



TYPES AND CLASSIFICATION OF UZBEK SILK FABRICS

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ABSTRACT

The artistic tradition of textile production dates back to the distant past. Silk fabrics retain ethical and aesthetic functions. Interest in silk weaving, and its historical development in the artistic heritage - epic, music, poetry, dance, and other forms of art, contributes to the preservation of national customs and traditions. The demand of abr fabrics in the world - fashionable fabrics, currently occupies a high position. The main purpose of this article is to determine the stages of development of Uzbek silk goods in the territory of Central Asia, also, study their development in the current market economy.

Keywords: epic, music, poetry, dance, Persian historians.

INTRODUCTION

After the independence of Uzbekistan, great changes have taken place in the culture, spiritual world and art of our nation, as well as social and political changes. In particular, the people's interest in decorative applied art has increased. The Decree¹ of the President of the Republic of Uzbekistan Sh. Mirziyoev dated November 17, 2017 "On measures for further development of handicrafts and comprehensive support of craftsmen" is of great importance for the preservation, development and prosperity of this sector.

Since 2015, the Center for the Development of Crafts in Margilan hosts the traditional textile festival "Atlas Holiday" in close cooperation with Margilan city administration, the Republican Craftsman Organization, the National Commission of the Republic of Uzbekistan for UNESCO, DVV International in Uzbekistan and the UNESCO Office in Uzbekistan.

The festival provides an opportunity to preserve and develop the disappearing Uzbek textile industry, support the creative activities of craftsmen and designers, as well as learn about the history and development of applied arts of other nations, and get acquainted with craftsmen and designers.

Traditional hand weaving is the oldest type of artistic craft. Specimens of woven fabrics preserved in Central Asia in ancient and medieval times have spread to various museums around the world. In the Middle Ages, Arab and Persian historians, geographers Al-Muqaddas, Narshakhi, Ibn Hawqal and others wrote about the wonderful fabrics of the East.²

The artistic stability of Uzbek silk fabrics and their technical methods testify to the fact that the historical development and rich traditions of this art have been developing for many years. This art form was widespread in large population centers, commercial cities, and large populated areas of Central Asia, where the ancient farming culture of the sedentary people of Central Asia flourished.

MAIN PART

¹Decree of the President of the Republic of Uzbekistan November 17, 2017 №PF 5242

²K.Akilova. Description and interpretation. Collection of articles. T. 2016.20b

Even today, great attention is paid to the restoration of cultural heritage and national values. This type of art is developing in Uzbekistan, especially in the Fergana Valley. Currently, its center is the city of Margilan. A whole family of 'abrband's is working here. They have been creating unique fabrics such as adras, silk, satin, bekasam in terms of the beauty of silk and semi-silk fabrics.

Weaving technology has been preserved by the masters. The tradition of dyeing yarns with natural dyes and making silk fabric patterns goes back many centuries on its deep roots. Thus, the traditional art of silk weaving covers all the vital activities of the Uzbek people. It is not only the basis of the material culture of the Uzbek people, but also penetrates into the deep layers of the national spirit and the people who feel the world.

According to the 'abrband' masters, the fact that silk fabrics are called 'silk' means 'horn' - the king's, and it reflects the high value of fabrics on this symbolic basis.

It was produced in the middle of the XIX century in many cities (Bukhara, Margilan, Namangan, Samarkand, Shakhrisabz, etc.) from a variety of high-quality fabrics, with national originality and artistic originality, and gained popularity.

Silk fabrics include: silk, satin, khanatlas, semi-silk fabrics include: bekasam, banoras, pasma, adras, duruya, yakruya, velvet.

Bukhara semi-silk and Kokand velvet, Samarkand and Fergana fabrics are among the most colorful fabrics. It includes elegant, transparent silk handkerchiefs "kalgay".

The real classics of Uzbek silk weaving are the pride of many secular museums and private collections, dating from the late XIX to the early XX centuries.

