


On the History of the Uzbek National Design of Textile Materials		Linguistics Keywords: abrband, thick weaving, atlas, adras, ab, butar, ajj, beqasam, volta, fashion.
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Abstract		
<p>The historical names of the Uzbek national fabrics are studied in the basis of the linguistic facts that are encountered in the historical and artistic works which are created at various periods, in the article. The Republic of Uzbekistan has particular role with its cultural heritage, unique architectural monuments at the treasury of the world's culture. The history of material culture monuments is closely connected with the history of social and economical development, the history of national culture. Language is a part of national culture. The development of the language is associated with the development of national culture. These fabrics are mostly stripy and “abrband” ornaments, and this tradition has survived until now. In the article, the terms of designers are the product of creative works of two social and historical periods, that’s why giving the name them have old and modern designs, it is widely disseminated that they are at social period characteristic, including, more Istorismic words which come from the Persian, Tajik and Arabian languages, are used in the terms of ancient fabric design, neologism words which come from Russian language, are used in the terminology of modern fabric’s design. The terms of the Uzbek national fabric design belong to the textile design lexicon and it is expressed in this article that their formation have a long history; there is the influence of internal and external factors in the development of textile design lexicon; the national tradition and national character of the Uzbek people reflect in the textile design. In the article, the terms regarding to textile lexicon are taken from the books “Ancient Turkic Dictionary” and “Devonulugatitturk” of Mahmud Koshgariy.</p>		

Our Republic with its cultural memorials, incomparable memorial art, pottery and textile materials occupies a worthy place in the treasure of world culture. The history of material culture is closely connected with the history of social and economic development of our society, as well as with the history of our culture and the language has its own place in the national culture and its development is closely connected with the development national culture.

The study of the essence of the Uzbek professional lexicology requires the study of traditions, customs and other valuables of the population of this area, because any kind of craftsmanship is a necessary component of the national character and they are closely related with each other. This fact can clearly be seen in the manner of clothing and choosing materials for wearing of the nation, because the choice of materials for clothing greatly depends on the requirements of living conditions and the climate in this area. Depending on these requirements there are different types of clothing materials. On the choice of colours for silk materials a well known master of ‘adras’ weaving Rasuljon Mirzaahmedov says: “The Turkic tribes usually like the red colour. This can be explained firstly by the fact that this colour is easily found in the nature, and secondly, the colours of the cloth usually denote definite meaning. For instance, we can often see that in the clothing materials and the broidery of the Turkic tribes usually prevail the red colour. This fact can be explained by the fact that the raw materials for producing the red colour can easily be found in the nature, secondly, in their culture the red colour denotes unrestricted energy of blood and power, which is the symbol of of their culture” [5].

Any profession related to the labour activities of the humans both in the past and nowadays creates its special professional terms. Any word in the everyday use used in the framework of a profession may become a special term denoting a definite meaning in this field. Such words as *silk, cotton, thread*, etc., are simple words in everyday use, but in the field of textile production they are special terms, denoting definite objects of this field.

Lexicology is a branch of general linguistics which reflects any change in the social life of the society. In order to perform the function of nomination the lexical units have to be in close connection with the surrounding world i.e. with the extralinguistic factors. Appearance of anything in the society or creation of a new thing or an event makes it necessary to create its name, i.e. nomination by means of a word or a phrase or creation of a new meaning of an already existing word.

“Any language, - writes a linguist V.I. Abayev, - has its own limited reserve of words and notions known to everybody. Without them not a single member of the society wherever he may live, would not be able to express his ideas. In the course of development the language may lose its special lexical units or may become richer but it would never lose its main reserve of word-stock. Losing it would mean a sorrowful crisis”[6,16].

The lexical layer of the language reflects the manner of life and its national level of culture. History of any language is closely connected with the history of its speakers. The native words of the word-stock indicate what had happened in the history of the nation as well as the ways of thinking of its speakers. For instance, *An ass needs a special coveron, but the man needs a special clothing. Before going to a wedding party you have to eat something, and wear suitable wedding clothes.* In this example, the phrase ‘wedding clothes’ denotes that from the ancient times people had special clothes for everyday use and special clothing for attending the wedding parties.

