

## HISTORY OF UZBEK NATIONAL FABRICS

**Fayzullayeva Malika Zayniddin qizi**

*Student of Karshi State University*

### ARTICLE INFO.

**Key words:**

Concept, applied art, Art Academy, national costumes, Uzbek national fabrics, gold embroidery, textile art, Uzbek silks, nimshoilar, silk, bekasam, banoras, atlas, xonatlas, adras, cloudy tissues, argoq.

### Annotatiton

This article talks about national fabrics, which are the product of practical art of the Uzbek people. Clothing, as an integral part of a historical period, plays an important role in the life of people's culture and is a criterion that shows the identity of the nation. There are many types of Uzbek silk and silk products made from natural silk and silk products. Our dresses made of cloudy fabrics appear on European catwalks and are admired by the world community.

<http://www.gospodarkainnowacje.pl/> © 2022 LWAB.

The Uzbek people have their own rich and colorful culture. This proves that the culture of our people is rich and is the result of the harmony of the cultures of ancient peoples.

In our country, the promising projects implemented in all spheres by the initiative of the President Shavkat Mirziyoyev, the extensive creative works implemented in the areas are also showing results in the field of culture. In such a noble process, it can be seen in the example of the high attention paid to the development of culture and art, to the people of creativity. About 20 decrees and decisions related to this field have been adopted.

The decision of the President of November 28, 2018 "On approving the concept of further development of national culture in the Republic of Uzbekistan" is of particular importance as an important document aimed at eliminating existing problems and shortcomings in this field<sup>1</sup>.

This concept entered history as an important stage in the development of culture and applied art. According to the words of the head of state, if culture and art do not develop in our country, society will not develop.

Not only this concept, but also the effective works carried out during the years of independence played an important role in the development of art. "Along with the amazing monuments and artifacts from the past, we have inherited the intelligence, intelligence and insight, thinking capacity, and rich spiritual world of our ancestors." These thoughts were expressed by Islam Karimov, the 1st President of the Republic of Uzbekistan. The more we talk about culture and practical Uzbek art, the less!

The study of national costumes, like other areas of people's life, is interrelated with the implementation of the ethnic history and culture of each nation, its extensive relations with other nations.

Among material and spiritual monuments, it is also a criterion that shows the national identity of

<sup>1</sup>Sh.Mirziyoyev "O'zbekiston Respublikasida milliy madaniyatni yanada rivojlantirish konsepsiyasini tasdiqlash tog'risida"-PQ-4038-sonli qarori

peoples and shows their ethnic characteristics. That is probably why the study of the history of clothing gives a lot of information about the rich cultural heritage of the peoples who have been living on earth for thousands of years, as well as their traditions and way of life. Clothing is not limited to meeting the natural and aesthetic needs of a person. It is reflected in the traditions, social relations, some elements of ideology, religious beliefs, sophistication and aesthetic norms of each nation.

Clothes are an integral part of the material and spiritual culture of society. Clothing is an integral part of a certain historical period, and it gives information about the natural climate of the country, the national characteristics of the people and their beauty, and gives information about this people.

Clothing is an example of practical art as a means of satisfying a natural need. Many people are probably interested in the question of when the clothes appeared. Archaeological excavations show that clothes appeared in the earliest periods of human development. It dates back to about 40-25 thousand years ago<sup>2</sup>.

National costumes, as a product of the practical work of every people, play an important role in the life of peoples. There are many nations, countries and borders in the world. Today, Uzbekistan, which is admired by the world community with its long history, has a permanent place on the world map. The unique feature of Uzbek national costumes is that they are made of national fabrics with a long history. The first distinctive feature of Uzbek national costumes is gold embroidery, a symbol of power and wealth. Archaeologists found traces of gold embroidery during excavations in Tashkent region. There is an assumption that this decoration of clothes was known even before the appearance of silk.

The history of Uzbek national fabrics is a product of the long past, and today many women reveal their beauty and add more beauty to their height. National textiles are the product of the hard work of the Uzbek people, which has been going on since the past. You can witness that our national fabrics, such as satin and adras, which are the fruit of practical crafts of the Uzbek people, radiate beautiful and unique freshness from fabrics created in different parts of the world.

