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## TRADITIONAL CLOTHES OF JIZZAKH PEOPLE

**Abstract:** *In spite of certain availability of the national and local peculiarities, the ancient garb of all Central Asian nations living under conditions of cultural assimilation during many centuries, has one common style foundation, conditionally named in ethnography as tunic style — «tugri bichik». This style was completed in Uzbekistan in two options, both options existed during a long time which is said by wall-paintings of early mediaeval palaces and miniatures of XVth — XIXth centuries as well. Traditional Uzbek clothes, mainly, consisted of the shirt «kuylak», trousers «ishton» and dress «tun». While their sewing the fabric was measured with fingers: so, the distance between thumb and little finger in open palm was called «karich», the distance between four fingers both in open palm and closed one was called 1, 2, 3 etc.*

**Key words:** ethnography, kuylak, ishton, Jizzakh, Central Asia.

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### Introduction

The clothes was usually cut with the knife tearing the fabric along the straight thread to the pieces of the necessary size, and scissors were used only in canted parts of the clothes. It was considered favourable «khosiyatii» to cut the clothes on Wednesday, Thursday as well as put it on these days. Before, almost each woman was sewing for the family.

### The main results and findings

Professional tailors existed as well who were doing clothes according to the order or for sale and were called «tunchi», «paranji tikuvchi», «mursak tikuvchi», «bichikchi», «chevar»; but when sewing machine appeared in the households they started to be called «machinachi» as well. In the first option of tunic style — «tugri bichik» — the stature «buyi», «kaddi» (front and back) of the shirt «kuylak» or the dress «tun» was made from one of one and half

portion of fabric (usually the local fabric was narrow — from 24 to 51 cm) bent on shoulders. The place for collar was cut at the shoulders level. «Yaktak» or dress «tun» differed from the shirt «kuylak» with the axial cut in the front and the gores «chalgay» fixed to the cuts from lap to breast forming the dress wraparound. On the back stick-up collar narrowed to the end was closed with gore «chalgay» at the breast.

The collar was cut from the two parts and quilted with frequent stitch on the thin layer of cotton, in the result it became as the hard griff. People used to call it «yaktak yeka». To the stature hips from the armhole to the lap the side-pieces «yen» were fixed straightly along the cut. This sleeves style peculiarity on the cross thread was especially clearly seen in the clothes from the stripped fabric of the Central Asian nations. The gore «kulpak, kulfak» of three-cornered or square shape was fixed between the sleeve and side-piece and was used to prevent this place from the cut. This option of the tunic style is wide spread in all the

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regions of Uzbekistan since the style of Fergana shirt «yaktak» is the basis of this style, in some places it is called «yaktak bichik» as well. The shirts «kuylak» differed with the collar shape: with horizontal vent «kiptaki yeka» and vertical vent till the breast «oldi ochik».

Female dresses «mursak», «kaltacha» and «elak» style differed from the male dress with deep and wide collar vent where the front of dinky dress with decorations was seen; and the cape «paranji» differed with the wide side-pieces and long false sleeves. The cuts «yirtmoch» were done on the hips of «mursak», «kaltachi» and «elak» like on the male dresses for the footstep increase. 73 In the second option of tunic style «tugri bichik» the stature and the upper part of the sleeves of the «tun» dress took two or more portions of the fabric bent on shoulders. The gore «kiytik» was cut off under the sleeve facing down with its sharp end, and it was fixed to the sides of the lap. The front gore «chalgay» was missing in this dress style. For the early dresses the square strip «yeka» was fixed to the back near the neck, later on oblong collar «yaktak yeka» approaching the breast became to be fixed to the collar vent. This second option of tunic style is typical of Bukhara clothes; male dresses «tun», «joma», female dresses «kurta» from expensive fabric were, mainly, made in this style. In some places it is called as «rum bichik». Tashkent male dresses from expensive fabric, especially grooms' gold-cloth dresses were preferred to be made in this style, since it was considered that it suits a person very much.

