

FROM THE HISTORY OF TEXTILE AND SEWING IN THE FERGHANA VALLEY

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ABSTRACT

Given article has been analyzed the history of the textile and sewing in the Ferghana Valley in detail with the help of scientific literature and media as well.

Keywords: Ferghana Valley, national crafts, textile, sewing, archaeological research.

INTRODUCTION

All researchers know that archaeological research conducted in Uzbekistan territory proved that two thousand years ago there was a well-developed craft. During this period, class societies appeared, and crafts became an independent field based on the large division of labor. As a result, cities grow and trade develops. Throughout the region, large cities began to become not only economic and social, but also political and cultural centers.

RESEARCH METHODS

For instance, some sources showed in 9th-12th centuries, handicrafts developed on a large scale, and the economic and cultural relations of Central Asia, including the Uzbek people, with foreign countries intensified. Local handicrafts produce products necessary for the national economy and rise to a high technical and artistic level. During the period of the Uzbek khanates, the professions that satisfy the needs of nobles, rich people and governors, creating luxurious buildings and various decorations in the capitals developed a lot. A variety of craft industries will appear that will supply the necessary products to the population of the city and the countryside. Usually, the place where people live, where there are at least 32 types of crafts, is called a city. At the time of the first population census in 1897, the majority of the population in large cities were considered artisans.

RESULTS AND DISCUSSIONS

To begin with, 64% of the population of Namangan, 52% of Kukan, 54% of Chust, 50% of Margilon, 45% of Andizhan, 29% of the population of Tashkent and Samarkand consisted of self-employed households. The second large social class was made up of merchants and brokers located in some neighborhood stalls [1]. It should be noted that in the past Utrok Uzbeks appeared not only as consumers (purchasers) of the products

of the nomadic people, but also as suppliers of handicraft products necessary for them. That's why local artisans made many different items and clothes from leather and wool, wood and metal, cotton and silk and sold them in the markets. Another feature of medieval craftsmen (some of their customs have come down to us) was that they had certain social organizations. It was joining special associations based on specific community traditions. Basically, these associations are organizations related to craft techniques and the nature of production and founded to protect the interests of their colleagues. Another feature of Uzbek crafts was that many of its branches were directly related to the household economy. In addition to their main profession, many artisans were also engaged in farming, horticulture and vegetable growing, especially in rural conditions (sometimes even in shazhar). Most of them not only sold their products to the local market, but also received payment in kind (grain or goods) depending on the developed product.

This situation is related to the traditions of the village community, which was initially subordinated to the needs of fellow villagers. In home crafts, she was engaged in such professions as spinning, knitting, and felting. In textiles, carpets and rugs were in the first place. Despite the simplicity of working tools and technical backwardness, many branches of Uzbek handicrafts are known as wonderful practical professions that have created extremely high examples of art. Undoubtedly, each sector differed in its level of development, natural economy or market connection, organization and size.

The most widespread field of handicraft since ancient times is Textile. The development of this industry initially depended on local raw materials. At the beginning of our century, large textile-type enterprises were located in large cities, and their products were exported to markets far and wide. In addition to weavers, there were several professions with fiber producers - dyers, dressers, weavers, weavers, combers and weavers, chitkars (flower pressers), etc. Textiles are divided into certain professions depending on the types of products (alacha, boz, kalama, bekasam, silk (atlas), adras, velvet (dukhoba), banoras, etc.). In the textile industry, among the population, there is a distinction between weavers who work with cotton fibers and weavers of silk and other types of yarn [2, p.312].

In peasant farms, women spun yarn from cotton fibers and wove gauze on a simple loom. In the valleys of Zarafshan and Ferghana, men were also engaged in weaving during the winter. They cleaned the fiber and spun it on a simple spinning wheel. The kalava, made on the charkh, is woven gray on the home loom, dyed white, yellow, brown and other colors, and all kinds of clothes are sewn from it by hand. Sometimes home-made kalava and gazalami are exported to nearby markets or purchased from special traders.

Since ancient times, silk-making and silk-gauze weaving have spread throughout Turkestan and reached a high level. Uzbek silk fabric is famous for its quality and beauty. The division of labor was carried out in the silk industry: the cocoon boiled the

cocoons, and the spinner turned the wheel in a special shop. Charkhtob craftsman made kalava by winding silk into a tube, then delivered or bought it to silk gauze weavers. Uzbek weavers weave traditional silk gazlama (kanovis, shoyi, khonatlas) and semi-silk gazlama (bekasam, banoras, adras) and make clothes from it mainly for the rich classes (nobles) [3, p.12].

Some villages and towns are specialized in the production of certain types of silk fabrics. Local craftsmen are also famous for dukhoba production. Especially semi-silk gauzes - striped alacha and bekasam, floral olachipor adras and silk (pari-pasha) are very common. Alacha and Bekasam differed only in the width and fineness of the stripes. They were decorated in different colors and had different names: yakroya, katak silk, tovlana silk, abrshoyi, adras, bekasam, etc. Local artisans made various shawls and belts with satin and flower prints from fiber and silk thread.

At the end of the last century, the Ferghana Valley was considered a major center of silk production. For example, in 1896 there were about 600 silk weaving shops in Margilan, Namangan, and Qukan districts, while there were only 20 shops in Tashkent district. In 1910, there were 1,387 silk weaving shops in Ferghana region, with 3,065 workers. All gazlams are woven by hand in simple shops spread throughout Central Asia [4, p.36].

Among the ancient professions, weaving has taken an important place. Special artisans - cocoon weavers - were engaged in cocoon spinning in their workshop (charkhana). The cocoon is softened in boiling water in a large pot and rolled on a special iron wheel. There are several types of Kalava wheel or wheel: an average wheel with a diameter of one meter is turned by a master wheelwright. The second craftsman (naychevar) wound the cocoon thread on a large spool with a smaller wheel. The third spinner (charkhtob) used a large wheel (devcharkh) to spin the silk and cook it in alkali.

Special masters (painters, dyers) dyed the woven fabrics or spun threads, and flower or other motifs were worked by master craftsmen with great skill. Silk or fabrics are painted several times with various natural dyes in a certain order on a red base. For example, yellow dye is made from apricots, dark red dye is made from insect bodies, red dye is made from roan, black color is made from a decoction of black bees, etc. [5, p.313].

CONCLUSION

There were a lot of masters (chitgars) who gave various patterns to yarn, especially in Khorezm, Samarkand, Ferghana, Tashkent, Bukhara, Shakhrpsabz. Sometimes, some chitgars put flowers on chit gazlams with such great skill that they can be called a perfect example of art. Carpenters made wonderful carving molds for flower pressing. In Khorezm, the masters who weave the silk gauze (jammob) themselves dyed and did painting. They wove colorful silk gazlama (turma), shawls with floral motifs (madalibelbog, sholrumol). The most widespread was (chopondoz, jamadoz). Cloaks

are distinguished by material, flower and color. For example, in the Zarafshan Valley, people liked the cloak made of light flowered oliachipor fabric, in the Ferghana Valley and Tashkent, from black and green fabric, and in Khorezm, from dark red road fabric.

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