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Methods of Manufacturing Traditional National Textile Products for Men

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ABSTRACT: The article is devoted to the methods of manufacturing traditional textiles for men (national chapan) in the Andijan region. As a result of the study of various methods and equipment used, a technological process for the manufacture of traditional textile products for men (national chapan) was developed for the first time.

KEY WORDS: National clothing, ethnicity, traditional costume, craftsman, technological process, equipment, raw materials, chapan.

I. INTRODUCTION

Currently, the traditional national clothes are worn by older men. Men of middle and younger ages wear this type of clothing as ceremonial and home clothes. Despite this great demand for traditional clothing has always been, is and will be. The technology of making national clothes has ancient traditions and is constantly being improved by craftsmen, [3,115].

The article is devoted to the methods of manufacturing traditional national textiles for men in the Andijan region. The object of the study is the national chapan, which is in great demand among the population.

II. LITERATURE REVIEW

Clothing most of all other elements of material culture reflects the national character of the people, and is among the stable ethnic characteristics. It reflects traditions rooted in ethnic history, social relations and some elements of ideology, belief, aesthetic ideals. With changes in the life of society, its economy and politics, uniforms evolved. It reflected the material well-being of people, their tastes, the specifics of the economy and some aspects of family life, [1,76].

Traditional Uzbek folk men's costume consists mainly of a shirt (k'ylak), cotton-woven trousers, one or two dressing gowns (chapan) - quilted with cotton and lightweight, unlined, skullcap (d'ppi), round, with fur, hats or turban (salla) and, finally, boots (ichigi) with locally-made galoshes. In the Fergana Valley, it is customary to wear a bathrobe with a belt. The belt is a scarf, usually of bright light, decorated with embroidery, folded diagonally, [2,6].

III. WORKING OPERATIONS

But despite this, a detailed and complete description of the technology used to make national clothing, in particular, clothing of the Uzbek textile heritage in historical manuscripts, and in modern editions, is also impossible to meet. Basically, the process of knowledge transfer is carried out according to the "master-student (apprentice)" method and written descriptions, as such, were conducted very rarely.

IV. METHODOLOGY

The studies were carried out by studying the work of masters, interviews on the topic of research and video recording of the processes of manufacturing objects of study. In the course of research I have systematized the sequence of processes for the production technology of research objects. In addition, the work contains the most comprehensive list of the necessary equipment and raw materials for the production of national chapan.



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V. RESULTS OF RESEARCH

The technological process of manufacturing national chapana.

Necessary equipment:

- Scissors, needles, thimble, sewing machine.

Required raw materials:

- The main fabric, lining fabric, hem, edging, thread, cotton wool or batting.

A. THE CHOICE OF MATERIAL.

For the manufacture of chapana first choose the material. Currently, fabrics such as alak (cotton fabric), Austrian velor, running, suede, etc. are used for the top of chapana.

Cotton alak and edging atlas are made by Kokand craftsmen, the rest are Chinese-made fabrics. One bunch (4 m) of edging atlas is estimated at 4000 soums. Lining fabrics are purchased in Tashkent. Consumables for one chapana are:

- National Alak (width 42 cm) - 6.2 m;

- edge satin (width 80 cm) - 0.8 m;

- lining chintz (shchir. 80 cm) - 4 m;

- cotton wool (batting) - 0.8 kg (2 m);

- edging - 4 m;

- a skein of thread - 1 cm.

2. CUT THE CHAPANA

Firstly, 1 meter of the upper fabric is folded along two times and the chapana sleeves are cut out of the fabric folded in this way and cut at length at a slight angle. The camp (base) of chapana is cut out as follows. Top fabric folds in half. The length of the folded fabric is 1.4 meters. In the upper part of the part, a bend is made down 28 cm. On this part, the remaining fabric folded in two layers is applied. From it, cut out the front wedge of chapana. This part is taken 5 cm longer than the camp. The hem of the wedge has a width of 35-38 cm, and the top is 8 cm. A chapana collar 8 cm wide and a side part are cut out of the remaining fabric, (Fig.1).

