

Textile Preparing Styles of Khorezm Oasis' People and Their Local Peculiarities

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Abstract: *Among the nations of Central Asia, preparing and processing fabric was considered as a peculiar process and they were carried out by special styles of the nation's practice. This tradition was one of the important branches of handicrafts of people till the end of the previous century. During that period, goods of handicrafts and fabrics were also prepared in household condition – by hands. Generally, the roots of the styles of preparing fabric dates back to ancient periods and they reflect ethnic-local features in itself to some extent.*

Keywords: textile, Khorezm oasis, local, Central Asia.

Introduction

It's known that weaving and textile was developed in Central Asia in early ancient period. There was given some valuable information about ancient costumes peculiar to our region in "Avesto" – the pearl of our earliest ancient heritage i.e. sacred book of the religion "Zariastrism" (Avesto. M. Ishoqov's translation.2001). Since, one of the information in "Avesto" connected with clothing culture is the ideas that Jima (or Djamshid), who is known as the first man on Earth, built a house of deliverance "Vara" together with keeping people, animals and plants (by couples) from severe cold, introduced people with several news including fabric. Although Jima was mentioned here as the first person, he is not peculiar to the initial stages of human's history. Because it is known that humanity used leaves from trees and later skins of wild animals as clothes. Archeological finds also approve that weaving appeared in the Neolithic period (the 6th and 4th millennium B.C.) – the last stage of the Stone Age. There were found weaving-loom belonging to exactly that period in Kopetdagh (Djaytun culture) – the ancient agricultural oasis of Central Asia (Maytdinova G.M.1996). Wool played the main role in the weaving of that period and wool fabrics squeezed out skin clothes by the 6th millennium B.C. (Maytdinova G.M.1996). Time by time weaving turned into a type of main occupations of population in cities and villages.

Literature review

In the cities of Central Asia, there were prepared various kinds of fabrics weaved from even and flowering string, silk and half silk in local household condition as qalami, olacha, chit, beqasam, banoras, adras, atlas, shoyi, bakhmal and there were weaved "yul-yul parcha" prepared by decorating silk with gold and silver and besides gauze, coarse calico and other different kinds of fabrics. These fabrics differed from each other by their weaving, width and color and they looked different. For example, coarse calico was of eight appearances (Efremov F.S. 1950).

By the beginning of the 20th century, cotton harvesting, skein, producing textile developed in the khanates of Central Asia. The main reason for that was the strengthening of demand for those goods in Russia. After Khiva khanate was abolished, 21 factories and 4 firms specialized in cleaning and working out cotton, were transferred into the state's control from the khanate. There existed 8 oil producing and cotton-cleaning plants in New Urganch, 15 cotton-cleaning and 1 oil producing plants in Amu Darya division and they were Yaroslavl, Krift, Manuylov plants and firms as Trade-industry (Torgpro), Vadyayevsky, Potelyakhovsky, Tver manufactures (Mukminova R.G. 1976).

There appeared the region of cotton-fabric industry in central territories of Russia and this naturally led to the development of external trade with the khanate. Mainly cotton fiber, skein, string, fabric and other textile materials were brought to Russia from Khiva and their amount regularly increased. This situation continued in the 20s of the 20th century either, for example, it was mentioned in scientific literatures (Khotimski A. 1920) that in 1920, there was cotton fiber with the amount of 143 vans in "Sharq Djamoyati (Eastern Society)" warehouses aimed to carry to Russia.

Analysis and results

At the end of the 19th and the beginning of 20th centuries, there existed a peculiarity in the traditions of preparing fabric by settled and half-settled Uzbeks in Khorezm as in all territories of Uzbekistan. Uzbeks, whose lives were connected with agriculture, prepared clothes from string and fabric whereas clothes, prepared from wool and leather, were popular among half-settled cattle breeder Uzbeks. In general, sharp continental climate condition, sand deserts caused to the limits of cultural-economic relations of Khorezm oasis to a certain extent and to the separation of the oasis, like an island between sand-hills. For that reason, V.M. Masson was quite right when he wrote: “Historical-cultural region in the Lower Amu Darya famous with the name “Khorezm” is quite peculiar” (Khotimski A. 1920). These factors were the reason for the formation of traditions of special production and preparing clothes in Khorezm and also for the continuance of these features for long.

