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Article



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WOMEN'S NATIONAL DRESSES AND ART FABRICS IN EASTERN CULTURE

Abstract: This article covers the types of Central Asian women's national clothes in the end of the XIX century and the beginning of the XX century. At the end of the 19th century, the types of artistic fabrics were studied. By the end of the 19th century, the appearance of sewing machines led to the increase of artistic fabrics. The reasons for the non-disappearance of hand-made gazlams preparation methods were analyzed and its history was studied.

Key words: kaftan, undershirt, outerwear, women's national headdress, khatcha, chachvan, buranji, kovush, mahsi, etik, doriya, bekasam, banoras, adras, atlas, madras.

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Introduction

In ancient times, clothes helped to protect the human body from the environment. According to some reports, the clothes also performed a protective function. In general, it is difficult to imagine a person without clothes. The first clothes were very simple. Gradually, with the expansion of human consciousness, clothing became more complex. Now he is used to the forms. In addition, attention was paid to his aesthetics and appearance. Additional decorations were used for it. National costumes are inextricably linked with the origin of the nation. It can be seen from the ethnographic signs of the national clothes of the Kokan Khanate, Khiva Khanate, Bukhara Emirate, and the Timurid period that clothes related to Islam were used in everyday life in this period as well. The shame characteristic of the peoples of the East was manifested as a sign of modesty and chastity. During the period of those khans, special workshops were established for the preparation of

national gazlams, and the most elegant gazlams were prepared in these workshops. Our fine fabrics are known to all countries and peoples through the Great Silk Road. This shows how beautiful, ancient and valuable our gazlams are.

Materials and Methods

The article is based on the principles of methods, analysis, ethnological sequence, ethnographic observation adopted in the science of historiography. Information was given about women's national costumes and artistic costumes.

Results and Discussions

Islam plays an important role in the culture and national costumes of the peoples of the East. This has been proven in men's clothing, women's clothing, and even children's clothing. Women's traditional clothes include underwear, outerwear, dresses, hats, headgear, shoes, and jewelry. At the end of the 7th century - the

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beginning of the 8th century, the style of the costume of the peoples of Central Asia became more complicated. Now there are clothes with sleeves that make it easy to stick to the body and allow the hands to move freely. This led to an increase in its species. However, the influence of Kushan tin jacket decorations is still noticeable in the decoration of kaftans and blankets. On the blankets, there were bordered fringes made of colorful fabric. The decorations of their skirts and collars have also changed. Under the influence of Islam, the length of the clothes is now below the knee. The length of the sleeve also fell from the ankle, the front opening of the dress for women was a vertical collar, cut, horizontal opening. Now the sleeves were sewn just below the shoulders and the shoulder seams were decorated with decorative fabric. But it is also possible to see that women's clothes were different. Among them, long shirts and long tunic-like dresses with a high collar are also worn. Such dresses include a tunic-style kandis with sleeves that cinch the wrists. Candice is a coat with faux fur on the inside.

During the introduction of Islam into the lives of the peoples of Central Asia, the socio-economic life of the peoples, family relations, and legal issues were governed by the Islamic ideology, and this situation also led to important changes in the clothing culture. In the spiritual culture of the Eastern renaissance (IX-XII centuries) and the culture of Amir Temur and the Timurids (XIV-XV centuries) and spiritual cultures of enlightenment (XIX-XX centuries), the unique clothing of each period we observe that there was a culture. Each geographical region in Uzbekistan has its own traditions, customs and ethno-specific characteristics, which are clearly expressed in their traditional clothing culture. While studying the specific aspects of Uzbek traditional clothes, it is permissible to classify the representatives of the Uzbek nation as the following subregional-cultural group:

1. Subregional-cultural group of residents of Tashkent city and Fergana Valley;
2. Subregional-cultural group of residents of the cities of Samarkand and Bukhara.
3. Subregional-cultural group of Khorezm residents;
4. Subregional-cultural group of the population of Karakalpakstan;
5. Subregional-cultural group of residents of Kashkadarya and Surkhandarya regions.

Although these sub-regional groups have common and similar aspects in the traditional dress culture, their uniqueness is evident. Such a situation is clearly visible in the fact that research works were carried out separately for each oase. The fact that such uniqueness serves for the development of mutuality and is recognized and awarded as examples of our national culture on the world cultural stage also makes a person feel proud. Stratification was also observed

in Central Asian women's clothing. Such differences indicate the social status of women, and their clothes and jewelry did not fail to show their influence. A representative of the rich class During the Koqan Khanate, multi-layered dresses showed that women were representatives of the rich class. Women's dresses of this class are made of nimshoy and kimhob. But the yarn was used in women's underwear. And poor people wore clothes made of gauze. In addition, the convenience of these clothes in the work process was also taken into account.

Women's outerwear. The composition of such clothes consisted of burqa, shorts, tunic, yaktaks, nimchi. In the peoples of the East, the veil was made with a scarf. Chakmon is a net made of horsehair. Its function was used to block the face. Paranjini was made from Banoras in the Kokhan Khanate. Banoras is striped and differs from Bekasam mainly in terms of color. Made of red and green velvet in the Emirate of Bukhara. A burqa is a knee-length top with false sleeves. Ribbons and fringes are used as decoration in veils. It is important that special importance is given to the aesthetic appearance.