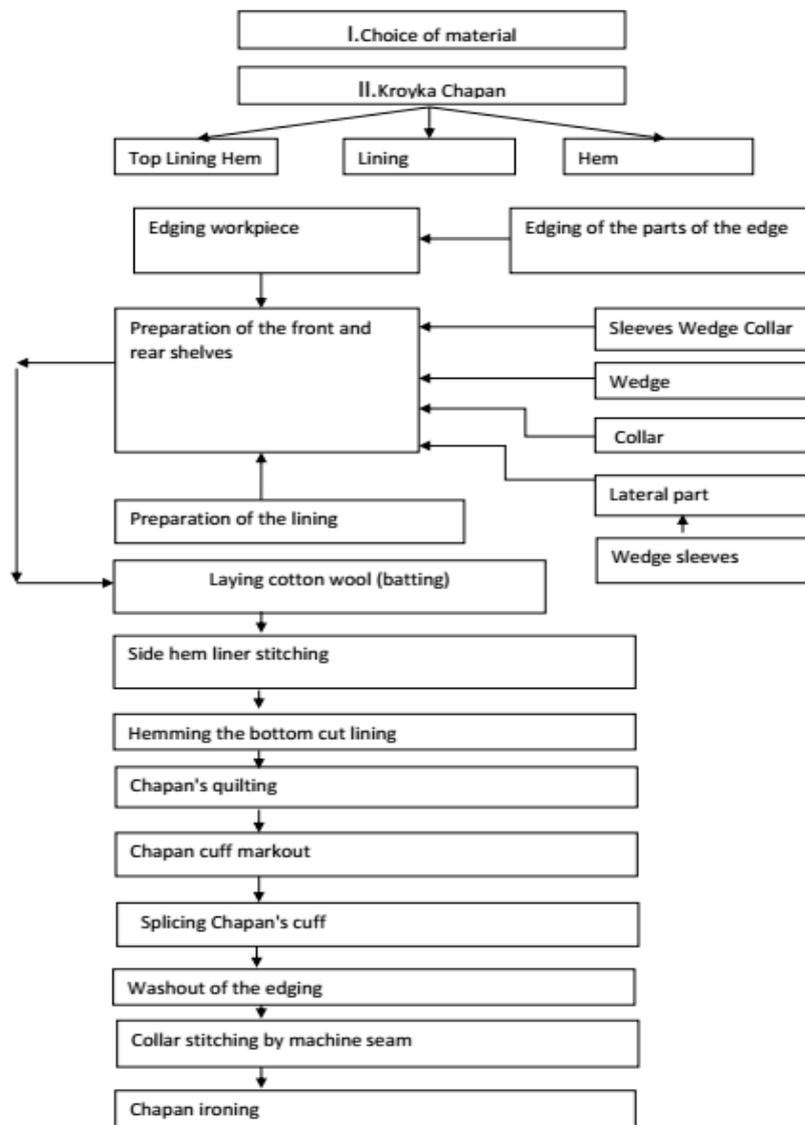


Fig.1. Chapan manufacturing process flow diagram

For the side of the fabric folded in two layers. The width of the bottom takes 2 cm more. At the top, from the side of the fold, a recess is made under the sleeves, and at the bottom a small incision is made. The fabric folded for the mill is folded along the width and cut out the front and rear shelves.

Further, on the back of the shelf cut a notch under the collar without reaching 3 cm to the bottom fabric. The collar notch on the front shelf and the trimmed part tuck at an angle and cut off along the fold line. From the cut-off flap cut out a wedge of sleeves.

The front shelf at the fold line is cut to the bottom, on top of the notch of the collar measure 40 cm and put a control line. From the atlas to the oblique cut out the edge. Edge has an extension to the top. Edge pieces are stitched on a sewing machine.



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Patterns from lining fabric are prepared by the same method. The only difference is that the back shelf and the side part do not grind, but are sewn by hand after a layer of cotton wool (batting) is inserted between the front and lining fabrics.

The peculiarity of the design of national chapans is that there is no waste after the patterns, measurements are made organoleptically, the unit of measurement is Karich (the distance between the ends of the thumb and the little finger of the extended palm).

C. SEWING CHAPANA

The sewing process begins with connecting and stitching the details of the sleeves. Then, one side of the wedge is stitched to the front side of the side, the other side of the wedge is stitched to the back side and the excess parts are cut off.

The sleeves are hemmed to the side, aligning the control marks, grind off the front and side. A wedge is stitched into the front. The collar connects with a wedge and a notch. Aligning the undercuts connect the hem to the facial tissue. The aligned cuff and wedge are connected by machine stitching. Further, a layer of cotton wool of 1.2-1.5 cm or one layer of batting is underlain. The sides of the rear shelf and the front edges of the sleeves are hemmed by hand. Starting with the collar cuffed manually. Chapan stitched narrow stitch, starting from the front wedge. This process is carried out by spinners.

The width between the stitches and their smoothness determine the quality and price of the chapan. Narrow line spacing and parallelism, the waviness created by them, as well as the edging around the perimeter of the collar and wedge create a peculiar aesthetic appearance of the chapan. The edging also protects the cuffs' cuff and excessive stretching, as it is woven of beige, green and black threads in a special way.

After the quilting process, the cuff is stitched together. Next to it are fastened with machine seam edging. At the same time, stitches with a width of 0.2 cm wide are applied to the collar of the collar. This process is also performed on the sewing machine. Ready chapan from the seamy side slightly ironed. In some cases, especially in wedding chapans include overhead inner pockets.

In the craft markets of Andijan, chapans for grooms, older men and children's chapans, as well as chapans (zarchapan) embroidered with gold seamstresses made by the artisans of Andijan and Bukhara are sold.

The cost of the finished chapan, depending on the material used and the quality of work, ranges from 80,000 to 200,000 soums, and the average net profit is 10,000 to 30,000 soums.

VI. FINDINGS

The conclusions of the work carried out are as follows:

Basically, the process of knowledge transfer, as noted above, is carried out according to the "master-student (apprentice)" method and written descriptions, as such, were conducted very rarely. An analysis of the sources confirmed this. From time immemorial, this method was widely used and was very convenient in terms of preserving traditions. Today, when there is a growing interest in the cultural heritage of people, the scarcity of information leads to some difficulties in research. There is a need to systematize the processes and methods of manufacturing national clothing, as well as the development of a detailed description of the entire process.

We have developed the following proposals:

- it is necessary to organize fundamental research work on this topic;
- to organize the work on systematization of the processes of manufacturing folk art and national clothes in the region of the Fergana Valley;
- organize training workshops, master classes with the involvement of leading master craftsmen of the Fergana Valley.

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