



## **Scientific Analysis of the History of Uzbek Fabrics**

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**Abstract:** *After gaining independence, Uzbekistan has an opportunity to restore our national traditions and values. Embroidery has played an important role in expressing ourselves. Our national identity shines in our fabrics, which are highly recognized in various international exhibitions and adorn our homes. The clothes are distinguished by ethnic symbols, reflecting the national identity of the peoples within the material and spiritual monuments.*

**Keywords:** *cloth, loom, yarn, coat, robe, head, clothes, satin, khanatlas, movut, velvet, chit.*

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During the years of independence, the revival of national and spiritual values, the process of understanding the national identity has led to the revival of traditions of national dress, and by this time the concept of "Uzbek fashion" was formed. Special attention was paid to the support of women in embroidery, goldsmithing, handicrafts, the development of small business and private entrepreneurship, family business. The government's decision to create conditions for the full realization of labor and entrepreneurial activity of the able-bodied population, to improve the quality of the labor force has helped to ensure the balance of the national economy and the development of small business and private entrepreneurship<sup>1</sup>. In particular, conditions have been created for women to use their opportunities to organize home-based work without leaving the family. As a result of the emergence of the International Fashion Association "Symbol of Asia" in Uzbekistan in the XXI century, the return of ancient fabrics to consumption, the combination of nationalism and modernity, the culture of dress, a number of changes in women's clothing. The study of the Uzbek national dress, as in any sphere of people's life, is closely linked with the study of ethnic history and culture, its interaction with other peoples. It is a reflection of the national identity of nations and ethnic symbols within material and spiritual monuments. Traditions in clothing. social relations, certain elements of ideology, religious beliefs, sophistication and aesthetic norms are reflected. In addition, the seasons of human life in clothing. the place and time in which he lived, the seasons of farm work, the happy or sad events in his life.

The clothes that have come down to us date back to the late 19th and early 20th centuries, and have not been preserved from ancient times. because clothing and fabrics were in constant consumption within material monuments and were used to the end.

Only certain garments of religious and religious significance have been passed down from generation to generation as sacred items. In some holy places, tombs and mausoleums, the headgear

<sup>1</sup> O'zbekiston Respublikasi Prezidentining 2017 yil 7 fevraldagi PF-4947-sonli «O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida»gi Farmoni // O'zbekiston Respublikasining qonun hujjatlari to'plami, 2017 y., 6-son.

of saints was used to protect people from sex and to cure various diseases. In imagining the shapes of ancient garments and when they were sewn from which fabric, we draw from the data of our archaeologists. from the ancient underground castles and monuments - Afrosiab, Varakhsha. Panjikent. Wall paintings found in Bolaliktepa, Halchayon, Ayrtom, etc. we know from small statues, pieces of fabric, images depicted in carved patterns.

Written before and after the colonization of Central Asia by the Russian Empire, the works cover the history, geography, ethnography and natural conditions of the peoples of the region, as well as the lifestyle of the local population<sup>2</sup>. At the end of the 19th century, the art of woolen weaving was highly developed in Central Asia<sup>3</sup>. Also, information about the looms, the process of weaving light fabrics and dyeing wool<sup>4</sup>, information on folk crafts of the Kashkadarya oasis are important in the study of the traditions of the people of the region in the manufacture of clothing<sup>5</sup>.

The originality of traditional garments largely depended on the types of fabrics from which the garments were made, the raw materials used in the weaving of the cloth, and the process of their manufacture.

In the late 19th and early 20th centuries, the main fabrics used to sew Uzbek national costumes were cotton, silk, semi-wool and woolen fabrics. In turn, the weaving of these fabrics was carried out by skilled weavers.

In turn, by the beginning of the twentieth century, the region began to import fabrics from Russia, made in many Russian factories. Men's and women's outerwear, coats, gowns, hats, and skullcaps were made of black mohair and velvet.

Since the late 1920s, as a result of economic reforms carried out by the Soviet government, the restriction of local handicrafts and the influx of factory fabrics have affected not only the quality of clothing, but also its decoration and design. This in itself created the style of traditional clothing and replicas of clothing in a new style. One of the important factors that actively influenced the introduction of sewing machines in sewing technology was also the impetus for the intensive development of new styles and technologies.

From the 50s and 60s of the XX century, fabrics produced in the factories of the Republic began to become popular. Especially popular in the 70's were new versions of grepsatin, satin, khanatlas, floral chit, satin, floral crepe of different colors, linen silk, margilan silk, new copies of beqasam, chiffon, velvet, raw velvet, velvet. . In turn, the proliferation of factory-produced fabrics in the twentieth century also led to the loss of ethnic characteristics inherent in folk clothing.

