

UZBEK NATIONAL COSTUME OF KASHKADARYA- SURKHANDARYA IN THE EARLY XIX-XX CENTURIES

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Annotation

The article provides information about the history, social origin, types of clothing parts and their ethnic significance, meaning, and use in traditional ceremonies of the Kashkadarya-Surkhandarya Uzbek national costume. Studies have been conducted on their similarities and differences.

Keywords: cape, shovel, kallaposh, turban, head, garment, khapamat, jelak, duppi, chambarshokh.

INTRODUCTION

Surkhandarya and Kashkadarya regions, which are one of the ancient regions of Central Asian civilization, are located in the south of Uzbekistan. For many centuries, they have connected the uniqueness of their traditional art and material culture and the fate of different peoples. Surkhandarya is one of the bright regions that has preserved its ancient features for a long time compared to other regions of Uzbekistan. Although the ancient traditional costumes of Surkhandarya have not been fully studied today, it is possible to talk about the main features of the costumes of the Uzbeks who lived here. The clothing culture of the inhabitants of the valley, mountain and foothill districts located in this area differed from each other. Kashkadarya costumes also have their own features.

LITERATURE ANALYSIS AND METHODOLOGY

Modern Surkhandarya was part of the Bactrian Kingdom and Kushan Empire, Ghaznavids, Karakhanids, Karakhitays, Khorezmshahs, Timurids and other large and ancient states for centuries. Until the beginning of the 20th century, this area was a part of the Bukhara Emirate, between the Syrdarya and Amudarya, in the oases of Zarafshan and Kashkadarya, the ancient Sogdian people and settled farming culture was formed.

Through the works of fine art, it can be observed that the costumes of Surkhandarya in the past centuries were similar to the costumes of other tribes of Central Asia. According to pictorial sources,

the men of this region wore close-fitting shirts, turbans, trousers, and peaked felt tops. This style of dress can also be seen in the dresses developed in the later periods.

Boysun is a large and famous mountain district of Surkhandarya, and its population consists of semi-nomadic Uzbek Kongirots, Yuzys, Tajiks and Turkmens from Dashti Kipchak. Naturally, this process influenced the transformation of clothes in a unique way. In Boysun, the unique features of art and culture of these peoples were combined and became the basis for the creation of beautiful dresses.

Two main oases - Karshi and Shahrisabz oases - were formed in Kashkadarya from the beginning of the first century BC. In the 7th-6th centuries BC, the Kashkadarya valley was inhabited by many people engaged in farming, and the cities of Kesh and Nakhshab developed. The ancient Bactrian state included a part of the Kashkadarya oasis.

Economic life developed in Kashkadarya in the 7th and 8th centuries. It was ruled by the kings of Sogd-Kesh for several years. In the 14th and 15th centuries, during the reign of Temur and Ulugbek, Shahrisabz was built a number of magnificent buildings - palaces, mosques, mausoleums, etc. Shahrisabz became the leading city of the oasis.

Kashkadarya region is located in the southern part of Uzbekistan. This area is adjacent to the Tajik and Turkmen communities, and large cities such as Shahrisabz and Karshi have developed in the oasis. At the beginning of the 19th and 20th centuries, this oasis was included in the Bukhara Emirate. This, in turn, had a great impact on the clothing of the inhabitants of the city, where there are many representatives of Turkic tribes (Mangit, Kenagas, etc.).

DISCUSSION AND RESULTS

The style of Boysun Uzbeks' dress was more similar to the dress of local Tajiks. They differed in terms of the length and width of the dresses, decoration, style of dressing, quality of fabric and jewelry. Most of the fabrics used to make the dresses were produced in the local areas.

The nomads living in the mountainous regions preferred to wear clothes made of cloth made of sheep and goat skin. The main inhabitants used natural fabrics such as cotton, silk, silk, adras, bekasam, banoras, silk and semi-silk or factory-made fabrics such as cotton, olacha, kalami, karbos, susi, janda, khosa. Special dresses for holidays are sewn from these fabrics.



Figure 1. Men's coat. Surkhondarya end of the 19th century, beginning of the 20th century, Surkhondarya Regional Museum of Local History. Termez.

In the Kashkadarya-Surkhondarya region, the traditional clothing of men consisted of an undershirt and a quilted chapan. However, the chapan worn by men over the dress was narrow. Such chapan were called gray chapans or bekasam chapan, depending on the name of the fabric used for sewing them. During the rainy season, semi-nomadic people used kebenek (chapan), a type of clothing with special holes for the head and hands. In the winter season, he wore camel and sheep's fur over his chapan.