At the end of the 19th and in the first half of the 20th century, the population of the oasis used the following types of local raw materials in sewing clothes and preparing footwear: cotton string (coarse calico, atanak, olacha), silk and half silk (podshoyi, silk olacha), woolen fabric (shol), kandir (turka, torka), leather (leathers of camel cow and sheep). Besides, it was a custom to sew clothes from print weaved from cotton thread decorated with small red almond based complex flowers brought from Russia and that print was popular among people with the names “tovar, ishtop (shtof)” and among Karakalpaks with the name “aydilli”.

There were peculiar styles of preparing textile in Khorezm oasis and settled Uzbeks mainly produced fabrics from cotton, kandir, silk and half silk. Producing fabric from cotton was carried out for the need of families in housing condition by women whereas silk fabrics were weaved by men in order to sell in markets. Produced cotton cloths at first were separated from cotton-seeds with the help of “jik (chghirik)” (an instrument for taking cotton-seeds) (Vasileva G.P.). And cleaned cotton was spun on a spinning wheel and after it, it became thread. Spun yarns were wound round special glass shards and there appeared skeins in its place. And sometimes they were wound in the shape of balls.

Mainly, Khiva and Khanka were considered as the centres of producing silk and weaving silk cloths. The centre of preparing silk goods was the village “Durgalidik”. In the branch of producing silk, division of labor was striking. For instance, there were several specialists among the craftsmen preparing fiber and cloth from silk in Khiva: masters working on cocoons – “pillakash” or “charkhanchi”, masters controlling large skein wounds – “naychevar”, masters controlling silk twisting – “chartob” and weaver masters – jammobs (Vasileva G.P.).



Vertical spinning machine — Kozak
Ichan Qala archive foundation, Khiva

In the oasis, woolen materials were prepared by mainly by women in household condition and before it was cleaned and washed and then carded with a special comb, then it was spun with the help of urchuq

(spinning tool) and wool became thread and a material was weaved in “urmak”¹. Materials were prepared in such style in other regions, including Surkhandarya region either (Qurbanov A. 2003).

An instrument used for spinning wool was called “urchuq” among Uzbeks, “urshok” among Karakalpaks, “ik” among Turkmen, “iyk” in Kirgizia. In 1923, 600 pieces of urmak looms were produced only in Urganch city and it was connected with the rise of demand for the material (History of the Khorezm National Soviet Republic. Collection of documents. 1976). In general, the industry of preparing material was developed connectively with lifestyle and culture of the people of the oasis.

In Khorezm oasis, yowmut Turkmen were busy with spinning thread and weaving material from camel wool. Y. Bregel writes as follows about it: “The handicraft of Khorezmian Turkmen was mainly connected with processing livestock products and especially, preparing material and clothes from camel wool, preparing chugirmas² and boots were widely spread among them in textile work” (Bregel Y. 1978).

Before settling plaits of thread on a loom, it was specially worked out, i.e. it was boiled in special solution with wheat flour for 20-30 minutes in order the thread should be strong and sleek. This process was called “petlamak” by weavers. In order to weave, only one thread was taken and twisted very finely and strongly. So, tie of thread was soaked in milk or flour solution in the process of weaving material and it was hammered with “gilch (heavy thing)” in order it should be thicker (Smashko (Tomina) T.N. 1972). Fine thread was spun and beautiful and strong material was weaved from camel wool by practiced weavers and this material was called as “agari”³. And there is some information that Khorezmian Uzbeks bought materials prepared from wool of white camels from Kungirats (Borozna N.G. 1966).

As a result of increasing of the demand for materials prepared in livestock farming economy at the beginning of the 20th century, oriental robes sewed from “agari” material began to be produced more and more in order to sell and barter in markets. In this period, producing robes from camel wool was wide spread especially among Khorezmian Turkmen, because camel breeding degree in this territory was higher than other regions.

Among livestock breeding population in Central Asia, men’s robes were sewed from woolen material weaved from nice and thin wool of neck and hump of camels and those robes were called “chakmon” among Khorezmian Uzbeks and “duz chakmen” among Khorezmian Turkmen (Greibenkin A.D. 1872).

