

## EMBODIMENT OF RICH HISTORY AND GRACE OF THE UZBEK WOMEN'S CLOTHING

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### Abstract

Article describes characteristics of national clothes of women of Bukhara in XIX century, symbolic and practical features of these clothes, and their importance in learning history of the region.

**Keywords:** Bukhara; national dress; history, lozim, chachvan.

### Introduction

The clothes of the people of Central Asia have centuries-old history. Invaluable data on clothes of our ancestors are reported to us by archeological findings. All this helps to reveal sources of national clothes, beginning from headdresses and finishing with footwear and jewelry. National clothes reflect character of nation, and Uzbeks are not an exception here. Consciousness, outlook and originality are reflected in it as in mirror. It is easy to determine by a traditional Uzbek suit, what our ancestors thought and dreamed of, in what they trusted and what feared them. After all, the originality and identity of that time is in it.

The highest form of city craftsmanship was observed in gold-sewing-

decorated clothes of the Bukhara emir and nobility. Gold sewed dressing gowns which the masters presented to the confidants were most widespread, and they willingly received similar gifts themselves. The embroidery was executed by gold on silk and velvet, and the ornament of sewing was almost entirely natural, rarely - geometrical. It should be noted that gold-sewing art in Bukhara in old times was exclusively man's business and generally with the gold thread were embroidered not only dressing gowns, but also skullcaps and footwear. Belts on smart

clothes - velvet or embroidered with silver pattern metal plates and buckles were especially elegant. Perhaps, the most ancient traditional clothes of Uzbek female it dresses **kuylak** and wide trousers - **lozim**.



Dresses were in the form of a tunic, long to ankles, and with straight lines sometimes extending to a bottom. In Bukhara and Samarkand oases edge of a dresses' collar had vertical cut, a band from gold sewing



of a peshkurt and decorated with embroidery. Sleeves were direct and long, closing the hand. Later, at the end of the XIX century, there were dresses with the detachable coquette and dresses with a high collar and sleeves with cuffs. So far these dresses from world famous khan-atlas or bright silk are still the main form of a national suit.

The second main part of a women's suit - dull wide trousers lozim, pulling together on a waist with the belt from a band passed throughout the upper edge of wide trousers bent by a hem. Very often wide trousers were sewn from two types of fabric: the lower part visible under dresses, from more expensive and elegant material, and top - from simpler and cheaper matter. Width and length of wide trousers varied. In the cities, suburbs and settlements all women carried long wide trousers, now they are carried only by old women, and youth prefer shorter and narrowed from top to bottom.

Collar of a women's dressing gown quite open and wide, its boards almost do not meet. Sleeves are shorter, but freer than of the men's dressing gowns. Among women of Bukhara and Samarkand oases the easy long dressing gowns- rumcha were widespread, they were slightly adjacent on a waist.

The dressing gown **mursak** was specific top women's clothing. It is a dress in the form of a tunic, without collar which was sewed so that its floors touched each other when walking. Mursaks were long, to the earth, on a lining, and usually cotton, floors and a bottom of sleeves had a woven band. Mursaks were needed gift to the bride in a dowry, and elderly women surely laid up them for the burial, with two mursak covering the female funeral stretcher.

The Uzbek women closed their heads with scarf. Often the headdress consisted of two scarves one of which was thrown over the head, and the second, put on a diagonal, like a forehead bandage. At week-days the head was covered with the scarf made of white muslin, sometimes decorated with an embroidery. More wealthy women carried the scarves interweaved by gold or silver tinsel. By the beginning of the twentieth century the embodiment with silk or gold thread of a skullcap-duppi was widely adopted. Leaving the house, the Uzbek woman surely covered her head with mursak or a men's dressing gown.

From the middle of the XIX century burka became traditional women's clothing. Long ago burka symbolized solitary life which was must-put-on before at an exit from the house for women. It is a modified big and wide dressing gown with which the woman covered herself from head to toes to hide her figure from

foreign views. At such use the sleeve were not necessary and at first simply were showered to the back, and then became to be sewn as false-sleeves. To a burka relied chachvan - the dense rectangular grid from black horsehair to cover woman's face. Women of all ages were obliged to put on burka while out of the house.

Even girls who reached maturity, in Islam equal to nine years, already had to put on a burka.



National suits testify to rich cultural traditions of the Uzbek people, its ceremonies and traditions, the way of life and deep historical roots. City, and partially the rural youth, especially from the intellectual environment, wears the European clothes in which separate elements of a national suit are quite often

introduced. Elderly, especially women from rural areas, keep, as a rule, traditional clothes. The clothes of Uzbek people will continue to be enriched by incorporating new lines and keeping national traditions.

By the XIX century a skullcap as a headdress gained universal distribution, and the variety of its forms - cone-shaped, hemispherical and tetrahedral, round and dome - were developed limited only by the local custom and the imagination of the skilled worker. The wealth and variety of colors and ornaments, embodied on skullcap are so great that it makes too difficult any duplication of a decor of any two skullcaps.

Female skullcaps are made of silk, velvet and brocade. They can have a high or low sides, be trimmed with a monophonic or multi-color border from other fabrics, embroidered with silk, beads and metal slips. Skullcaps - duppi are embroidered with silk, using small daggers - "iroka", special seam - "basm" and beads. And skilled workers embroider them without previous drawing the ornament, picking a pattern directly in the course of embroidery.

Original kind of skullcap is the Bukhara's gold-sewn hat - kalapush. It is usually round or tetrahedral with a natural or geometrical ornament, with fringe and elegant brushes, and the gold sewing gives to the skullcap bright beauty and solemnity.

That's why gold-sewn skullcaps were an indispensable detail of a suit of the emir and court nobility, and currently are an obligatory element of a wedding dress. It is curious that gold sewn production at the beginning of the twentieth century was mainly man's craft and only now gradually women took this skill away from men.

The Uzbek skullcap fairly is considered one of the national types of applied art. This art reached the blossoming at the end of the nineteenth - the middle of the twentieth of centuries when skullcaps were widely adopted in national life and were made everywhere, both in the large cities, and in the remote villages. The skill of their production which passed a long way of development of national creativity is painted by deep emotional sounding, love to ornamental imaginations and high art culture.

The main material for production of national clothes of Uzbeks up to the beginning of the past century was semi-silk fabric made by local masters. Weavers were divided depending on a type of materials they used into two categories: masters on productions of the most widespread cotton fabrics for the most population and more expensive silk and semi-silk fabrics in which men were engaged generally. A very interesting process is the ornamentation of fabrics. For example: the method "abrbandi" consisted of reservation of separate sites of a basis by bandaging with the subsequent painting them according to a pattern and coloring. Such way created indistinct and thawing contours. Drawing of "abro" fabrics was a stain of iridescent colorings. Compositions of "abro" pattern generally represented an one large or chains of small motives all width long of the fabric, placed in strips. In an ornament geometrical, natural or subject



motives were combined, such motives are presented in samples of Bukhara and Gissar silk and semi-silk products more often.

From the second half of the XIX century fabric became wider - 40 and more centimeters.

The pattern is now more sparsely laid down on a free place; simple and clear ornaments are more and more entered. The circle of motives, for example extends: images of an oil lamp, lattice and jewelry are implemented.

In the 1990th, in connection with revival of traditional customs and festivals, strengthening of attention to national clothes the demand for art silk fabrics of manual production amplified. In various regions of Uzbekistan, and especially in the cities of Fergana Valley - Margilan, Kokand - production of manual silk

fabrics began to be restored. Summary: The history and development of the Uzbek women's national suits of the end of XIX and the beginning of the XX century is stated in this article.

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