The historical way of life, formation of different branches of craftsmanship and its development leaves its traces in the lexical layer of our language. Archeological excavations show that our achievements in the fields of science, technology, culture, craftsmanship take their beginning since the Bronze Age of our history. Artifacts found as a result of archeological excavations provide us with the information on the history of textile production in our country. Moreover, archeological findings such as remains of such silk materials, thread and cotton help us to establish the period of time they belong to. For instance, the remains of silk materials found in the North of Baqtria (Kampirtepa, II-III cent. BC) show that the silk producing industry as well as its painting process was used in this area from the ancient times. Such cities as Bukhoro, Samarqand Marg’lon are known to have been the centers of such craftsmanship both in the past times and nowadays. As the old and experienced masters of silk production in our country state that the samples of colour of the so called ‘hon atlas’ (the king’s silk wear) was taken from the reflection of the clouds in the sky in the lake water. Therefore the technology of production of ‘hon atlas’ is called ‘abrband’ (the woven cloud).

This process is a very complicated combination of hand labour. From ancient times such silk materials were worn only by the privileged officials of the court and its name was originated from this factor. So the achievements of archeological excavations are useful not only for the history but also for other branches of science, such as linguistics.

The history of formation and development of terms of design of textile is closely connected with the history of the nation, its creator. As a well known Russian linguist V.V. Vinogradov states the word-stock of the language is formed as a result of the long history of development of the nation, it cannot be separated from the history of the nation. All aspects of the social life is reflected in each word of the language”[2,47].

We are aware of the fact that the semantic features of the ancient terms of design is directly connected with culture and the manner of life of the nation. Here are some samples from the Uzbek sayings: *Атлас қўйлаққа бўз ямоқ.* (A silky patch on the rough cotton cloth); *Атлас ямоғи – атласга муносиб, шол ямоғи – шолга.* (A silky patch suits the silk cloth); *Бўзга упақдан ямоқ солсанг ҳам, бирибир ямоқ.* (Even if you patch the rough cotton cloth with silk material it remains rough cotton); *Бўзчи белбоққа ёлсима.* (The rough cotton weaver never has his own cloth).

In the formation of the lexical layer of the language remains of ancient manuscripts, glossaries of historical value serve as important sources. From this point of view the remains of O’rkhon-Eniseyanuscripts (5-8th cent), “DivanilugotitTurk (11th cent.) by Mahmood Qoshg’ariy,

‘Qutadg’ubilik’ by Yusoof Hos Hojib are some of them. In the “Ancient Turkic dictionary’ we can come across some terms of design of textile materials. For instance, “Аб”[3,14] (A decorated textile cloth), “Бурап”(bootar) [3,129] (a kind of thread used for weaving the cloth called ‘Boordi). These facts show the textile designing was one of the ancient type of craftsmanship.

In Qoshg’ariy’s ‘Divan’ we found two explanations of silk fabric of dark yellow colour: 1) “Аж”(Ajj – a yellow fabric)[6,75], 2) “А:л”(Al) a silk fabric of orange colour) [6,110]. The flags of khans and cover coats for horses were made of these materials. The word ‘al’ is used in Russian as a root denoting two meanings: (алеть- to become dark yellow, orange colour. (алые паруса- orange sails).

Another word denoting the name of a silk fabric is “Ағи”[6,116]. It is also used to denote the name of a person who is responsible for keeping this material “ағичи”(a store-keeper) The second word denoting the name of a person is “турқу”-(turqu)[5,402]. Some words of design also had their synonyms and some of them had their homonyms. For example, the word “чикин (chikin) denoted two meanings: 1) silk, a thread made of silk, 2) sewing atlas (silk wear) with golden broderery). Moreover the dictionary contains the terms denoting general meani and special

(narrow) meaning. For instance, “эгрпк” denoting ‘thread’, “тахту”- unprocessed, raw silk thread, denoting special (narrow) meaning.

The ‘Divan’ also presents the names of silk materials brought from China through the Great Silk road. For instance, the term “Зўнўм” (Zo’noom) is explained as the name of a kind of silk fabric, “јїхансі” is characterized as the as a name of a silk fabric with golden broidery.

Thus we can conclude that the terms of design can also be formed from the extralinguistic factors. During the second half of the 19th century there developed artistic decorative needle work on silk materials in Uzbekistan. Bukhoro, Namangan, Marg’lon, Samarqand, Shahrisabz, Kitob, Qarshi, Urgut, and Khiva became famous for their silk materials.

