



Crafts of the Khiva Khanate period: types and products of textiles and tanning (XVI-XVIII centuries)

**Shonazar Sobirovich
Matyakubov**

Khorezm Mamun Academy junior researcher
shonazarmatyogubovv@gmail.com

ABSTRACT

The article provides information about the types of crafts that existed in the Khiva Khanate in the XVIth-XVIIIth centuries, about the products made by craftsmen and the raw materials used in them.

Keywords:

Handicraft, weaving, tanning, tailoring, fabric, artisan, Khiva, applied art.

Introduction.

Today, in the Republic of Uzbekistan, historical monuments that are a reflection of the people's spirituality, including the history of handicrafts, have ample opportunities to study and develop them on a new basis. In the years of independence, great practical work is being done to study the history of folk crafts and pass on its traditions to future generations. Especially in the later period, a lot of attention is paid to handicrafts not only from the point of view of tourism promotion, but also as a means of providing work to a large segment of the population. In this regard, special decisions of the President of the Republic of Uzbekistan were adopted. Including PQ-4539 of November 28, 2019 "On additional measures to further develop handicrafts and support artisans" and PQ-77 of December 30, 2021 and other legal documents were adopted. The history of handicrafts began in the distant past of humankind. According to archaeologists, works of art appeared in the Stone Age. Art forms have captivated mankind for centuries. In the course of his life and work, he absorbed them, created a beautiful environment for his life activities, formed his socio-aesthetic ideals, artistic taste, nurtured his feelings, and raised his mind and heart.

Craftsmanship, as well as the history of applied art, is the history of mankind's pursuit of a perfect, free and beautiful society in all aspects, serving it faithfully, and at the same time it has developed itself. As human consciousness, spiritual and artistic taste, needs grew, and his life became prosperous, it was necessary to satisfy his spiritual requirements. The content of folk art, the means of artistic expression have also been enriched, and countless artistic styles and trends have appeared and developed.

Uzbek folk art occupies a special place in the civilization of mankind, high art samples created by folk masters, various carvings, textiles, decorative items are world famous both in the past and now and are exhibited in craft, applied art and ethnography museums in different countries of the world. All this is a source of great pride for us - current generations and the future.

Methodology and resources.

Applied folk art has important advantages in aesthetic impact on people, while painting, literature, and music appear only as art, while an example of applied art is a work of art, it is also used as a necessary household item. Practical art objects penetrate deeply into

people's lives and create conditions for it. It has a constant influence every day, enriches his spiritual world, educates his spirit, and forms his artistic taste. That is why folk art is an important tool for ideological, aesthetic and moral education of the next generation.

One of the ancient crafts created by humans is weaving. Its history began in the New Stone Age. During archeological excavations, pieces of ancient fabric were found in some human settlements. At first, cloth was woven by hand, and later with the invention of the loom, more cloth was woven. Medieval information about textiles is widespread.

In addition to archeological sources, a lot of information is preserved in the works of historians and tourists, as well as in various documents of the Middle Ages. **The main results and finding.**

Textiles of each region have their own characteristics. Textiles is a branch of industry that specializes in what it weaves or what it weaves. They mainly used cotton, silk and wool as weaving material. In addition to these, flax and hemp thread are obtained from many

plants. Silk fabrics were highly valued and spread throughout the world through the Great Silk Road. In Khorezm, especially in the Khiva Khanate, textiles began to rise to a new level from the 16th century. During these periods, the textile industry in the khanate was divided into two groups: products were woven for personal use and products were produced by weaving for sale. The reason for such a division is that both the settled population and the nomadic population engaged in weaving and provided themselves with the necessary textile products in a natural form within their means.

Mainly goods such as gray, olacha, silk, adras, and duhobo were produced for the market. Gray was used everywhere, mainly purchased by the poor, fabrics such as olacha, silk, adras, duhobo were valued, and clothes for nobles were made from them. From the 16th century, the development of the Moscow state led to the revival of trade activities in the Khiva Khanate, and the establishment of diplomatic relations between Khiva and Moscow. As early as 1557, merchants from Urganch brought various goods to Astrakhan. In 1559 Khiva ambassadors came to Moscow. After that Khiva ambassadors visited Moscow three times during 1583-1600 [1].

