

HISTORY OF TEXTILES DURING THE OTTOMAN EMPIRE FABRIC ANALYSIS

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Abstract: *This article provides information about fabrics of the great Ottoman Empire, unique weaving techniques, types of patterns used in them, and composition schemes of patterns.*

Key words: *pattern, fabric, composition, "shemeli", chess pattern, tile pattern, grid of sharp ovals.*

We do not deny that Turkish textiles are one of the most demanded products in the world. And this is not a small thing, because with the help of the Turkic empire, there is a technique of U power. It should be said that during those times, due to its convenient geographical location, the trade between East and West became a natural trade route for merchants, and the city of Bursa has been a busy commercial center since ancient times. considered the most important weaving center. Many men's and women's clothing from the 16th-18th centuries are made of Turkish fabrics. From this we can conclude that the peak of textile weaving corresponds to the Ottoman period.

In the Ottoman Empire, cloth production reached its peak in terms of techniques, materials, workmanship and decoration in the 16th century. From the founding of the empire to the late 18th and early 19th centuries, European influence grew stronger with each decade, passing through several milestones in its cultural development. On the one hand, the influence of the Anatolian Seljuks is clearly visible in the Ottoman culture, but on the other hand, the Ottoman Empire, located on the trade route connecting the East and the West, actively absorbed many cultural traditions. The Ottoman Empire (1299-1922) created a rich and unique culture during its several centuries of existence. The monuments of applied art of Turkey during the Ottoman period are very famous, among which textiles occupy a very important place. Textile production remained one of the most developed industries throughout Ottoman history, and cloth was an important Turkish export. Since the 15th century, Turkish fabrics have been widely known and appreciated in the East, Europe and Russia. They are marketed and presented as ambassadorial gifts. Ottoman fabrics are very decorative, their patterns are very diverse and rich. However, in this variety, several typical methods of creating a composition and combining individual motifs are easily distinguished.



Figure 1. Ottoman fabrics, XVII-XVIII centuries. From the collection of the State Museum of Oriental Art

Fabric pattern composition: fabric patterns usually have 5 composition schemes:

1. "Sunny"
2. Chess pattern
3. "Dolashmaly"
4. "Tile pattern"
5. Chintemani pattern

Perhaps the most famous is the grid of sharp ovals. This pattern has been widespread since the second half of the 16th century. Due to its unique shape, the Arabs called such an oval turundj, i.e. "lemon". In Turkish archival documents, this pattern is identified as shemseli (from Arabic for "sun"). (Figure 2)



Figure 2. Fragments of "Shemseli" composite fabrics:

2. Matoning butun maydoni bo'ylab shaxmat naqshida (yoki kamroq tarqalgan, juft qatorlarda) joylashtirilgan takrorlangan naqshlar (3-rasm). Asos sifatida, u birinchi kompozitsion sxemaga o'xshaydi. Farqi shundaki, ularning bezaklaridagi har bir element alohida, birlashtiruvchi panjarasiz mavjud.



Figure 3. Pieces of fabric with a composition of patterns arranged on a chessboard:

3. Composition of vertically arranged climbing stems from which flowers, fruits and leaves appear to "grow". The appearance of this type of pattern dates back to the second half of the 16th century. It is generally believed that this composition scheme originated in China and is related to Chinese brocade fabrics of the 14th century. In the 17th century, this pattern was the most popular in Turkey (Fig. 4). This composition is called *dolashmali* in the sources, it literally means "surrounding", "circle" in Turkish.

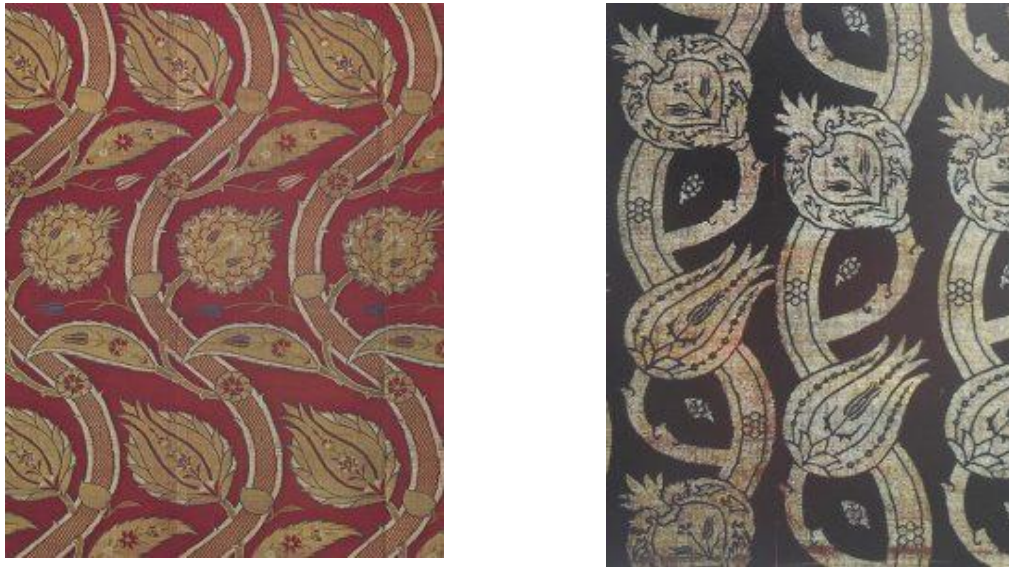


Figure 4. "Dolashmaly" pieces of fabric containing:

4. A pattern called "tile pattern" or "eight-pointed star and cross pattern" (Fig. 5). This pattern is thought to have been derived from Persian tiles. Patterns of such octagonal rosettes and crosses are commonly found on velvet fabrics of the 17th century. This pattern can be found on woolen fabrics from the Seljuk period. In the Russian tradition, it was called "tile".