G.P. Vasileva also approves that Khivian Uzbeks and Khorezmian Karakalpaks wore robes sewed from the material prepared from camel wool (Vasileva G.P.1954).

According to the archive data of 1923, Kungirat city was the center preparing and delivering wool in Khorezm oasis, Urganch and Khanka regions were the centers of cleaning cotton and leather tanning, Khiva was the center of processing metal and leather and preparing clothes, Khazorasp, Pitnak villages were the centers of producing textile and astrakhan fur (History of the Khorezm National Soviet Republic. Collection of documents. 1976). The textile produced in Khorezm oasis was different with its diversity of colors and beauty. In Khiva, besides cotton and silk textile, special half silk materials were also weaved according to literal style and preparing process. Women were busy in weaving cotton materials while weaving “shayi (silken material)” was a mastery of men. Even, entering workshop where silken materials were prepared in was not allowed for women (Jabborov I.M. 1971). Khiva city remained as the only center of weaving shayi till the beginning of the 20th century in Khiva khanate. For example, according to archive data, there were 39 workshops of jammobs⁴ in 1917 and 69 jammobs carried out their activity in them and in 1923, there were 20 workshops and 48 weavers worked in them in Khiva city (History of the Khorezm National Soviet Republic. Collection of documents. 1976).

In the districts of Khorezm as Khanka, Khiva, Urganch, Khazorasp and Tashhavuz, print making was very well developed among textile and the method of producing print material was peculiarly developed in those areas. The art of printing (describing) flowers on print material was highly developed among the Khorezmian Uzbeks. It is possible to observe the likeness between the kinds of decorations used in print making and wall pictures of Tuprakkala – the memorial of ancient Khorezm culture (Ethnography of Karakalpaks.1980). In the territories of the Lower Amu Darya, there was used identical kind of material for outer-clothes of men and women i.e. local striped fabric in red-violet and red-blue colors. At the beginning

¹ Urmak – a special weaving loom used in preparing thread and from wool. Later the woolen material prepared with the help of urmak became to be called urmak (armak).

² Chugirma – a national headwear in Khorezm prepared from camel and sheep wool.

³ Agari – a type of material weaved from wool.

⁴ People, who were busy with spinning thread from silk and sewing clothes from it, were called djammobs in Khorezm.

of the 20th century, there were spread thin striped fabrics in red color in Khorezm oasis and it was mainly used in preparing men's outer clothes (Abdullaev T.S., Hasanov S.A. 1978). This idea can be confirmed by the fact that there are being kept lots of men's outer-clothes in the museum-preserve "Ichankala" of Khiva prepared from thin striped fabric. So, in Khiva, there were prepared types of materials as striped, sidirgha red, sidirgha white and yellow, silk in the style of khanatlas (satin) with flowers i.e padshayi at the beginning of the 20th century. The silk material which is called "padshayi" is similar to the silk material which is called as "khanatlas" in the other territories of Uzbekistan.



Local fabrics made by weaving looms. „Padshayi and Alacha”
Early 20th century. „Ichan Qala” museum, Khiva

A scientific researcher of the museum of the history of craftsmanship "Tashhovli" in "Ichankala" museum-preserve in Khiva, Qurvanjan Karimova narrates the following legend about the origination of this fabric: "Among the khans of Khiva Madrimkhan (Muhammad Rahimkhan I) gathered jammobs and ordered them to prepare a fabric covering all the seven colors of rainbow. The jammobs managed to prepare that silk fabric hardly in time. Their work was acceptable for the khan. This material was famous with the name "padshayi" among people". A noticeable side is that at first this fabric had been used for preparing dresses, misak, yelak, nimcha for palace ladies and later on it turned the main cloth in equipment set of brides. Very few masters could prepare flowery shayi in the oasis. Two types of sidirgha red fabrics – thick, nit bright, dark red "turma (silk)" and soft bright "madali shayi" were prepared. Turma material was mainly sold in the territories where Turkmen lived. Madali shayi was used for belts and shawls. A road construction engineer M.N. Chernishevski, who came to Khorezm oasis in 1899, wrote that there was a factory producing turma belts in Khiva and 3000 arshin⁵ turma belts were produced there per year. In the factory, the longest turma belt was weaved for the khan and it was equal to 24 arshins. According to his idea, the length of a belt was connected to the position and honor of an official person in the palace, (Хорезмская правда. 1992) i.e. the length of the belt expressed his owner's position in the community and his degree of wealth⁶. Turmas of various sizes and madali silk shawls, which are kept in the museum fund of Khiva "Ichankala" confirms this idea. Later on a garment factory "Umid" was organized in the place of this factory and craftsmen of various branches carried out their activity in it as a unit. There were weavers among them and turma belts and shawls prepared by those weavers are still kept in the museum fund "Ichankala".

