

Man's Traditional Clothes of in the Jizzakh Oasis



Khakima Davlatova¹, Ozodbek Nematov²

¹Master's Student, Jizzakh State Pedagogical Institute, Jizzakh region, Uzbekistan

²4th Course Student, Faculty of History, National University of Uzbekistan Named After Mirzo Ulugbek, Tashkent, Uzbekistan

ABSTRACT: The article discusses man's traditional clothes of in the Jizzakh oasis. Man's clothes of Uzbek differs with variety. Similar cut, despite of age, was typical for all men's clothes, that shows the archaic character of men's clothes. The peculiarities of region in men's clothes were shown by colour of material and way of wearing of different costumes.

KEYWORDS: Jizzakh oasis, men's clothes, costumes, Neckbands

INTRODUCTION

National clothes of Uzbek can be divided on lower (underclothes) and upper — shoulder and belting. Shirts. In the old times, *kuylak* was made of white single-colour cotton fabric of handmade or manufacturing production. Shirts cut was similar to *tunica* styled clothes. It has the base of straight bended linen with sides, widening to the hem. It was made longer than knees, but later was shorten to the line of middle of hip. Neckbands were made in two styles. In Fergana valley — long vertical cut was sewed with neckband, made of longitudinal piece of fabric, cut on two wedges and sewed with wide ends.

THE MAIN RESULTS AND FINDINGS

In shirts of other style, cut was horizontal from one shoulder to another. It was called as *mullavacha* in Fergana valley and Tashkent. Ends of neckband were sewed with *jiak* bands [1]. Shirts with horizontal cut of neckband were worn not only by Uzbeks of Tashkent and Fergana valley, but also by Uzbeks of Zaravshan valley, Kashkadarya, Surhandarya and Khorezm. Shirts with standing neckbands were also popular. Neckband cut on the chest was sewed with two time's bended lath. It was worn by children and men of middle ages. *Kipchaks* of Zaravshan valley had called shirts with standing neckband as *kozohi kuylak* (Kazakh shirts). The usage of fabric materials had led to changing of clothes form [2]. Purchased fabrics were wider, thicker by texture, sewing could be done by strait and slanting lines, fabrics could be gathered in a fold or small details could be cut out of it. That led to the appearance of new styles. Alongside with traditional *tunica* like shirts, new shirts with mowed shoulders, cuffed sleeves, half-round armholes and thin cuffed sleeves, with small standing neckband and not wide lath, sharply covering chest cut, had appeared. Fergana Uzbeks and Uzbeks of Tashkent region had worn unfastened men's shirt — *yaktak*. It was made of cotton fabric (gray-fabric, silk, *chintz*). *Yaktak* was worn by young and old men. Such light and comfortable shirt was made longer than knees, its' neckband was sewed with some vertical seams with a help of hooks, and nowadays it is sewed on machines with thick seams. One button or handmade fastening and loops or even thin stripe of the same material was made on the chest. Wide trousers. Men's wide trousers «*ishton*» were wide, narrowing to the down, and reached ankles. There was a cut for extending of string, sewed to higher frame — *ishtonbog*. Wide trousers were made of cotton fabric. *Ishton* were made in traditional style: twice bended middle linen was sewed to rectangular trouser-legs form two sides. The movement of walking was made not only due to width of middle linen, but due to inserted wedge between it. In cold time of the year quilted wide trousers *shim* (or not quilted), made of thick cotton or wool material were worn on regular wide trousers [3].

Trousers, made of felt, were worn by participants of horse-race competitions in cold whether, hunters had worn wool 60 fur not-quilted trousers. Those trousers are the ancient clothes of men's population of Central Asia. Robes. Upper clothes of men — robes — were made in several styles: quilted *toon* or *chopon*, not-quilted *yaktak* or *avra toon*, made of home-made cloths *chekman* and body robe — *postin*. The essential part of any set of men clothes was quilted robe of handmade fabrics — paper or half-silk *alacha*, *bekasab*. Unfasten robe — *chop on* was worn over the shirt. Robes were mostly made in a form of *tunica* cut in two variances. First variant- robes were made of whole linen, twice bended, making front and back of robe, without shoulder seam, perpendicular to the linen, without cutting frame — strait of slightly narrowing sleeves were sewed to the rest of shirt. Underarm was made as *gusset*, sides were made as wedges in a form of stretched truncated triangle; it was sewed to the based with slanting sides [15].