In Khiva, like in other Central Asian cities, textiles have a special place. The development of this industry is closely connected with cotton ginning, spinning and silk processing. Various textile products were made from cotton fiber, wool, silk, cotton and hemp by city weavers. Russian merchant I.M. Fedotov, who was in Khiva in 1669, noted that "ordinary silk, gray and zandanachi fabrics are made" in the city. In the city, traditional fabrics such as olacha, turma, and gray are produced, and wooden looms are used to weave them. Moura-mold stones were used to give some hardness and luster to the loom-woven olacha and turma fabrics. The chimney-mould is made of glass, and it can be called a hand iron.

Molds made from gujum, mulberry, apricot, and pear trees were used to print flowers and patterns on gauze woven from cotton, silk, and hemp[2]. Gray has a special place among yarn fabrics made by weavers. An undyed cloth woven from yarn at home is called



boz, widely produced by local artisans during the Khanate period, and one of the other textile types that flourished in the city was chit production. Chitgars, who are engaged in the art of printing flowers on fabric with the help of special molds, created wonderful patterns, elegant flowers, leaves, and buds with the help of natural dyes, and demonstrated that the people have a high artistic and craft culture [3]. Silk fabrics were also widely produced in Khiva. The people living in the southern regions of the Khanate were considered suppliers of silk raw materials. In the XVIIth and XVIIIth centuries, more silk was produced in the Khanate of Khiva than in the Khanate of Bukhara and was transported from Khiva to Bukhara [4]. Khiva silk was superior to Iran's Gilon and Mozandaran silk, and was different from that of Kokan. But silk is rarely produced in Khiva[5], said A. Vamberi, a Hungarian scientist who came to Khiva through a trade caravan.

Carpet weaving is one of the main branches of Khiva handicrafts. Mainly Turkmens and Karakalpaks were engaged in carpet making in Khiva, the central city of the khanate[6]. Turkmen carpets are very popular, they are famous for their beautiful patterns and durability. Khiva carpets have their own patterns and high quality. It is distinguished by the method of painting. Weaving carpet by hand is a very laborious work, and a master weaver spent 15-20 days to weave one square meter of quality carpet. Camel, sheep wool, cotton fiber and silk were used in carpet weaving. Plant and geometric patterns were applied to carpets, and dyes made from plants were used. In Khorezm, carpet weaving was considered one of the most important branches of textile industry that existed for many years. Because of archaeological finds in our country. adv. It has been confirmed that 1,000-year-old carpets have been found. In the cities, there were separate carpet-weaving neighborhoods, besides which carpet making is the main occupation of Turkmens, Kazakhs and Karakalpak's, the ancient herding nomadic tribes adjacent to Khiva. That is why the foreign Iran sold in the markets of Khiva, The market for carpets made by local craftsmen was faster than Afghan carpets, because carpets made by

representatives of various peoples, especially Uzbeks, Turkmens, Kazakhs and Karakalpak's, were famous for their beauty, naturalness and quality of their plant-like and girah (geometric) pattern. Carpets are mainly made of plant fiber (cotton, linen, and jute) and wool (sheep, camel) and silk. The carpet is made by weaving, embroidery and printing methods. For carpet weaving, sheared wool is washed and cleaned, combed in iron combs, and yarn is spun from it. Threads are dyed with various natural dyes, dyes are made from plants. Therefore, the color of carpets does not change for many years and does not lose its quality. At first, carpets were woven by hand, later on special machines. According to the weaving method, it is divided into types with and without feathers.

Weaving a carpet by hand is a work that requires a lot of hard work and patience, and it takes a carpet weaver an average of 20-25 days to weave 1 square meter of feather carpet. A hand-woven carpet feather, pattern embodiment, is created by weaving colored threads on the base thread and forming bands, the end of the knot is pulled out to the surface side of the fabric and trimmed flat, after each row, the thread is passed through a special iron comb and fastened to the previous one. In the weaving of feather carpets, the special yarn in the yarn is called nax. When creating a pattern, the calculation of the clauses must be accurate. A carpet weaver needs to tie 600-1030 knots on 1 square meter of surface.

Carpets come in three sizes: small, medium, and large. Yovmut, Teke, and Bashir carpets are world famous. Khiva carpets are widely used with long rust, camel neck, and animal horn decorations. In the carpets of Khorezm Turkmens, we can see the symbols and patterns of each clan. The main color is red, it has 2-3 different colors, blue, black, white, yellow were considered secondary colors. Rope weavers are also famous among the craftsmen of Khiva, and family dynasties have been engaged in this craft.