⁵ Arshin – a unit of measuring fabric and an arshin was equal to 0,71 metres.

⁶ Among Kurds living in Sulayman region of Iraq the width of belts hinted to the wealth degree of people.

Tailors prepared clothes according to orders of population from expensive materials as parcha, satin, bakhmal, kimkhab, tafta, and banoras brought from foreign countries by trade businessmen.

In Khorezm, striped olacha was spread among settled Turkmen tribes near the Amu Darya besides Uzbeks and KARakalpaks. This kind of Khiva's "olacha" which thickened and brightened time by time could replace adras shayi and nim shayi materials.

Olacha is a striped fabric and its lines are in red, cherry-red, blue and dark green colors. Coarse calico and olacha fabrics were weaved and colored mainly by Uzbeks living in a settled life style. In its turn, half settled Uzbek livestock breeders bought those fabrics from them. Khorezm's olacha was different from that in Bukhara and Namangan with its flowery decorations and variety of colors. In the fabrics of the oasis, pink, dark rose-colored lines were crossed by thinner lines in yellow, green and white colors.

In Khorezm olacha was processed until it became shiny as glass. An instrument called as "muradosh" was used in order the fabric should be strong and shiny. "Mura" is movable weaving-loom made of wood vertically and heavy weight was hung to the top of its wooden lever in order the pressure strength should be high. At first, fabric was wetted and pressed with a high pressure in processing with muradoah. And then a glass mura, which gave luster to the fabric, was moved on the fabric, which was put on a special hard foundation and that process was continued until the fabric became shiny. Muradosh was mainly used for preparing outer clothes (padshyi, don (robe), yelak, masak, jegda men's don – Khiva's don). Mura was made of glass and it can be considered as an iron of its time. The fabric became so shiny with the help of it besides it became smooth as it was ironed that masters of this direction identified the difference between the fabric processed with the help of mura and pure silk fabric. Special profession owners – murachi workers were busy this work. Because of the demand of strong power, mainly men worked in the profession of murachi worker. Also jammobs gave their products to them to process and paid fees instead. At the result of studying the costumes of Khorezm oasis it was discovered that muradosh was not used in other places except Khorezm in order to give luster and smooth material and this idea was confirmed by field works and in the process of comparatively studying traditional technologies of processing the clothes of Khorezmian Uzbeks and the population of neighboring territories.

One more main raw-material in preparing silk materials at the beginning of the 20th century was cocoon and mainly women were busy with silk weaving in house condition. Processing cocoon and taking silk from it was considered as a very complex process and it demanded much manpower (Ismailov H. 1979). "At first, silk fiber was separated from cocoon in pots full with water in special workshops and prepared winding to spinning-wheels by a charkhanchi (a spinner). Ready threads were colored with natural dyes and wound to ready coils in order it should be comfortable to use". The raw material for preparing silk material in Khorezm was brought mainly from Fergana. The work connected with weaving silk depended on the raw material which should be brought from the valley. For instance, during 1917 and 1923 the number of silk weavers shortened to 48 from 69 at the result of the decrease of carrying silk raw-material from Fergana (History of the Khorezm National Soviet Republic. Collection of documents. 1976).

As noted above, silk weaving was developed in Khiva and Khanka. Especially, Durgadik village in Khanka was considered as one of the centers preparing silk materials and there were nearly 20 silkworm workshops at the beginning of the 20th century. The main client of jammobs was the khan's palace and this process continued till the 20s of the 20th century. Also they prepared mainly shayi, olacha, yelaks from brocade and velvet, takhya (skullcaps), goynak (dresses), dome of koshana (bridal curtain), qoshbogh (double belts), sochbogh (hair belts), durmon khalta (saddle bag), don (men's robes) for the population of the oasis.