The period of the second half of the 19th century and the beginning of the 20th century is an important period when the textile art and applied art of Uzbekistan developed widely. Traditional Uzbek silks (kanovuz, shoyi, xonatlas) and nimshoys (begasam, adras, parpasha, banoras) produced in big cities such as Bukhara, Samarkand, and Namangan are not an example of this. Nobles of Central Asia wore dresses made of these fabrics. The lower stratum of the population mostly wore clothes made of yarn (gray, janda, susi, olacha)<sup>3</sup>

At least six thousand years ago, until the first chemical fibers were obtained (at the end of the 19th century), man knew and used 4 natural extremely important fibers: flax, cotton, wool and silk.<sup>4</sup>

Mankind, who first learned to weave and sew cloth from leather and wool, later added comfort and beauty to clothes with the appearance of cotton and silk fibers.

In ancient times, the Great Silk Road passed through the territory of Uzbekistan. Silk and silk products are imported from China. Gradually, the local population mastered the secrets of silk production and making cloth from silk. There are Uzbek families who have been passing down the secrets of weaving skills and the method of dyeing fabrics for centuries. In this way, the secrets of making traditional national fabrics are preserved.

High-quality and colorful silk gazmols are famous in the world, especially in the East, since ancient times. During the reign of Great Amir Temur, the art of silk weaving and silk weaving developed throughout the country, especially in the cities of Samarkand, Shahrisabz, Bukhara, Turkestan and the Ferghana Valley located along the "Great Silk Road" in Central Asia. , silk fabrics woven by mixing

<sup>2</sup>D.Rahmatullayeva, U.Xodjayeva, F.Ataxonova. Liboslar tarixi.T.: "Samo-standart" nashriyoti, 2015. Bet-4

<sup>3</sup> O.Sh.Rahmatova, M.A.Sharipova. "Milliy matolar jozibasi va yaratilish tarixi". Namangan. 2019

silk and silver threads appeared for clothing. Such clothes spread to European countries through the "Great Silk Road".

Silk production was introduced in Central Asia in the 4th century. However, in recent years, it has been confirmed that silk production has existed in Movarounnahr for a very long time (before our era).

The main fabrics used in sewing Uzbek national clothes include silk, yarn, wool and fabrics. There are many types and varieties of yarn-gauze fabrics. In Uzbekistan, since ancient times, there has been domestic production of fabric from yarn, wool, leather, coir and other raw materials. Even now, it is made by women as manual labor in remote villages. Production of silk and semi-silk fabrics was partially limited. This industry was mainly concentrated in certain regions, and silk and semi-silk fabrics were used only by the upper classes. In particular, the production of silk and semi-silk fabrics was launched in the center of the Bukhara, Kokand and Khiva khanates, in the centers and villages of the large estates belonging to them.<sup>4</sup>

Despite the fact that the production of silk fabric was carried out in the Fergana Valley, which is famous for its natural conditions, it was spread in different regions of our country. Khorezm oasis was one of the centers of cocooning in the past. The geographer scientist Maqqidi (940-985) wrote that there was a developed craft of cocoon-making there already in the 10th century. The famous Arab traveler Yagut Hamavi, who compiled the dictionary of geography, reported that many mulberry trees were grown in Khorezm and the development of cocooning and silk production.<sup>5</sup>

The Kashkadarya oasis was also famous for making fabrics. In the oasis, the type of weaving known as Boz (Qarbas) was especially widespread. This type of weaving was widespread in the Shahrisabz-Kitab oasis, but also in Central Asia from the 16th century onwards, and retained its importance at the beginning of the 20th century. The fact that Shahrisabz became famous for the production of this type of cloth can also be seen in the works of some medieval authors. One of the types of fabric produced in large quantities in the oasis was olacha. The production of this fabric is widespread throughout Central Asia, and it appears under the name "pestryad" among the products brought to Moscow in the 17th century. The main centers specializing in the production of olacha were Karshi and Shahrisabz.<sup>6</sup>

In every region of our country, there were many types and varieties of fabrics that were spread all over the world. In each region of Central Asia, you can witness that the people were able to create a unique culture based on their local needs.

The clothes of ordinary working people were mainly made of thread-gauze fabrics. Ordinary fabrics are used for everyday wear, and silk and semi-silk fabrics are used for wedding and festive dresses.

Mainly two types of weaving were developed: the more common thread weaving and the relatively more expensive silk weaving. Women were mainly engaged in weaving cotton fabrics, and men were engaged in weaving silk and linen.

Every region and big city of Central Asia specialized in weaving gazlama of certain types and colors. This shows the existence of traditional schools of artistic weaving. You can see the excellence of the art of dyeing fabrics in our country, the diversity of local gazlama weaving styles, and the similarity and elegance of fabrics created by skilled artisans. .

Below we will describe some of the Uzbek national fabrics.<sup>5</sup>

Bekasam is striped gazmol, and it is made into daily wear tunics and blankets for men, women and children.