P.I. Pashino, who managed to gather a lot of information about Turkestan in the 60s of the XIX century, notes that the fabrics woven from the dyed yarns of Central Asia are indistinguishable in

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<sup>2</sup> Borns A. Puteshestviye v Buxaru. – M. 1848-1849. Ch.3. – S. 393-410.; Poyezdka iz Orska v Xivu i obratno, sovershennaya v 1740-1741 gg. Gladishevim i Muravinim. – SPb. 1851.; Nebolsin P. Ocherki torgovli Rossii so stranami Sredney Azii. – SPb, 1856. S. 9-13.; Grebenkin A.D. Uzbeki // Russkiy Turkestan. – M., 1872.; Meyendorff YE.K. Puteshestviye iz Orenburga v Buxaru. – M., Nauka, 1975. – S.147-148. Xoroshxin A.P. Sbornik statey kasayushixsya do Turkestanskogo kraya. – SPb. 1876.; Nalivkin V., Nalivkina M Ocherk bita jenshini osedlogo tuzemnogo naseleniya Fergani. – Kazan: Universitet, 1886. – S.88-107. Bobrinskiy A. Gorsi verxovnyev Pyandja. – M., 1908., Logofet D.N. Buxarskoye xanstvo pod russkim protektoratom. – SPb., 1911. T-1. va boshqalar.

<sup>3</sup> Simakov N.YE. Iskustvo Sredney Azii /Albom/. – SPb., 1883. – 70 l. Illyust.

<sup>4</sup> Kirpichnikov N.A. Kratkiy ocherk nekotorig tuzemnix promislov v Samarkandskoy oblasti // Spravochnaya knijka Samarkandskoy oblasti na 1897 g. – Samarkand: SOSK, 1897. Vip 5. – S.110-162.

<sup>5</sup> Blogoveshenskiy V.P. Ishem'-aksakalskaya volost'. Danniy ekonomicheskogo isledovaniya volosti v 1893 i 1894 gg.// Spravochnaya knijka Samarkandskoy oblasti na 1896 g. – Samarkand. SOSK, 1896.Vip.4. – S.189.; Virskiy M. Pozemelno-podatnaya rabota Samarkandskogo uyezda // Spravochnaya kniga Samarkandskoy oblasti na 1896 g. – Samarkand: SOSK, 1896. Vip 4. – S.121-204.

color<sup>6</sup>. In fact, painting has been developed in the oasis since ancient times, and this profession was practiced by painters who mastered this field of handicrafts. According to ethnologist O.A. Sukhareva, unlike many other cities in Turkestan, local Uzbek painters, not Jews, painted in Shakhrisabz<sup>7</sup>.

The method of preparing paint is the product of many years of experience and labor, and the professional traditions associated with this profession are usually kept secret. Fabric dyeing is done in a special dyeing workshop or at home.

From the end of the XIX century aniline dye imported from Russia began to spread. However, this color, which is light in color and the dyeing process is much simpler, and the color fades quickly, has not been widely used because it is not suitable for local conditions. This dye gave a completely different, sharp, light color to the naturally dyed silk color<sup>8</sup>.

Several patterns were used to print the same and multi-colored pattern on the fabric. The black pattern was used a lot, and the main and outer lines of the pattern were painted with this color. The pattern on the surface of the mold to be printed in black is deeply carved and the pattern is thin or thick, so the black pattern is mostly made of hardwoods such as pear, walnut, apricot, almond. The patterns used to make the red pattern are made of soft woods such as poplar and willow, and in some cases from the neck of the pumpkin.

Prepared from a decoction of dried roots, stems and pomegranate peel, the black glue of the fruit tree was mixed with water with the addition of iron rust to form a black mixture. Then, when the mold immersed in this black color was pressed on the surface of the fabric, the water containing iron rust combined with the color and deeply absorbed the natural black color into the fabric. The dyed fabric was then rinsed in clean water to wash away the black, and a red dye made from a bitter stone solution was applied to the area where the fabric was needed. In general, during this period, the colorful methods of the art of floral printing on the fabric were widely used, and dark blue and Nile-colored fabrics were produced in large quantities. Folk art has traditionally been mainly black-and-red printing and has preserved it throughout the twentieth century.

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<sup>6</sup> Pashino P.I. Turkestanskiy kray v 1966 g. Puteviye zametki. - SPb., 1868. - S. 140.

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<sup>8</sup> Shakhrisabz ming yillar merosi. - T., 2002. – B. 97.

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