Silk weavers organized whole-whole mahallas (town blocks) in cities. For instance, in Khiva city, there was a mahalla called "Ipakchi (silk worker)" where silk weavers of one generation lived and there famous jammobs as Nazar jammob, Reima jammob, Sadulla ipakchi (silk weaver) were busy with preparing silk materials. The demand for shawls and turna belts weaved from silk was high at foreign markets.

At his time A. Vambery noted the following: "Khiva's silk was better than the silk of Ghilon and Mozandaron in Iran. But silk was little produced in Khiva" (Vambery A. 1968). From the 60-70s of the 19th century, silkworm-breeding and producing silk rose to its highest development stage. But the archive data confirms the fact that by the first half of the 20th century, producing silk was gradually decreased as we have stated above (History of the Khorezm National Soviet Republic. Collection of documents. 1976).

Weavers of Khiva city weaved textile productions from cotton fiber, wool, silk, kandir (hemp). Kandir grew mainly in the thickets of the Amu Darya and it was used to produce hempen string, sack and fabric. In 1914, several Russian factories, which were targeted to produce fabric from hempen string, began their activity, but for the beginning the 1st World War, their activity stopped (Khotimski A. 1920). Besides, in the

city, there were prepared olacha, turma (silk), bez (coarse calico) among traditional materials and mura (mould) stones were used to give strength and shine to them, including olacha and turma.

Khorezm was famous with its fabrics with flowery decorations even at ancient times. Decorations and styles used in these fabrics were very similar to those engraving decorations found in Tuprakkala (the 3rd century AD) (Tolstov S.P. 1948). – one of the palaces of Khorezmshakhs. Not only red colors were used in using colorful decorations on a fabric, but also flowers and rounded decoration details were sewed with silk in yellow, blue, light violet, pink colors. And in some places flowers were sewed from silk in golden and blue colors.

The ornaments of decorations in Khorezm have their special peculiarity. They remind of textile ornaments of the present nations in Central Asia – Uzbeks, Tajiks, Karakalpaks and Kazaks. Likenesses of that kind can be seen in flowery rugs of Khiva, in carpets of Uzbeks and Tajiks and in felt rugs of Karakalpaks (Tolstov S.P. 1948). In Khorezm textile there were used special patterns and decorations, such as ornament styles of handasav and islim and they include five-star, eight-star, girikh, madokht, three leaves, five leaves, chargatish, kuchchorak, tangerine flower, apple flower, turunj and others.

Fabric production was also closely linked to traditional economic activities of the population. In Khorezm oasis, an instrument used for clearing cotton from its seed was called “jiq”, which was also made by local harrats⁷ (manufacturers). For cotton yarn and weaving, cotton seeds were first extracted using a jiq (spinning tool) and purified cotton yarn was spun with the help of spinning wheel and sold in markets wrapped around coils.

One of the common threads of cloth is wool. T-shirts, pants and caps are usually made of old, unnatural natural cloth(es) for old men. In almost every home in rural areas of the region there is a knitting machine, where the housewives have made their own fabric, mostly knit and not dyed. There are two types of home weaving knitters in the region, and the wool weaving machine is called wool and wool weave. Because the natural cotton wool handkerchief was woven on a domestic weaving knife called lamb, it was originally called a Kazakh scarf and used as hats for mourning ceremonies. Saddlery in the northern Khorezm region is valued for its breadth and thickness (Smashko (Tomina) T.N. 1972). One of the woven fabrics on the weaving loom is also known as the weave, which is distinguished by the fact that it is woven. All machine tools are called stores by the common name. There were the necessary pieces of weaving machines made by local masters. There are many songs about the process of weaving in the population, which means that in the Khorezm region there is a wide range of domestic textiles related to the production of natural fibers:

Charx iyirsam nox Solomon iyika,
Burunloqla ayting adi ko'maka.
Yor sog' bo'lsa man chiqaman beyika,
Bona boiz bilan yor ko'maka.