As master of weaving ‘adras’ R. Mirzaahmedov states from ancient times Farg’oa valley called ‘the pearl of Uzbekistan’ is famous for its vast cotton plantations, memorial buildings, beautiful gardens, the sweetest fruits silk materials such as ‘atlas’, ‘adras’, ‘shoyi’, ‘beqasam’[4,12]. Particularly three types of fabric: 1) ‘chit’, ‘susi’, ‘alacha’, ‘qalami’ made of cotton thread, 2) half-silk fabric such as ‘beqasam’, ‘banoras’, ‘pasma’, ‘adras’, ‘duruya’, ‘yakruya’, ‘atlas’, ‘bahmal’.

Silk materials such as ‘shoyi’, ‘atlas’, ‘hon atlas’, are very famous.

Бегойим қулоч етмас узун, кенг, чуқур чинор сандиқнинг оғир қопқозини очиб, тахланиб, тиқилиб ётган қимматбаҳо кимхоб, зарбоб, банорас, парпаша, адрас, байтали, сурра, алак, беқасам тўнларни, пиёзий, қашқарий мовут чакмонларни, бахмал, шойи, атлас, жузун, сатин қийиқларни қучоқ қучоқ ола бошлади (М.Исмоилий).

“Having opened the hard lock of the deep and wide chest Begoyim began to take out the precious robes such as ‘kimhob’, ‘zarbob’, ‘banoras’, ‘parpasha’, ‘adras’, ‘baytali’, ‘surra’, ‘alak’, beqasam as well as cover-coats: such as ‘pyoziy’, ‘qashqariy’, ‘movoot’ (made of silk and wool), and some pieces of ‘bahmal’ ‘shpyi’, ‘jujoon’, ‘satin’ etc.

These materials were striped and decorated in the traditional manner, i.e. with ‘abrband’ style. This tradition us widely used even today. The striped materials were weaved with colorful thread and the width of stripes depended on the type of the fabric. Depending on the type of the material and colour these materials express in different situations different emotional meaning. For example, the simple fabric made of cotton ‘qalami’ was ment for ordinary people, and ‘beqasam’ made of of half silk were ment for people of privileged positions. For example, *Унинг устида оқ авра қалами тўн, бошида катта салла, кўзлари мулойим табассум билан боқар эди. (А.Қаюмов).*

(He was wearing a thin robe called ‘qalami’ with a big turban on his head, and looking at her with a smile.)

The materials of ‘abrband’ ornament were of two types: double-coloured and multi-colored. These types of color are widely used even today.

The main aim of the complexity of ‘abrband’ ornament is to make the fabric colourful. Such a composition of colours gives attractive artistic effect.

E.g.: Боиқаларнинг куйгани билан ишингиз йўқ! - деди жувон попукли кўк қарга шоҳи рўмолчасини лаъли лаблари орасида ярқираб турган садаф тишлари билан қирчиб (М.Исмоилий).

(“We have nothing to do with the fact that others may burn”, said the young lady biting the corner of her green silk hand-kerchief”).

According to investigations at the end of the 19th century there were dozens of types of fabric made of cotton thread: ‘mata’, ‘khosa’, ‘boo’z’, ‘qalami’, ‘janda’, ‘astarchit’, ‘susi’, ‘alacha’, etc. E.g. (They used to have dinner on the cloth made of ‘boo’z’.) At that time there appeared other styles of artistic craftsmanship.

As the formation and development of terms of design are the product of two social-historical periods their names reflect these periods of the historical development. For instance in the system of terms of design of the ancient times we often come across the terms of Persian and Arabic origin. But in modern times we have often to use the neologisms, i.e. the terms originated from the Russian language. E.g.: ‘arband’, ‘ajj’, ‘ab’, - words of Persian origin, ‘zunum’, ‘jihansi – names of silk materials brought from China, ‘applicatsia’, ‘volta’, ‘fason’, - terms of Russian origin.[1].

On the basis of the above mentioned facts we may conclude that:

1. Formation of the Uzbek terms of design has its own deep history.
2. On the process of formation and development of the Uzbek terms of design linguistic and extralinguistic factors have a notable influence.
3. The Uzbek terms of design reflect the culture and national characteristic features of the nation.

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