



## "Historical Formation and Modeling Principles of Uzbek Women's National Dress"

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**Abstract:** *In this article, a comprehensive study of the national clothes of Uzbek women from the 19th to the 20th centuries, their commonality and uniqueness, the process of formation and changes of traditional clothes, and the reasons for the emergence of modern national clothes are given.*

**Keywords:** *coquette, clothes, women, national dress.*

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At the end of the 20th century and the beginning of the 21st century, new signs were formed in the modeling of women's clothes. Breast pleats, frills and frills on the coquettish became the national dress of women. In some places, European clothes were absorbed into women's marriages.

As a result of the creation of fashion houses, the creation of clothes began to be modeled by artist-modelers. Foreign fashions have also started to enter. Parang romol, tibit romol, durra, durrachas, and manglai headscarves released from factories began to spread on a large scale. Such changes were also reflected in the art of jewelry.

The national clothes of Uzbek women, they are ustibash, sometimes a dress or a general dress, are mainly made of local gazlama - gray, olacha, kalami, janda and pure silk - shahi, khonatlas nimipok - adras, bekasab, banoras and bahmal. One shirt worn at home, two in winter[1].

Wealthy little girls and noble women wore two or three dresses at once. The inside was made of chit, the upper part was made of silk, and the outer part was made of satin, adras and velor. Noble women wore up to three dresses in a row on holidays and when they went out. In order to show off the abundance of clothing, some women would take a few more dresses with them when they went to entertain and change them from time to time. The number of dresses of women belonging to wealthy families of Bukhara and Samarkand was 7-8. Sometimes women also wore a string undergarment. The length of the upper clothes was different. Old women wore long dresses that almost touched the ground, and young women wore slightly shorter dresses.

Among Uzbek clothing, the hat is famous as a bright part of the national dress. Hats were different according to the age of people in certain regions [2].

Men, women, children, including boys, girls, infants, old men and old women wore their own headdresses. Hats are made with peaked, cone-shaped, semi-domed base, flat-round, square-chorsi, embroidered with golden thread, silk, and silver threads. These hats are made of black satin and velvet. Their shape was originally peaked, with a wide band on the collar, and it was adapted to wrap a turban over it. Later, the shape of hats changed, the upper part took a round or square shape, and the collar became narrower.

In the Fergana Valley and Tashkent, it became a tradition to wear chust hats, on their black fabric, a pepper or almond shape was sewn with a white hep, and the back was decorated with a series of mehrab-like patterns. You can find a lot of colorful hats that are stitched from head to toe. In the Kashkadarya region, carpets decorated with the same Iraqi stitch - bahia were the most common paintings. In Surkhondjaryo region, felt hats are worn, and in Tashkent, bahmal hats are worn along with flower embroidered hats. There is also a type of hats called shabposh. It is made of thread-gauze fabric, which is beautifully sewn on a sewing machine or by hand. In winter, a round fur coat is worn over the hat. In the oasis of Bukhara and neighboring districts, they used to wear a hollow, cone-shaped fur coat. Its upper part is made of black fur, and the lower part is covered with fur. In the Fergana Valley and the city of Tashkent, a telpak, usually made of three or four pieces of fabric, is also worn, and it is made of uksha bulki or mink fur, and sometimes it is made of karakol skin.

Mahsi has a special place among women's shoes. Mahsi's konji usually has an average height of 31-35 cm and is worn with kavush made of lacquered leather called amirkon. Men's shoes differed from similar women's shoes by the length of the sole. In the hot seasons of the year, the kavush itself is worn. It was also fashionable to wear high-heeled leather boots. In rural areas, shoes were more common. In addition to boots, shoes called chariq were also used. The shoe is unlined, made of rawhide, with a leather strap on the face, and horse or camel leather to make the strap strong. Without a heel, short boots were usually made of soft or hard leather and had no heel. In some places, such boots were called "Tashtovan"[3].

In the winter, especially during the rainy season, in rural areas, jacquard kavush or tobuldiriq - three-legged wooden shoes with a straw or woolen pad on the bottom are worn. It was also a picture to wear a mahsi made of sheepskin with fur turned inside out and reaching to the ankles.

From the past to the present day, various types and elegant examples of national shoes have been preserved.

Determining the specific differences in clothing, tribalism, along with other sources, plays an important role in determining the ethnic groups that make up the composition of the Uzbek people, and in determining the ethnic and cultural relations of the Uzbeks with other peoples. Clothing, more than any other element of material culture, embodies national identity, traditions, social relations and ethnic norms rooted in ethnic history. In addition, seasonal and ceremonial clothing and symbols of their customs are important in studying the ideology and beliefs of the population.

Ethnographic, historical, and artistic features of folk art are expressed in Uzbek costumes. In addition, in them, the types of handicrafts, weaving, artistic embroidery, and jewelry art, which created its forms, are harmoniously combined.

National clothes, even the most traditional ones, have never been stagnant; on the contrary, there have been changes and variations in form. Appearances, their forms, which have been formed over the centuries, have adapted to the nature and climatic conditions of each region. Each dress had its own characteristics. They reflect people's youth, social status, and outlook, and family status, happy and sad events [4].

The traditional clothes of the Uzbek people are a unique communicative symbol that indicates the social, property and family status of its owner. By looking at them, one could know the place of residence, caste and clan of the owner. It is interesting to note that the events that happened in the life of its owner could be determined by looking at the symbols on the clothes. The colors of the headdress, belt, and collar served as specific information. In particular, in the Amudarya oasis, mothers who gave birth to their first child wore a red lachak - headdress, and when the child became an adult and married, they changed the red color to white. The Bukharian women's costume was distinguished by its long skirts, bright colors, and hanging ornaments. During the centuries-

long historical process, each ethnic and social class in each region has formed a color-plastic composition of costumes, its own aesthetic concept. In addition to common features, the costumes of each region were distinguished by the use of gauze, the form of stitching, width, length, and uniqueness.

The national costumes of Uzbek women have been adapted to different natural zones and created their appearance. While the old forms of clothing are important in settled agricultural regions, their appearance and changes were influenced by social, political and economic events in cattle breeding regions. In the regions of Bukhara, Khiva and Ko'kan khanates, the national costumes of Uzbek women underwent unique changes. There are three main regional types: western, eastern and central. Gradually, within each of them, as a result of the cultural mixing of ethnic groups, regional divisions appeared. The influence of natural and climatic conditions on the variety of clothes was great. In particular, loose-shouldered clothing was adapted to the harsh continental climate of Central Asia, focusing on maintaining health and working ability in hot conditions, and served to create a narrow climate.

The national dress has evolved from simple to complex over the centuries and become more beautiful. The natural environment, social and domestic environment had an impact on them, and in the formation and improvement of women's national clothes, traditional artistic crafts - weaving, embroidery, gold smithing and jewelry - became important.

As a conclusion, in the years of Uzbekistan's independence, our old national costumes, whose history dates back to distant times, have been enriched with new traditions, both in terms of quality and content. The world community knows and appreciates that our national costumes are our pride and pride.

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