The first baby's shirt «chilla kuylak» to be put on during the first forty days of the baby's life was made in this style. The cuts «yirtmoch» were done on the hips of the dresses for the movements convenience. Each region clothes differed not only with the style but with the width and length as well as the fabric colour. The clothes of people in Bukhara, Kashkadarya, Surkhandarya was made long and wide from the fabric with large ornaments and bright colour. And the clothes of the people from Tashkent and Fergana was of the medium length and width and made from the fabric of smooth colours. The clothes of the people from Samarkand was affected by Bukhara people, from one hand, and Tashkent people, from the other hand. The dresses of Khorezm people quilted with stitch and clinging were, mainly, made from the local strongly glazed fabrics «alacha» in small strips with crimson colour dominance. Female dresses in Tashkent, Fergana, Samarkand and Khorezm were very long and wide, with long and wide sleeves. And the dresses in Bukhara, Kashkadarya and Surkhandarya were more short, but with long and wide sleeves. From the second half of XIXth century the clothes of the new style is the following typical features — sectional shoulder, separate ledges and\* back set-in to the cut off armhole of the sleeve.

The back on the free clothes was one-piece, and on the fitted one — from the two parts. The sleeves were stick-up «bugma yeka», turn-back «kaytarma Yeka» as well as the traditional ones «yaktak yeka». The new style of the clothes was called «kamzul bichik» by people. As a result, the new types of the clothes «tun», «peshmat», «kamzul», tops «nimcha» gradually turned to the traditional clothes. Especially, the dress «tun» of the new style with traditional collar «yaktak yeka» as well as cross sleeves became the favourite clothes of the old people till now. And female dress of the new style — on the yoke «kukrak burma» appeared at the beginning of XXth century, modifying became at present the favourite traditional dresses 74 of Uzbek ladies. The style of the dress on the yoke consisted from the upper clinging part — voka and the lower free part «etak» which was fixed to the yoke at the breast. Convenient while movements and for the hot local climate the dress on the yoke «kukrak burma» was the favourite dress not only of Uzbek ladies, but the women of the other nations inhabiting Uzbekistan as well. Trousers «poyjoma», «ishton», «lozim» is one of the components of traditional clothes, the style of which consists of two trousers «pocha» and bunt «og» between them which has rhombic shape. The trousers shape changed only with location of the sharp ends of the bunt. Till now the trousers are the necessary domestic clothes of the old people, women, girls, especially long ankle-deep ones «lozim» worn by daughters-in-law and made from expensive fabrics with bright braiding on the lower part; and they supplement the set of the nice clothes of the daughters-in-law.

The closing more than other elements or material culture reflects national character of people and refers to number of stable ethnic signs. It reflects traditions rooting in ethnic history, social relations and elements of ideology, believe, esthetic ideals. The forms of clothing were changing together with changes in life of society, its economy and policy. It was reflecting material condition of population, peoples' tastes, specific of house holding and some sides of family domestic. Culture influence of neighboring countries traces in traditional national clothing, i t 's general forms and separate elements which were creating during many centuries. The work which publishing for a first time will give common imagination about traditional national Uzbek clothing of end of X IX — X X centuries covering all major regions of republic. Weak study of Uzbek people's national traditional cloth and increased interest to this theme from side of artists, workers of theater, cinema, art critics, ethnic specialists, managers of national folk ensembles and wide circle of readers, insistently put the question about expedience of publishing of special work dedicated to national Uzbek cloth.