Ordinary people wore a hand-woven sparrow belt around their waists. Wealthy men and merchants of the population wore belts made of colored threads and gold or silver buckles, or leather belts decorated with colorful stones. Purses, knives, bags and other necessary items were hung on these belts. Hats, kulohs, turbans, and caps were used as headgear.

The turban is usually worn from the age of 12. The turban, on the other hand, was adopted as a festive dress for men. Groom's turbans come in a variety of colors, including red and dark red. Such a turban was lovingly woven and sewn by the bride for the groom with her own hands. A white turban was typical for older men. Also, a headdress like a cap, that is, a cap, was the most widely used component of men's clothing.

The kallaposhi of teenagers and grooms has a special appearance, its collar is sewn, decorated with beads and popuks of different colors, and the surface is quilted around. This kallaposhi was made by placing paper or cotton pleats between the top and the lining, which helped create a unique embossed pattern. Bulging stitches are sewn with colored silk threads. This, in turn, helped to create beautiful decorations.

Men wear leather mahsi, mokki, and chorikh as shoes. Such shoes were very convenient for people living in mountain and sub-mountain areas. It was customary for men living in the city to wear boots and kavush.

Kunhirot women's national costumes are divided into two types: everyday and ceremonial costumes. In the second half of the 19th century, married women wore a straight dress of a traditional cut with wide sleeves and very long sleeves. The collar of the shirt was folded or closed. Girls' dresses were similar to women's, except for the collar. The women's clothing of mountainous and sub-mountainous regions of Surkhondarya consisted of clothes with a general appearance, including inner and outer dresses, jelak, paranji, shoes, headdress and ornaments.



Figure 2. Women's outer dresses. Kashkadarya-Surkhondarya Private collection. Tashkent.

Usually, embroidery is widely used on women's brightly colored outer dresses. Embroidery is sewn from the front of the shirt to the hem, as well as on the sleeves and hem. Along with the shirt, the lozim were also decorated with such embroidery. The colors of the dresses are bright, and the embroideries sewn on them are made of bright threads. For example, light green, blue, red embroideries made on red, orange or light yellow fabric made the woman look more beautiful and elegant.

These oasis dresses are similar to Tajik women's dresses with their richness of colors and unique decorations. But the embroideries on Boisun women's dresses were simple. Mostly plant flowers were used in embroidery. Such dresses were used as holiday clothes.

In the winter seasons, it is customary for Surkhandarya women to wear several dresses on top of each other at the same time, girls wear 3-4 dresses, and middle-aged women wear 6-7 dresses.

In the winter season, women preferred to wear a hooded cloak on the streets, and in the valleys, they preferred to wear burgani or kurta, jelak. Women's kurtas and jelagis are usually sewn without a lining and worn over the head without a scarf. Their sleeves are long and tied at the back. The front hem and collar of these types of outerwear are decorated with coins, colorful embroidery, and colorful popuks.

The women of Surkhandarya were distinguished by their age and social level, depending on their headdress. The headdresses of girls and boys differed from each other. Oasis girls wear a duppi-like cap with a small colorful headscarf wrapped around it. Middle-aged women wear a large headscarf over a headdress called a kiygich. Older women used a big white scarf as a headwear. Also, there is another headdress of Kungirost women, this headdress is a sign of a woman with a child. Such a headdress has the shape of a turban and is called a bosh. The bosh has a complex structure and is in the form of a tall cylinder. The base of the bosh was formed by a kiygich with a front part decorated with jiyak. The kiygich is decorated with various colored ornaments, which are embroidered with silk or cotton thread in a stamp pattern.

Through the embroideries in the form of this stamp, it was possible to know which tribe the woman belonged to. Geometric patterns in the form of triangles and rhombuses are associated with the symbol of fertility. A hard base with a 3-5 meter red cloth wrapped around it was considered the second part of the bosh. 25-30 different colored scarves are wrapped in a row over the bosh. Then a large scarf and a kurta cover are thrown over the bosh. The level of wealth of a woman is determined by the number of headscarves and their quality. Today, this headdress is worn by older women. Widows wore a white headscarf.

Women used kalish, mahsi-kalish, khakkari kavush and popush with wooden heels as shoes. In winter, leather boots were considered the main footwear.