Banoras - burqas, which are different in color and types, are made from it, which is considered a

<sup>4</sup> Arindam Basu. *Advances in Silk Science and Technology*. England, 2015

<sup>5</sup> Jamoa. *Ipakchilik va tutchilik. Darslik. T.: "Cho'lpon nomidagi nashriyot-matbaa ijodiy uyi"*, 2018.

<sup>6</sup> Shahrisabz

— ming yillar merosi

women's outerwear.

Satin is a single-faced smooth fabric made from natural silk, both warp and weft. The word Atlas is translated from Arabic and means flat, smooth. Tada thread is dyed and embroidered in the abr bandi method. The satin is embellished by special processing, and it is worn accordingly. The best type woven from natural silk is called eight-threaded khonAtlas. KhonAtlas has the ability to dazzle the eye with its variety. This fabric, made mainly of silk, has an important place in the dowries of Uzbek girls. Previously, only wealthy people could wear clothes made of this fabric. That's why this fabric is called "royal fabric" in the vernacular. Usually, natural dyes are used in the preparation of khonAtlas: pomegranate peel, royan, water obtained from the leaves of fruits and herbs, onion peel, etc.

Adras is a linen cloth made of flowers with abr threads. Because the flower is two-sided, it is called dunroya in some places. Due to the fact that the thread of vodka is thicker, transverse ridges are formed on the surface of the gauze. Blue, pink, yellow, and red colors are used in the abr method.

Weaving centers producing this type of gauze existed in Bukhara, Samarkand, Urgut, Nurota, Namangan, Beshariq districts in the Fergana Valley.

Weaving atlas and adras has been developed in Margilon for a long time and spread to other regions through this tradition. At the beginning of the 20th century, many artisans who made a living by weaving adras and satin lived here. Adras was woven in Margilon, Khojand, Bukhara, Samarkand and other centers until the 1920s, and was sold not only in the domestic markets of Central Asia, but also in the markets of neighboring countries such as Afghanistan, Iran, China, and India. Uzbek national fabrics have always been in great demand. History is witness to the fact that with its patterns and charm, it has won its customers not only in our country, but also in the markets of neighboring countries. There are many popular types of atlas and adras, and now there are more than ten types of atlas and adras. These are: "Margilon", "Navroz", "Observatory", "Panja", "Bibikhanim", "Kelinchak", "Drum", "Queen", "Kiprik", "Cabbage leaf", "Black Atlas", "Call", "Namozshomgul", "Chess", "Jewish Copy", "and Karakozim".

It should be taken into account that the processing of Central Asian fabrics, and especially the technique of putting flowers on them, is a complicated task. Two different styles were used to embroider them, which were woven in the style of stripes and clouds. By the 19th century, the types of fabrics with striped flowers became a particularly wide picture. Threaded gauze, silk, and silk fabrics were put on flowers in this style. Weaving centers producing this type of fabrics are Urgut, Nurota in Samarkand region; Gijduvan, Zandona in Bukhara region; It existed in the city of Namangan in the Fergana valley, in the districts of Beshariq. Gazlams, made by Khorezm masters, stand out with their unique flowers<sup>7</sup>.

Dyeing threads in the abr method is a difficult job that requires a lot of work. Because the colors used for dyeing the threads are natural, they are mainly made from herbs.

The meaning of the word Abr is defined as cloud. Cloudy fabrics er. avv. It is known that it has been produced since the 19th century. Tissues in the same category as KhonAtlas, Bekasam, and Banoras are called cloudy tissues. Because fabric dyes are made from herbs, they do not lose the quality of the fabric and the colors do not mix together. Cloud dyeing is used in the production of expensive silk gazmols. Abrband (wrapping) is a complex and labor-intensive method of tying threads, which was used mainly in the cities of the Fergana Valley and in Samarkand and Bukhara.

Boiled silk is boiled and dyed to make vodka. The dyed yarn is pressed, folded and dried in the next step. It is wound on a coil and fed to a tube machine. 8

According to information, in the first half of the 19th century, the amount of yarn and other fabrics brought to Central Asia from Russia was increasing. These fabrics began to compete with the fabrics woven in Central Asia and Kashgar region. As a result of the influx of Russian goods into the country, including gas, they began to push local handicrafts out of the market.

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 thread made in factories: chit, boz, kolenkor, raw surp. Wealthy people started to buy kimhob, silk, satin, dukhoba, colorful clothes.

In turn, by the beginning of the 20th century, fabrics made in many Russian factories were brought to the region from Russia. Using black movut and velvet to sew men's and women's outerwear, tunics, robes, headdresses, hats, and purchasing parcha and farang fabrics for holidays and wedding ceremonies has become widespread.

