russia began to introduce its raw materials to the markets of Central Asia. They established their monopoly in the land markets.

From the second half of the 19th century, the influx of industrial products from Russia increased, and local crafts and production began to suffer a crisis.

The changes in people's clothing became noticeable mainly at the beginning of the 20th century, and the transformation in it was mainly visible in the cities.

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