Women's jewelry is mainly made by local artisans, and some jewelry brought from other regions, including Bukhara. Jewelry of this region includes jewelry, necklaces, rings, earrings, and bracelets. There are various types of ziraks, among them five-stalks, three-jugs, leruvu (letiba) worn in the nostrils are widely used. On holidays, women used various ornaments. One such ornament is the silsila ornament that women wear on their foreheads. This decoration can also be found in the women's decoration of neighboring peoples, including the Kyrgyz and Turkmen peoples. In the oases of Surkhandarya and Kashkadarya, there was a tradition of wearing a khapamat, made in the shape of a trapezoid, decorated with colorful small beads, and worn on the chest.

This type of decoration is not worn in other regions. Khapamat is worn to protect from "eye contact" during and after a wedding ceremony. Also, another type of jewelry is a gulband, which is made of various colored beads.



Figure 3. Women's necklaces - Khapamat. Surkhandarya. The end of the 19th century, the beginning of the 20th century. Surkhandarya Region Local History Museum, Termiz.

A women's undershirt, usually made of white fabric, has long sleeves and is decorated with embroidery at the hem. Outer dresses are made of expensive fabrics. Their sleeves were wide and short. The sleeve of the undershirt is required to be visible from the sleeve of the top. The neck of women's dresses is cut in different ways. The neck of the women's dress was triangular or nose-shaped. Girls' are cut horizontally. The sewing of jiyak or motifs, woven in two rows on the neck, was considered a festive decoration of women's clothing.

Women's clothes of Kashkadarya, which can be found in other regions of Uzbekistan, are distinguished by the richness of decorations. Among them, it is the jelak, which has aroused great interest in everyone.



Figure 4. Women's jelakt. Surkhandarya XX century. Personal collection. Tashkent

This dress is made in a loose fit, has an unstitched jelak hem, and its long sleeves are gathered in the middle. This type of dress has a special symbolic meaning, which helps women to become more

attractive. The sides of the jelak front are stitched and also have symbolic symbols. A large circular star-shaped pattern is sewn on the neck of the jelak, and in order to fill the inner part of the pattern, it is enriched with such small patterns.

The jelak's mock sleeves are embroidered with circular patterns decorated with plant images. The lower part of the sleeves is enriched with stripes sewn in the Iraqi style. The front hem of the jelak is decorated with a "tree of life" motif, enriched with a circle-shaped step, as well as a jiyak with beaded popuks at the end. Its lining is made of black fabric.

In the Kashkadarya oasis, on the day of the dress-making ceremony before the wedding, old women and friends of the bride-to-be gathered and, under the leadership of well-behaved, noble women, sang songs and had fun, and cut the bride's dress.

Kashkadarya women's headdresses are slightly different from other regions due to their diversity, the method of embroidery and their composition. The Iraqi style of carpet embroidery used on the headdresses defined their uniqueness. Such headdresses included a kulta or a kurta. This headdress has a round shape, and its edges are decorated with jiyak. Another similar headgear is called chochkap. It is enriched with Iraqi embroidery.

Women wear colorful scarves over this headdress. The traditional headdress of older women from Kashkadarya is called chambershokh. On top of such a headdress, ten scarves are wrapped around in the shape of a horn. It is known that chambershokh was used not only in cold weather, but also in hot seasons, including protecting the head from the scorching heat of the sun.

Women's shoes are mostly mahsi, made by local shoemakers. Their sirah includes "izhi" and kavush. Different types of natural leather are used for sewing shoes. The mahsi and kavushi of wealthy women are decorated with bright patterns in the Iraqi style.

Kashkadarya jewelry and ornaments were similar to those of Surkhondarya.

Despite the fact that Surkhondarya and Kashkadarya costumes have many similarities, there are also differences between them. The women of Surkhondarya are very fond of red and cherry colors. For clothes, they chose striped, embroidered and large floral fabrics. The distinctive features of the national clothes of Kashkadarya and its large historical city, Shahrisabz (Kesh), were the decoration of women's, men's and children's clothes with various embroideries.

In the process of studying Kashkadarya-Surkhondarya Uzbek national costumes, we will get some insights about the culture, past social system and ideology of our people. Also, through these studies, the place of national costumes in the Uzbek historical heritage, the aesthetic appearance, the traditions and high spiritual and moral values, which include the values typical of the Uzbek national culture, will be raised. It is very important to arouse feelings of respect and love for national costumes among young people.

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