A special type of abr fabric is velvet made of short velvet feathers. Velvet, abr fabrics are used in the same way as meter fabrics for gowns, belts, women's hats, and meter fabrics for household knitting products. In Bukhara, velvet was embroidered. The local names of the abras were "flower velvet", "beautiful velvet", "excellent velvet". The main motif for velvet was the name "lamp", "turtle", "lion's tail", "almond tree" put by famous masters.

In Central Asia, velvet was prepared only by the people of Bukhara. The labor of the velvet weavers was too heavy compared to other weavers. The silk and semi-silk velvet of the Bukhara people were used with great need and demand in Central Asia, and were used for ornaments and household needs. The scope of use of silk was limited.

This is evidenced by the fact that they were sewn mainly for the clothes of rich women and children, and their naming - the horn, the khanatlas, the royal, the khans - testifies to this.

Velvet fabrics are widely presented in the museum collection of Uzbekistan. They are woven with patterns along the length and width of the fabric (35-45 cm), with abr narrow velvet fabrics, as well as wide fabrics with abr stripes, patterns with a sharp division in three parts, with large motifs and small patterns on the sides. They are designed primarily for prayer rugs, shelves and curtains with patterns.

In the XIX century, Bukhara artisans weaved velvet from pure silk or semi-silk with clear dyes (the bottom base was made of cotton or the base and spool cotton and only the outer layer was silk). Samarkand, on the other hand, was known for its velvety fabrics from the Middle Ages to the end of the XIX century without the reddish patterns of red.

The State Museum of Art of Uzbekistan preserves wonderful samples of adras fabrics created by Bukhara masters. They are distinguished by a variety of nebulae, expressiveness of patterns and the predominance of red and white colors.

The masters of Bukhara, Karshi, Khiva, Urgut, Kitab weavers were the leaders in the production of semi-silk fabrics in the style of velvet. Their fabrics are widely demonstrated in the collections of the State Museum of Art of Uzbekistan. The main theme of the patterns for velvet fabric are "lamp", "lion's tail", "tortoise", "almond tree".

Margilan is recognized as a center for the production of silk fabrics. The basis of the 'abrband' style is to copy the patterns and colors of a certain part of the fabric. This style gives a great effect - the patterns will have a spreading contour. The color of such silk fabrics fluctuated around more than two different colors.

The fund of the State Museum of Art of Uzbekistan preserves wonderful samples of silk fabrics of Margilan, Bukhara, Karshi, Surkhandarya, Samarkand produced in the first half of the XX century. In particular, the patterns and colors of Bukhara adras of the XX century are different. While some are embroidered with rectangles bordered by black ribbons of different colors, the other adras pattern consists of a large ball and bent lines bent upwards and straight parallel lines directed downwards. The most common pattern of Bukhara abr fabrics is a large dark red rhombus pattern, in which the spaces between the rhombuses are filled with vertical stripes of yellow and blue.

The main form of the Karshialacha fabric pattern, which is in the museum fund, consists of a 'tupbarggul' divided into four large sectors. The fabric of Surkhandarya alacha is embroidered with green, white, red and black ribbons. The Samarkand sheet of the early twentieth century has a two-story smooth border and a central square. Its center is occupied by a large rhombic tupbarggul. Similarly, only two smaller tupbargguls are placed on either side of the central tupbarggul. During the XIX and XX centuries, bekasam-shaped striped fabrics were common, and the basis of their patterns consisted of colored threads. Made of cotton fiber, silk and shiny fabric. Margilan bekasams were popular and were mostly worn by wealthy people. The collections of the State Museum of Art of Uzbekistan also contain samples of bekasam fabrics.

Bekasam, bekasab is a striped woven fabric. The silk backing is woven from colored yarns. Because the backing thread is thicker than the base thread, transverse lines are formed on the surface of the fabric. During the weaving process, the backing strip is wetted. One side of the bekasam is as smooth as satin, and one side is shiny.