From the end of the 20s of the 20th century, the economic reforms carried out by the Soviet government also influenced the design of the decoration as examples of local craftsmanship. One of the important factors that had an active influence - the introduction of sewing machines in the cutting-sewing technology also stimulated the intensive development of new patterns and technologies.

From the 50s and 60s of the 20th century, the fabrics produced in the factories of the Republic began to become a mass image. Especially, by the 70s, new copies of grepsatin, satin, khonatlas, floral chits, satin, flowerless, various colored kremplin, canvas silk, margilon silk, new copies of bekasam, chiffon, velvet, raw velvet, and dukhoba became popular. On the other hand, in the 20th century, the wide spread of fabrics produced in factories also caused the disappearance of ethnic characteristics of folk clothes.<sup>9</sup>

Times are moving fast these days. We can see this not only in our clothes, in our behavior, in our behavior, in our ability to use the latest equipment, and in the fact that work is being done to improve labor efficiency. Cases where national traditions and European styles are combined are reflected in modern clothes. The main task is to create clothes in a modern spirit, which is traditional today, from national fabrics. You can see that a chaste Uzbek woman adheres to the culture of dressing, promotes the charm of our nationality, and wearing a headscarf is an expression of high spirituality typical of the peoples of the East. Today, it is a joy to see foreign tourists wearing our national atlas and addresses, Uzbek caps on their heads, and feeling proud in their hearts. Modern dresses made of satin and adras are dazzling and polished on European catwalks.

In conclusion, it can be noted that folk costumes made of national fabrics, which have been a product of manual labor for many centuries, are an integral part of material and spiritual culture. We can see from this that promoting the culture of Uzbek clothing and thereby preserving our traditions and values serves primarily to preserve our national culture and national identity. Women who wear any dress made of national fabrics can celebrate its charm and feel like a hero of an oriental fairy tale!

### References:

1. Sh.Mirziyoyev. "O'zbekiston Respublikasid milliy madaniyatni yanada rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi-PQ-4038 sonli qarori.
2. Jamoa. National Uzbek clothes XIX – XX centuries. T.: G'afur G'ulom nomidagi nashriyot matbai ijodiy uyi, 2006.
3. Shahrizabz — ming yillar merosi.
4. Tukhtamisheva, F. "KASHKADARYA OASIS MODERN EMBROIDERY: TRADITIONS AND INNOVATIONS." *Conferencea* (2022): 414-418.
5. D.Rahmatullayeva, U.Xodjayeva, F.Ataxonova. Liboslar tarixi. T.: "Samo-standart" nashriyoti, 2015.
6. Sh.L.Mamasoliyeva. Xalq hunarmandchiligi. O'quv qo'llanma—Samarqand: Samdu nashri, 2021
7. O.Sh.Rahmatova, M.A.Sharipova. Milliy matolar jozibasi va yaratilish tarixi. Namangan, 2019
8. Arindam Basu. *Advances in Silk Science and Technology*. England, 2015.

9. Jamoa. Ipakchilik va tutchilik. Darslik. T.: "Cho'lpon nomidagi nashriyot-matbaa ijodiy uyi", 2018.
10. Jamoa. To'quvchilik maxsus texnologiyasi va jihozlari. Kasb-hunar kollejlari uchun darslik. T.: "Ilm-ziyo", 2007
11. Tukhtamisheva F. TRADITIONS AND CUSTOMS RELATED TO EMBROIDERY //Conferencea. – 2022. – C. 410-413.
12. Omonova, Sarvinoz. "ATTENTION AND ACHIEVEMENTS IN WOMEN'S SPORTS (ON THE EXAMPLE OF UZBEKISTAN)." *ZAMONAVIY TA'LIM: MUAMMO VA YECHIMLARI* 1 (2022): 30-32.
13. Omonova, Sarvinoz. "ATTENTION TO WOMEN'S SPORTS IN THE REPUBLIC OF UZBEKISTAN." *ZAMONAVIY TA'LIM: MUAMMO VA YECHIMLARI* 1 (2022): 43-44.
14. Tashpulatov B. S. LOOKING AT THE HISTORY OF MEDICAL EDUCATION SYSTEM (ON THE EXAMPLE OF UZBEKISTAN) //Gospodarka i Innowacje. – 2022. – T. 23. – C. 176-181.
15. [www.google.uz](http://www.google.uz)
16. [www.ziyonet.uz](http://www.ziyonet.uz)
17. [www.e-tarix.uz](http://www.e-tarix.uz)