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Patterns And Miracles Of National ABR Fabrics (On the example of the Fergana Valley)

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ABSTRACT:Uzbekistan is a unique historical and ethnographic place. The huge processes of globalization taking place in the world today and the improvement of various historical ethnographic, interregional communication systems are influencing ethno-national traditions. In addition, the role of this article is invaluable in reviving the invaluable heritage, national values and traditions created by our ancestors over the years, as well as bringing their most exemplary, value-related aspects into the life of society.

KEYWORDS:craftsman, Fergana valley, abr fabric, abr, master, pattern, bekasam, turquoise, purple, strange flower.

I. INTRODUCTION

Uzbek folk arts and crafts have ancient history and rich traditions dating back thousands of years. Many forms of this priceless heritage-traditional art have been preserved to this day. This scientific article is one of the main goals of the promotion of folk applied art and its unique heritage. Special attention is paid to the implementation of scientific and creative information to support the activities of modern craftsmen in the Fergana Valley. The unique applied art of the Uzbek people, in particular, the masterpieces of silk weaving, abrband¹ colorful silk products, which are vividly reflected in the art of silk weaving, still bring joy to the delicate taste buds and acquaint them with the world of sophistication.

II. RELATED WORK

Nationally prestigious fabrics are gaining more and more attention in our country and internationally. In the Middle Ages, not everyone was able to afford this national fabric. It was only in the twentieth century that these fabrics became popular, but did not lose their value and charm. In today's fabrics woven from natural raw materials, the centuries-old world cultural heritage has found its value. Hundreds of very talented but forgotten Uzbek abrband masters have made a significant contribution to the development of this unique type of folk art - silk weaving.

III. LITERATURE SURVEY

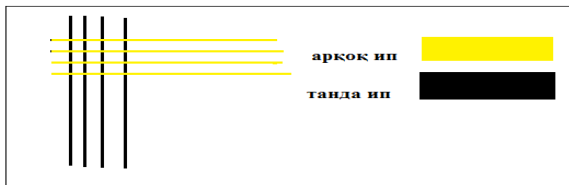
Parents and children of the Fergana Valley - Turgunboy and Rasul Mirzaakhmedov - are among the craftsmen who have the honor of preserving and creatively enriching traditions.

Silkworm breeding in China appeared at the end of the third millennium BC. Previously, silk fabric was produced only in the Khagan palace.¹ However, as noted in historical and archeological sources in the I-II centuries AD, the experience of processing silk began to be applied in the territory of the ancient Bactrian and Sogdian states - today's Uzbekistan. In the V-VI centuries in the cities of Sogd the production of silk and semi-silk fabrics was established.¹ Later, silk production in these countries developed rapidly. In many cities of Central Asia, skilled craftsmen were engaged in the production of silk and semi-silk fabrics. Patterns typical of Muslim aesthetics have also undergone certain changes to the decorations according to the requirements of art. There is no definite information about the emergence of Central Asian abr fabrics. But in this article we will try to cite the data of older masters. According to the famous master of Margilan A. Akhmedov, "“There is a saying about the non-cocoon period, but there is no mention of a time that is not abrband ”." According to another source, the oldest documents proving the existence of fine fabrics date

back to the XVI-XVII centuries. The term "abr" appears as a pattern name in 16th century literature. For example, Qazi Ahmad's treatise on calligraphy and artists mentions the "abr" pattern.¹

IV. METHODOLOGY

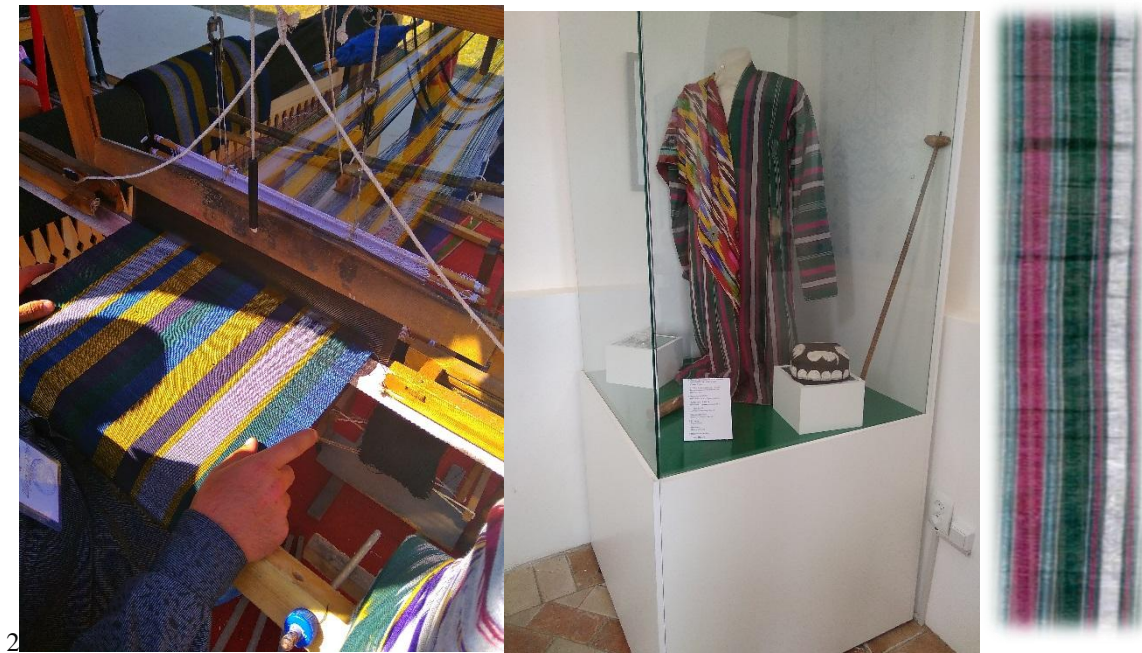
In the Fergana Valley, mainly abr fabrics are made not only from silk fiber, but also by mixing silk and cotton fiber. In this case, the body of the product is silk, and the back is made of cotton fiber. Figure