Author has fixed the aim to learn if possible hole complex of Uzbek traditional clothes reveal local peculiarities, ancient and new forms and elements

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borrowed from neighboring peoples, point sources and literature. Basically this are museums funds Asia including clothes, materials, jewelry decorations and other items belonged to clothes. Also we were using the funds of bookstores and hand writing books of Oriental and A c knowledge Institutes were ancient handwritings saturated with miniatures, paintings and pictures. At preparing the work we familiarized with articles written by O.A. Sukhareva<sup>1</sup>, N.P. Lobachiova<sup>2</sup>, M.V. Gorelic<sup>3</sup>, M.A. Bijanova<sup>4</sup> published in historical-ethnography collection «Middle Asia Peoples Costume» (M.: Science, 1979). Article written by academic of Academy of Science of Republic of Uzbekistan A.Pugachencova<sup>5</sup> «Yashmak» and published in magazine «Soviet Ethnography» attracts an attention.

Sufficiently complete imagination of clothes of last centuries, their forms, local peculiarities and material gives opened by archeologists monuments of wall paintings of Middle Asia and also sculpture, small plastics, torevtic, fabrics and in some cases ethnographic materials (Afrasiab, Penjikent, Balaliktepa, Khalchayan and others) which at complex study allows to reproduce real costume of appropriate epoch. These monuments of Tokharistan and Sogda in the period of early middle ages V of VIII centuries (generally before Arab invasion) reflected the life of top layer, basically aristocracy, rich traders and also musicians, dancers and their servants. Studying the monuments is possible to trace social and sex differences in costumes. At studying the costumes on base of decorative materials of monumental wall art<sup>6</sup>, sculpture<sup>7</sup>, coroplastic<sup>8</sup> and in combination of all types of monuments archeologists<sup>9</sup>, art critics and ethnographers made the conclusion: the evolution of Middle Asia cloth is directly connected with ethnic, social-politic history of not only Middle but and Central Asia. Comparative analysis of Tokharistan and Sogda costumes evidence about common historical ways of development and fortunes of Middle Asia peoples, about active inter-influence of their cultures during millenniums. G.M. Maydinova studying wall paintings as a source for theory of costume in combination with other types of material and spirit culture (sculpture, terracotta, torevtic, writing sources and some ethnographic materials) asserted that: there are reflected in graphic materials

of early middle ages the stabile types of cloth of different districts of Tokharistan and Sogda adopted to local climate and household since ancient times<sup>10</sup>.

They are very interesting conclusions made by ethnographer N.P. Lobachiova studied wall paintings on monuments of early middle-age epoch of Middle Asia<sup>11</sup>. Paintings of VIth —VIIIth centuries allows not only imagine the shape of costume of that time but and determine in some cases the cut of cloth, gives facility for judgment of peculiarities of the costume belonged to different local and ethnic groups of population. Further the author underlines that principle of cloth cut was common: all types of shoulder cloth had tunic style might be some times kimono-shaped cut. It very often had side cuts, horizontal collar. These allow seeing in modern cloth of people of Uzbekistan features rooting in deep historical tradition. N.P. Lobachiova underlines that these paintings combined with ethnographic materials where concentrated invaluable monuments of material culture of the peoples of Middle 50 saying about fact that developing the forms of cloth at all peoples of the region passed about same, which explains by common way of history the people populating this region, reflected on forming of their culture.

### Conclusion

There are in cloth appeared the results of continual communication of these peoples between each other. Generally the cut was forming by regions but not by peoples. N.P. Lobachiova analyzed the elements forming archaic traditions in history of cloth of peoples of Middle Asia, as unity of forms of man and woman's costume saved from deep antiquity. For us it's only left to join to scientific conclusions of N.P. Lobachiova scrupulously studied wall paintings of monuments of Middle Asia from point of view of specialist ethnographer. Muslim miniature of XVth —XIXth centuries of Gerat and Bukhara schools is valuable source at studying the cloth. Art of Gerat School is the basic at studying of Middle Asia costumes by miniatures of XV —XVI centuries. In that time Gerat was center of culture and legislator of style of all Middle East. Tradition of the costume as it was fixed on miniatures was becoming the style for Bukhara, Samarkand, Tashkent, Andejan and other cities.

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