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Second variant — base of men robes had consisted of two linens, sewed together and those linens had identical width. Twice bended linens had formed the back (with seam in the middle), front and upper part of the sleeve, which was made by cutting off the wedge under sleeve. Two vertical cuts were made for quickening of walk on the ends of the robe [4].

Neckband, ends, hem and sleeves' ends were decorated with narrow sewed frame of stripe of fabric and there were two loops on the chest. Robes were made with thin quilting and warm winter robes were made cotton wool. Quilted robes, fully covered body, were wide spread in Fergana valley, Tashkent and Khorezm. Those robes were made for old people of black or blue satin, with small patterns or without it. For young people chopon was made of handmade or manufacture half-silk striped fabric bekasab, such chopon was called as bekasam-toon. Calico usually was used as quilting material. All robe was sewed with big seams alongside with line of cut, so sleeves were done sewed longitudinally. In past times, striped fabrics were very popular in all regions of Central Asia [4].

Those fabrics were made a lot and with different patterns in Fergana. Big attention was paid to colours and colour combinations and to the width of stripes. Most popular silk and half silk bakasabs were those with colour combinations of yellow, pink and violet colours of the same width and in soft non-contrast shades. People of Fergana, Margilan and Kokand preferred yellow colour with combinations of violet and pink. Namangan robes were marked with combinations of green with red and blue [13]. Still, despite of varieties of Fergana colours, robes were made in strict order. Latter was concentrated in bakasabs with green and blue shades, known as moch rang. Chopons, made of bekasab was popular all over Uzbekistan. First chopons were made for boys at sunnatoy, i.e. circumcision, later for kuev toon (wedding). After wedding it was worn in the house as worm clothes. Same robe was worn on the funeral by young men. Long, red quilted robes with narrow sleeves were popular in 1920s in Fergana valley [5].

Red robes were worn in the Second World War. Men, called up for military services had worn such robes with soldier belt. Robes were made of fabric gray-fabric of claret colour. Alongside with those robes, there were summer robes, so called avrtoon, which were made on bekasab and was worn over quilted robe without belt. 61 Holiday gold-thread robes zarchopon were worn by emirs in 19th and beginning of 20th centuries. Best craftsmen were gathered in palace workshops. Patterns of gold sewing were cut out of leather or paper by gulbur, it were sewed over with golden and silver threads, which had appeared as additional relief on embroideries, such as gulduzi and zaminduzi. Local and European velvet were sewed with gold [12]. In the middle of 19th-beginning of 20th century, among representatives of city and folk administration, new clothes became popular — kamzur camisole — frock-coat without behind cut, without lapels, with standing neckband. It was made of fabric of dark colour, often of satin, or thick cotton fabric of costume type [6].

Camisoles were worn over shirt under upper robe and in summer it were worn without robe. In winter rich men had worn chakmon, kebanak, fur coats pustin over quilted robe. Chakmon cut was similar to robe, but was wider than robe. Neckband was narrow, standing, had narrowed in the front and usually was sewed with jiaq sew. Chakmon was made of handmade wool fabric, made of goat or camel wool. Uzbeks had worn wool robe with quilted base. In winter, men of middle and old age had worn coat of tanned sheepskin — postin. Coat was made with fur underneath and sheepskin was painted in orange colour. Just as robe, coat was made double-breasted and was wrapped from left to the right, edges of breasts, hem and ends of sleeves were decorated within stripe of fur. Upper winter clothes were worn without belt [10]. Belts had played big role in men's clothes. Kushaks of local fabric, square kerchiefs belbog, belkars, chorsi, decorated with embroidering was all used as belts. Rich people and officials had worn kamar — wide belts of velvet and decorations with silver sets or cross-embroidered. Those belts was fastened with massive locks, covered with enamel, blackness or incrustations — magnishon, made by local jewelers [7].