1.

Figure 1

Known as Adras², such prestigiousabr fabrics were used to sew women's shirts, men's and women's coats, and other household purposes. Road-embroidered embroideries are mainly sewn from men's coats. Since the embroidery of road fabrics was created during the selection process, the weavers were the embroiderers. The weaver knew the compositional methods and the laws of his region. The bekasams of the Fergana Valley are thin and delicate. This is because the thinner flower on the back strip is mostly cold turquoise purple. It stands out from the rest with its more bluish tones and a smooth transition to a variety of greens. Figure



2.

Figure 2

Fabrics such as banoras, parpasha, duroya, yakroya are also examples of abr-blended silk fabrics. In the XVIII-XIX centuries, the Fergana Valley became famous as a center for the production of silk products. The city of Margilan, which has many silk workshops, is especially famous². According to the legend spread in Margilan, the combination of strange floral arrangements and colorful patterns is the watery glow of the celestial rainbow. One of the weavers, who was amazed to see the glitter of those colors, wrapped it in silk. The appearance of serjilo colors is explained by such a noble narration. Through this article, we will try to restore the best traditions of national craftsmen of the Fergana Valley, to study them scientifically². As a result of the study, Fergana valley craftsmen restored the methods of dyeing

¹Hasanboyeva G.K., Chursina V.A Costume history. - Tashkent: Uzbekistan, 2002. - B. 158

from natural plants in the 90s of the twentieth century, the technology of production of many ancient types of fabrics, traditional patterns of silk weaving were further enriched and involved in production. Currently, 27 workshops in Margilan are engaged only in silk processing. More than a hundred masters give them shine and color. About two hundred are engaged in the preparation of silk yarn for weaving, and more than a thousand masters are directly engaged in silk weaving. In the Fergana Valley, the dynasty of abrband-masters is treated with special respect. The Mirzaakhmedov family is one of them. Turgunboy Mirzaakhmedov is a native of Margilan. His family archive contains an album of photographs. Looking at those pictures, one can imagine the unique creative thinking of the master, what symbols and images fascinated him, how the colors and compositions that gave life to the fabric were born. As the master draws, it is important to take into account that the scale expands when the sketches are transferred to the fabric. The variety of fabrics created by T. Mirzaakhmedov is highly reflected in the pattern, decoration and design. Master Turgunboy often wrote various comments on the borders of his paintings, from which it is possible to find out who or what inspired the appearance of the ornaments, where and under what conditions they were created.

V. EXPERIMENTAL RESULTS

In T. Mirzaakhmedov's ornaments, the themes of traditional Uzbek applied art - textile - carpet weaving, embroidery - play a special role. He was a always inquisitive, deep-minded artist who expressed his knowledge and impressions in real life. Some of the decorations are created under the influence of nature and cityscapes, a movie or a TV show that amazed him. But traditional abr ornaments have always served as the basis of all new copies. Especially noteworthy is the decoration "Dilbar" created by Turgunboy Mirzaakhmedov in 1968 after the performance of the famous singer Klara Jalilova's song "You are a beautiful girl" on TV.. There is a sketch frame with the signature of the master T. Mirzo². Figure 3

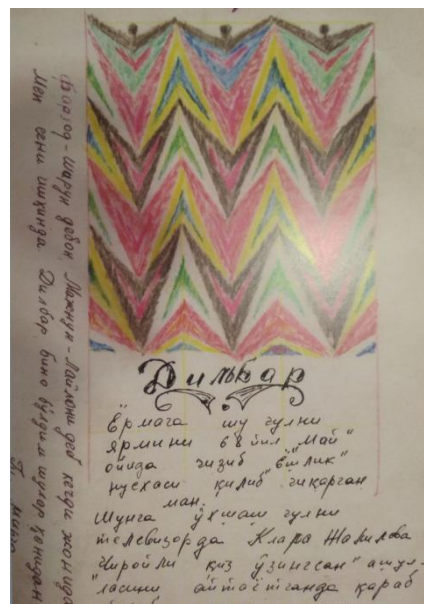


Figure 3. Copy of T. Mirzaakhmedov "Dilbar" 1968.

VI. CONCLUSION AND FUTURE WORK

Turgunboy Mirzaakhmedov's dreams came true. Today, the traditional national fabrics of the Fergana Valley have been recognized abroad as the national brand of Uzbekistan. Clothes made of it are presented at world fashion festivals.

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