Do'kon do'qib gulasini bilmiman,
Oshiqliqning hiylasini bilmiman.
Yora buyurg'ananim bir jarqi kovish,
Buni yera bosib yo bilmiman.

Dukonimni voni-boni o'zadi,
Yupqalikda ikki suvda to'zadi.
Chaparlar do'qib giyar bezini,
Nochaparlar yamab giyar dizini.

One of the most advanced and widespread type of crafts was the development of printing of cloths on the fabric – by the 20th century. The Khorezm calico making differed from other textile flower centers of Uzbekistan by its purple-gray combination and small floral ornaments. The main center of calico making was the Khanka, Khiva and Chimboy, and the settlement of calico makers still exists in Khiva. Fabrics made by local craftsmen were painted at home. Calico makers, who were engaged in printing flowers with the help of moulds (Ichankala Museum Reserve Fund Archive) made of gujum, mulberry, apricot, pear trees, create beautiful patterns with floral, petal-colored fabrics, and show a high artistic culture and aesthetic taste of people (Sazonova M.A. 1952). The fabrics were mainly made by craftsmen in the oasis – they used dyes from various plants in their work. In particular, they were dyed blue rhizomes from rhizome root. In Khiva

⁷ Harrats – master – carpenter making little household items from wood.

khanate, 100 to 150 poods of blue and red dye were extracted from raptor. From Russia, it was imported in the amount of 3-4 thousand poods a year (Abdurasulov A. 1985). When dyeing floss for yellow yarn, locally grown yellow (sweet) plants, apricot and mulberry tree roots were dug in the autumn, cleaned in water and dried in the sun and used as powder. Calico painters also boiled peanut butter and painted yellow. Floral fabrics, painted by calico makers, were exported not only to the domestic market, but also to a number of foreign countries. They mainly made two-colored dyes, in addition, the main blue, red, black, pink and white colors, and also printed green and yellow ragged fabrics. Noteworthy is the use of pale reddish-pink hues to reduce the color combination of red color.

The themes of Khorezm's calico making differ with their elegance and sophistication. Men's cotton clothes were made of local cotton yarn and semi-silk fabrics of the oasis (alka, silk). Fine ornaments thin stripes are pink-red, black, yellow, blue and green, or thin yellow in red and purple; sometimes the bottoms were thin red and yellow in black fabrics, and sometimes the green ones were mixed with blue, red and yellow (Zadyhina K.L., Sazonova M.V. 1979).

In general, the types of ornaments in the Uzbek fabrics were mainly in the form of sprouting, zoomorphic and geometric shapes, and were distinguished by their variety and beauty. Later, such types of makhtxt, circus, myth were used in the Khorezm manufacture.

In the region paintings have been developed since ancient times, and were taught by foreign painters who have mastered this area of crafts. Paint making is a result of years of experience and labor, and the professional traditions associated with this craft are often kept secret. Fabrics were made in a custom painter's workshop or at home. In 1917 there were 16 workshops in floral and dyeing workshops, with 19 masters working there, and by 1923 there were 30 workshops with 65 painters working there. In 1923 in Khiva alone there were 3 painting workshops, where 6 painters worked.

Aniline dye, which came from Russia through Germany in the late 19th century, was light and the coloring process was fairly straightforward, but not widely used because it did not suit local conditions. So, while aniline dye gives a clearer and brighter color to local dyes when used on fabric, however, washing the fabric and turning away from the sun can quickly turn the color off and prevent the local masters from using artificial fabrics and continued until the process of color preparation was also difficult. For example, yellow was obtained by boiling pistachios, vine leaves and pomegranate grains, red onion bark, apple, grape leaves, pomegranate peel. They were derived from blueberry, indigo (nil). Later, tmazur and zook kao dyes from natural plants from Afghanistan were used. Roots, eggs, and fruits were used to make different dyes. The color was usually determined by the type of water used: rain, underground, or river water. The color of the dye depends on the season, that is, the season of the fruits and leaves. Several types of molds were used in the area to produce a uniform and multi-colored pattern. The black pattern was widely used, with white and the main and outer lines painted. The black pattern was deeply engraved on the surface and the pattern was either thin or thick, so the black pattern was often carved out of solid wood, such as diamonds, blackberries, birch, apricots. For red ornaments: molds were made of soft trees such as poplar and willow. Khorezmian masters used the engraving patterns in wooden chips, such as trunks, triangular flower engravings, rectangular flower engravings, and Natsish girikh (geometric). During the period under study, a wide variety of artistic techniques were applied to the fabric, and many blue fabrics were produced.