Bekasam and alacha are widely known, and they were mainly used for sewing festive national costumes - gowns. Another view of the bekasam is the bright and very narrow striped banoras. It was used only for the shawl, and the women wore the shawl so that others would not notice when they were outside the house.

As a result of the use of pre-dyed base yarns, the bekasam flower becomes two-sided diversified and colorful. The bekasams produced in the major silk centers of Central Asia differed from each other in terms of thick thinness, narrow width of the fabric width, choice of color varieties, arrangement of road flowers. The backbone of Bukhara and Samarkand bekasams was thick. The chain was decorated with flowers, abr copy or various squares, stripes, small flowers and other images.

In the XIX century, the main centers of production of Uzbek artistic fabrics began to appear. In all towns and villages, along with the mass production of cheap and simple fabrics in a domestic way, special high-quality cotton, semi-silk, gold, silk and woolen fabrics are woven on special looms. The collections of silk and

semi-silk embroidered fabrics at the State Museum of Art of Uzbekistan reflect the appearance of textiles in the late XIX and early XX centuries.

Researchers studying small handicrafts in the late XIX century cited dozens of examples of cotton yarn produced in Uzbekistan. However, in the second half of the 19th century, oriental fabrics were combined with cotton, silk, and piece fabrics produced in a renovated factory in Turkestan, which squeezed Uzbek fabrics such as cotton, kimhob, and velvet out of the market and led to the cessation of these productions. Only local silk and semi-silk fabrics, embroidered with embroidered patterns, withstood the competition.

The fabrics known as khanatlas were the atlas of the khans, and they were made on eight-kick, twelve-kick benches. The greater the number of kicks, the brighter the patterns of the abr pictures will be and the more effective, solemn, and joyful the life will seem.

The satin has unique "vibrant" colors, its threads are hand-painted, the lines of each fabric have a unique masterpiece, and it is not repeated a second time. The patterned repertoire of satin fabrics includes more than forty different types of patterns and motifs, created by 'abrband' masters over many centuries.

The multicolored pattern of the atlas takes on all the colors in the solar spectrum, and they consist of "tirikamon" - rainbow, "bahor" - spring, "chaman" - blooming. Such fabrics reflect the worldview of our people, the fine art - a caring attitude to the heritage of generations symbolizes spiritual well-being and enjoyment of life.

The peculiarity of the production of adras fabrics is that the basis of weaving is natural silk, and the spool is made of cotton fiber.

The largest number of patterns is the basis of the depiction of household items: "comb", "bowl flower", "drum", "oftoba", "teapot", "chain" and others. Patterns of plant origin are sufficiently limited: «tree», «flower in a pot», «almond», «pear», «horn», «pomegranate».

Patterns of zoomorphic character are given on the motifs: "ram's horn", "tiger's tail", "camel's trail", "butterfly", "scorpion", "snake's trail".

A multicolored pattern that reflects the whole spectrum of sunlight: "tirikamon" - rainbow, "bahor" - spring, "chaman" - blooming.³

Uzbek silk fabrics have conquered not only Central Asia, but also Europe and even the United States. Fabrics created by our silk fabric masters are also purchased by world-renowned advanced fashion houses in Europe and fashion houses in other countries. At present, women's clothing made of luxurious fabrics has become a tradition in Uzbekistan. Nowadays, it is customary for brides to meet sarpos, that is, women who wear beautiful satin and adras dresses for their bridesmaids, weddings and other ceremonies.

CONCLUSION

Applied art, as an integral part of the way of life of every people, nation, has been formed over the centuries and embodies national characteristics.

The Uzbek traditional art of weaving is constantly being revived, rapidly developing and growing. The main types of Uzbek embroidered fabrics known in Europe as "ikat" are: satin, adras and silk. Today, traditional Uzbek artistic fabrics are the national brand of Uzbekistan in foreign countries.

³Makhkamova S. 'Uzbek abrfabrics'. T., 1963,

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