In winter men had belted their clothes with urama belbog belt, made of cotton or silk fabric. The length of such belt could reach 11 meters. Headgear. Custom, based on Islam, had forbidden adults to walk with non-covered head. In warm time of the year, not only indoor, but outdoor, men had worn tubeteykas, called as duppi, kalpak, kallapush, etc. There are different tubeteykas: sharp-ended, conic form, half-spherical, flat-bottomed, round, four-sided and so on. Tubeteykas were made of fabric and were decorated with gold, silver and silk embroidering. Men's' tubeteykas were made of black satin, velvet, women's' or Multicolour silk, gold-threaded or brocade. The form of tubeteykas was first sharp, made for wearing under chalma, with wide frame of cap-band. Later, forms of tubeteykas had changed: top became round or square, e frame on cap-band became narrower. Fergana valley and Tashkent were filled with tubeteykas of chust style: chust-dupli with pattern of capsicum kalampir of almond bodom, embroidered with white threads on black background, those patterns were grouped in a form of arch on the cap-band. Multicolour tubeteykas with continuous seam iroki was very popular too. Tubeteykas, decorated with Iroki Sea, similar to gilam-duppi style were popular in Kashkadarya region, piltaduzi style of tubeteykas was popular in Surhandarya region [8].

Velvet tubeteykas were also popular in Tashkent, alongside with embroidered ones. One of kinds of tubeteyka — shobpush. It was made of cotton fabric, stitched by hand or on special machine. Shobpush were worn in winter under cap or were worn at night. Some representatives of aristocracy, clergy and very old men had worn kulah — high round cap, sewed from four or triangular pieces of fabric. In summer, village population of Fergana valley preferred wearing hats of Kirgiz style — kalpok, sewed from white felt, in winter — fur cap (fur inside) — tumok, similar to Kazakh [11]. Uzbeks of Khorezm region had worn chugurma — big round flat cap, made from wool of sheep with long waving wool. Chugurma quilted base has a form of felt cap. In winter tekpak (round

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fur cap) was worn over tubeteyka. Fur cap in a form of cone was popular in Bukhara oasis. Its upper part was made of karakul, edges were decorated with otter fur. Cap was usually attached with sheep fur.

Caps, upper part of which was sewed from three or four pieces of fabric (usually black velvet) and base was decorated with fox, marten or lambskin fur, were popular in Fergana valley and Tashkent. Of course, those caps were made for rich people, most people had worn chalms or wrapped belt over tubeteyka. Chalma salla was made of cotton, half-wool fabrics and muslin dock, often from expensive fabrics [10]. Every social group had its' special way of wrapping chalma. There were special people for that in Bukhara and that activity was considered as skill. While work and indoor chalma was substituted with belt of piece of fabric. In 19th — beginning of 20th century's chalms were worn by teenagers, later it became compulsory headgear for old men and praying young men. People of old age had worn chalma of white colour, middle age — gray, young — colourful. Colourful chalms were also worn by adult men in some regions of Bukhara, Samarkand regions, Zaravshan valley and Tajikistan [9].

CONCLUSION

In winter people had worn chalms from fustian fabric. First time, chalma was solemnly worn in sunnattoy, and after wedding. The lengths of fabrics, used for chalms, could reach 6 meters. It was worn with twisted end. Only while praying, the end of chalma was directed down. Footwear. Main type of national footwear kinds for old persons is still considered soft mahsi (boots), which were worn with rubber galosh of Central Asian style. Those boots had substituted leather kaush with high front. The height of mahsi is about 31 centimeters. Ichigi with shoes, made from varnished leather were very valuable. Men's ichigi and shoes were longer than women's and were made from harder leather. In warm times, shoes were worn without ichigi. Besides, men had worn etick — boots on high heels. In village area footwear was simpler: people had worn chirik — rude, half-open footwear without tops, sewed from whole piece of rawhide. Edges were gathered on narrow leather wristlet, which was made of camel or horse leather. Short boots with rant mukki were made without heels from soft and hard leather and were called as toshovon in some regions. In winter and summer people had worn zhakkar kavush or tovuldirik — wooden shoes on three stems. It were worn on bare feet, wrapping socks as straw, or on ichigi teri mahsi, made from sheep skin with fur inside, covering ankles, or leather ichigi mahsi. On the field works, people had worn hom kavush, shoes sewed from rawhide of horse skin. There are different interesting kinds of shoes, with silk embroidering and decorated with golden threading, charuki, worn by people of Central Asia in 19th — 20th centuries.

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