Figure 5. Pieces of fabric with a "tile pattern":

5. The fifth group includes fabrics whose patterns do not correspond to these patterns, but are based on the use of traditional patterns in traditional combinations. These are primarily chintemani fabrics, which appeared in Turkish art from the second half of the 15th century, consisting of double curved lines and triple circles (Fig. 6). researchers agree that the origin of this motif should be sought in the Buddhist tradition. The legendary hero Rustam is traditionally depicted in the paintings of "Shahnama" with stripes and spots on tiger and leopard skins. This motif probably entered Ottoman art from here. In any case, for the Turks, it is primarily a symbol of power, an indirect confirmation of which can be its widespread use in the decoration of sultan caftans and remains an exclusively "male" motif. Later, "tiger stripes" and "leopard spots" began to be used together and separately with other, often floral patterns, and probably acquired a purely decorative meaning.

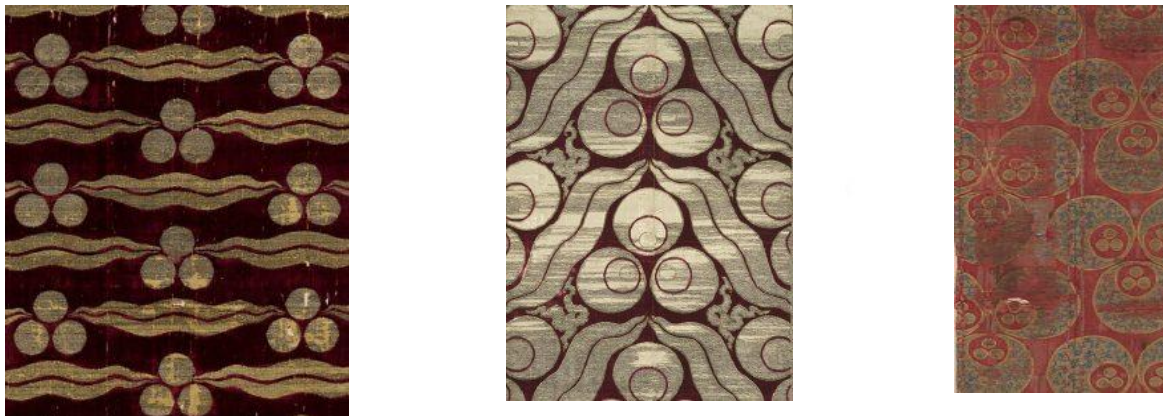


Figure 6. Chintemani Pattern Fabric Pieces:

In the famous Turkish TV series *Muhtasham Asr*, which tells about the events of Turkish history in the 16th and 17th centuries and is famous for its beautiful costumes, only sultans wear kaftans made of chintema patterned fabrics:

Let's look at the most characteristic decorative patterns for ottoman fabrics.

The image of carnations-carnations has become a special "calling card" of Turkish art. Along with the tulip, it was one of the most popular floral motifs of the late 15th and early 17th centuries. The flower is described in different ways: larger, less elongated and slightly "flattened", with or without petals, smooth woven petals and a delicate pattern developed on them. Sometimes the carnation changes and approaches the image of a maple leaf. Thus, using one motif, many pattern options are created (Fig. 7). Turkish carnations with large, flat petals opened like a fan received the name "fan" in Russia.



Figur 7. Large embroidered fabric carnations

Lola

In Turkish art, the carnation motif competes in popularity only with the tulip motif (Fig. 8). The first flower to enter Ottoman art was the tulip. Its unique meaning should be determined not only by its undoubted beauty and decorativeness, but also by the similarity of the word "lale" with the word "Allah" in sound and spelling. This pattern was actively used in various types of art in the 16th and 17th centuries, and became very fashionable at the beginning of the 18th century, during the so-called "era of tulips".



Figure 8. Tulip floral pattern

POMEGRANATE

Pomegranate pattern is one of the graphic patterns that appeared on Turkish fabrics during the period of active trade relations with Italians (XV-XVI centuries) (Fig. 9). Originally from the east, it came to Turkey from Italy, although the Turks describe it in their own way. In Turkish works, pomegranate flowers and fruits are shown in various forms: pomegranates gathered in a vase; a blooming flower with rosette-shaped leaves; individual fruits with elaborate patterns inside them.

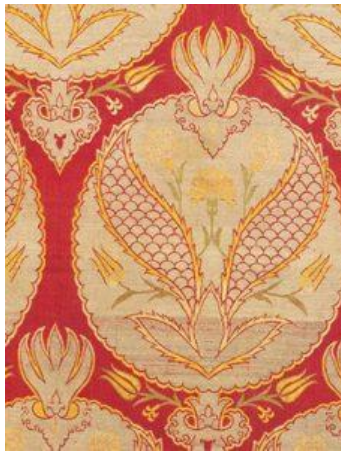


Figure 9. Fabric samples with pomegranate pattern.

Another popular pattern adopted by Turkish weavers from Italian weavers is the artichoke pattern.



Figure 74. Artichoke

The pattern in the form of a forked leaf or flower, which came to the Turks from the art of the Seljuks, spread throughout the Islamic world in the Middle Ages and is known as *islimi*, was named *rumi* in Ottoman Turkey, that is, Anatolia, belongs to the era of the Seljuks of Rum. The most common version of the origin of this motif consists of plant forms, a half palmette. According to a less popular version, this is a motif of totemic origin, in which zoomorphic forms were transformed over time into stylized plant forms.

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