Another of the crafts developed during this period in the Khiva Khanate was tanning, i.e., a type of leather processing. City tanners used to prepare tans from various animal skins. They divide their products into two types, which

are shoe soles and tan-talatin products for shoe uppers. Talatin products are generally soft tans made from ox hide. Tanning is widespread in all lands where cattle breeding is developed, especially the cities of Khiva, Hazorasp, Khanka and New Urganch were considered the major tanning centers of Khorezm. The professions of the masters engaged in tanning were called by different names with the change of time. Tanners, tanners - tanners, soft tanners - blacksmiths, mesh makers - meshgars, leather shoemakers are called by three different names - shoemaker, mahsidoz and kovush, headwear makers are called chochurmadoz, telpakchi and tumaki, helmet maker. named Tanners sewed warm and light furs from cattle and sheep skins. Tanners bought raw materials from the cities of Khiva, Urganch, Tashkhovuz and Kungirov. Five thousand hides were produced annually in the city [7].

One of the handicrafts related to tanning was shoemaking. In the city, products made by shoemakers, tailors, and kavush tailors were considered popular. In particular, there was a great demand for men's boots made of camel skin, known colloquially as white boots. According to the sources, they also produced a type made of white leather, with high heels, and a wool tail hanging from the back[8]. Boots of this style have been preserved in Khorezm for a very long time and retained their prestige even during the Khiva Khanate. Most of the population, both men and women, wear maxi on their feet. Khans also used this shoe. Mirpanjiy Ismail, who was imprisoned in Khiva, Iran, noted that these shoes are used even when officials go to the house to say hello, and when they go to the mosque in the place of prayer [9].

Tanners' products have always been in great demand. They produced different kinds of shoes, hats, skins, saddles, harnesses and horse accessories, bags for carrying water, various bags, chests and other household items, book covers and saddlebags. Traditional assortments of men's, women's and children's shoes were different: mahsi - a soft sole boot with a matching kavush; made of polished black leather - amirkon mahsi, amirkon kavush; high heeled boots. Men's mahsi, called mardona mahsi, were made higher than women's

"zaifona mahsi" and were usually made of harder leather, while children's "bachana mahsi" were made of soft leather. In rural areas, in addition to boots, they wore semi-open shoes made of coarse leather, called short-toed boots. They sewed leather makhis from sheepskin, which covered the legs with the wool facing inward. They sewed the skins from tanned sheepskin, with the wool facing inward, and dyed them orange. They made scabbards for swords, soles for boots, and ornaments for saddles from strong green goat skin. Mukki or tole-tavon cakes are also prepared. In Khiva, leather harnesses, horse harnesses, and sheaths for carrying weapons were also made. In Khorezm, especially in Khiva, only men's headdresses were sewn from sheep skins without sheared wool. The black sheepskin coat was considered the best, and it was mainly worn by wealthy people, while the white one was worn by servants and farmers [10]. That's why men, especially older men, don't take off their winter-summer clothes. A jacket made of Sara black leather was called a Shiraz jacket.

In Khiva, tahya (hat) tailors were also active. They were not decorated with embroidery like the hats of other regions, but they sewed tahyas with a flat bottom and a wide brim decorated with ribbons. Tahyas were decorated with gold, silver, copper coins and huyi par (ukki par). Men's and women's hats have the same shape and are made of dark green, blue, red velvet.

In the city of Khiva, the craft of sewing clothes was also developed and developed as a necessity for the daily life of the people. The traditions, social situations, religious beliefs, and aesthetic views of the local population have been reflected in every piece of clothing developed by city artisans. Khorezm Uzbeks are distinguished from Bukhara Uzbeks by their clothing, and according to the Khan's tradition, they wear clothes sewn by their mothers and wives, and use woven carpets[11].

Clothes are specially made according to national and religious ceremonies. In particular, tailors have made wedding clothes for brides and grooms, children's clothes for circumcision weddings, special clothes for funerals, festive clothes, and everyday clothes. Craftsmen made

clothes and headdresses according to gender and age. Among them, hats, turbans, various turbans, takhya, skirts, outerwear, skirts, shirts, etc. can be included. The clothes of the Khiva people consist of three or four layers of cotton cloaks, which they wear one on top of the other even on the hottest days. They are made of more colorful striped gauze. In the winter months, they wear yellow boots, similar to chalvors, with thin toes and high heels. Those who wear them are dressed in good clothes. During the winter trips, they wear a fur coat, over which there are no wrinkles [12], - said the Russian ambassador N. Muravyov, describing the clothes of the inhabitants of the khanate.

Conclusion.

In short, crafts have always been necessary for humans, because in everyday life, crafts have always been used. Handicrafts created by our folk craftspeople at the level of works of art show us the infinite sense of pride and pride towards our great ancestors, creative, master-craftsman ancestors.

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