All people in Central Asia used almost the same method of making wool for fabric and making it into yarn. However, woolen products and clothes were in great demand not only in livestock but also in grassland. Khorezm weaving masters used floral motifs and large ornamental floral motifs to decorate fabrics for silk scarves. These patterns are arranged in the form of a cloth and were distinctive. The variety of flowers in fabrics was rapidly spreading and the types of fabrics increased. Fabrics were seen in the width of the fabric decoration and in the reflection and arrangement of black motifs on a white base.

Wool and silk weavers sold their fabrics to calico makers. They colored the fabrics and decorated them with flowers. The natural dyes used for coloring the fabrics were mainly from the khanate, which, according to the 1923 archive data, consumes 400 poods of dye each year for the 6,000 pieces of fabric that come to the Khiva market. In Urgench, calico makers made 500-600 pieces of fabric a year. Khorezm was temporarily cut off from the Russian market by World War I in Urgench in 1923, more than five times more than in 1916, textiles and dyeing from local handicrafts increased fivefold (History of the Khorezm National Soviet Republic). Collection of documents. 1976).

At the beginning of the 20th century, traditional oasis, along with imported factories and home-made fabrics, were often used by local craftsmen. In the mid-1930s in the towns and villages of Urgench, Khiva, Khanka, Khazorasp, Gurlan, sewing artes such as "Umid", "Uchqun", "Yangi hayot" and "Qizil tikuvchi" also

played a major role in the production of local fabrics (Eshjanova Sh. 1995). In Khorezm region, there were a total of 21 artefacts, of which the Umid art in Khiva was one of the most advanced in the textile industry. Prison belts and scarves worn by Rakhmat Nazarova and Ruzika Matyakubova were very popular.

On October 13, 1936, in accordance with the Resolution of the ISSR №1551, starting July 1, 1937, the first sewing factory in the old mosque building, which combined 80 sewing machines and 150 workers, was launched (Eshjanova Sh. 1995). The main supplies for this factory were from Barnaul, Moscow, Krasnoholmsk, Bishkek, and men's suits, women's suits, coats, boys' and girls' coats were produced.

At the beginning of the 20th century many fabrics were brought from Russia to the oasis. Black velvet fabrics were used to sew men's and women's outerwear, robe and skullcaps. Purchase of special fabrics for holidays and weddings were becoming more widespread. It is worth noting that despite the development of local crafts, products made by local craftsmen at that time were not able to meet the needs of the population in the fabric. People of Khiva, Urgench, as well as Tartars or Kazakhs traded with blue fabric European fabric, floral scarf, telatin or Bulgarian material brought from Russia to Khiva khanate (Sazonova M.V. 1978).

In the early 20th century, local textiles such as olacha, boz, partovus, podshoyi and ishtop (shtof) were popularized in the Khorezm oasis. From the Khorezmian Turkmen in the hands of Yowmoots, they produced woolen fabrics called agari and silk. Most of them were local seamstresses. The center of wool production was Kungrad city. However, during the period under study, the production of wool and silk in the region was negligible (Sazonova M.V. 1978).

Conclusion

Fabrics produced in the region depended on the traditional way of life, economic activities and climatic conditions of the population, and therefore differed from those made in other regions. Later, due to the fact that factory fabrics were consumed by the population and increased production of garments from overseas fabrics, the need for manual weaving of local fabrics was significantly reduced. Recently, with the need for hand-made fabrics, local craftsmen have revived and re-established ancient traditional fabrics.

Thus, in the Khorezm oasis the tradition of making fabrics differed from those of other regions of the country by the methods of weaving, processing and dyeing of fabrics, color and ornaments of fabrics. These aspects were connected with the historical development of the population of the region, the way of life, the peculiarities of economic traditions and climatic conditions.

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