Women's jewelry. The art of jewelry is an integral part of the history of Uzbek national artistic culture, which helps to study the highest goals of the people in the distant past. Items made by jewelers show the stylistic features of the art of the period in which they lived. Like every type of Uzbek folk art, jewelry art has its own characteristics. Because they are not only decorative items for people, but also have a positive effect on health and human psyche. The socio-economic role of jewelry in life has not become less important. A person's status in society was often determined by how many valuable ornaments he had. So, through this art, we see that people's imaginations of the material world, the world of sophistication, and divine power are intertwined with each other. The cities of Khiva, Bukhara, Samarkand, Kokand were considered the largest centers of jewelry art of the 19th century. In these cities, jewelers lived in neighborhoods. According to historical sources, there were 12 jewelry stores in Khiva in 1860 and 60 at the beginning of the 20th century. Women's jewelry includes tilakosh, bracelet, zirak, headband, amulet, necklace, ring, etc. Women of the rich class usually wear such jewelry made of gold and decorated with precious stones.

Women's headwear. In the Emirate of Bukhara, kallaposh was considered as a women's headdress, such headdresses were worn mainly by women in the emir's harem. Collars and headbands are mostly decorated with gold embroidery. In the Kokan khanate, women's headdresses were worn with different types of headscarves, indicating their status. In addition, they used kurtapur (type of headdress) and caps. In the Khiva Khanate, women's headdresses were tahiya (cap-like headgear), flat caps, and lachak (a type of headdress).

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Women's dresses. In the Kokan khanate, they used cloudy gasses. The meaning of the word Abr (Persian) is described as cloud. There is information that Abr fabrics were developed in the 19th century BC. Atlas (a type of silk fabric) and adras (a type of silk fabric) are now found in more than a dozen types. These are: "Margylan", "Navroz", "Rasadkhana", "Bibikhanim", "Nogora", "Kiprik", "Panja", "Kelinchak", "Bargi Karam", "Chaqirim", "Yaxudiy", "Nomozshomgul", "Shaxmat"(Chess), "Qaro ko'zim"(Black eye). The silk industry in Uzbekistan has a long history and traditions. The cultivation of silkworms and the extraction of fibers from their cocoons, and the weaving of silk shawls, were first introduced in China. According to some information, silkworm breeding spread from China to the territory of present-day Uzbekistan via the Great Silk Road in the 4th century. Various silk fabrics produced in cities such as Samarkand, Bukhara, Khojand, Kokan, Margilon, and Namangan were famous. There were 120 silk weaving workshops in Margilon and 49 in Kokon. Silk (1 kg of silk from 11.8 kg of cocoons) was extracted from the cocoons semi-automatically (boiled in cauldrons) on hand wheels. From hand-dyed silk, satin, adras, bekasam, olacha, gazalams with various shades, velvet, parcha, etc., are woven on hand looms. The main fabrics used in sewing Uzbek national clothes include yarn, silk, wool and gauze. There are many types and varieties of yarn fabrics. Making fabric from yarn, wool, cocoons, leather and other materials at home has existed in Uzbekistan since ancient times. Production of silk and semi-silk fabrics was partially limited. For example, the production of silk and semi-silk fabrics was launched in the centers of Bukhara, Khiva and Kokand khanates, in large cities and villages belonging to them. Ordinary workers mainly used thread-gauze fabrics. Plain fabrics were used for daily wear, and silk and semi-silk fabrics were used for weddings and holidays. In the past, all the cities of our country specialized in weaving only certain types and colors of gauze, and there were local schools of artistic weaving.

Bekasam is a striped gazmol, from which men's and women's daily wear tunics, blankets, blankets are sewn.

Banoras - bekasam, different in color types, from which the veil, which is a women's outerwear, is sewn.

Adras is a gazmol made of flowers with abr threads. Because the flower is two-sided, it is called duroya in some places. Due to the fact that the thread of vodka is thicker, transverse lines are formed on the surface of the gauze. Yellow, blue, pink, and red colors are used for the flowers.

Satin is a single-faced smooth fabric made from natural silk, both warp and weft. Tanda thread is decorated by dyeing in the abr bandi method. The satin is given a shine by separate processing, so it is polished.

There are more than 37 processes involved in making silk abr fabric or silk by hand, all of which are done by hand and only the final weaving process is done by hand or mechanical loom. But the hand-woven cloud gauzes were narrow, and the pattern did not repeat each other and were expensive. On the other hand, the looms woven on a mechanical loom can weave a large amount of cloudy looms in a short time. In one day, a master craftsman can weave 10 meters of fabric, and a mechanical machine can weave 50-100 meters of fabric. Of course, as you can see, in production, this process allows the product to be quickly woven and delivered to the consumer. But the remaining 36 processes are done manually. Currently, silk and silk fabrics are produced in the cities of Margilon, Namangan and Kokhan of the Fergana Valley, and more than 20,000 people work in this process. It covers the entire process from silk processing to finished fabric. In this case, silk fabrics such as adras, satin, silk, and velvet are mainly woven by hand, while cotton adras fabric is finished on a mechanical machine. It can be seen that not all fabrics are woven on a mechanical loom.

Adras and satin weaving has been developed in Margilon for a long time and has spread to other places. At the beginning of the 20th century, many adras and satin weavers worked here. Until the 1920s, Adras was woven in Margilon, Khojand, Bukhara, Samarkand and other places, and was sold not only in Central Asian markets, but also in neighboring countries such as Afghanistan and China. Dyeing threads in the abr method also required great skill. It should be noted that all colors are made naturally from dye-giving herbs.

Women's underwear. Such fabrics are made of yarn. The reason is that cotton has a good air permeability. Fully meets hygienic requirements. These work clothes were also horizontal open with long sleeves. The requirements consist of 3 parts:

1. Leg part (there are 2);
2. Og (the middle part that connects the two legs.)

Conclusion

In the Kokan Khanate, the clothes looked the same. Only in the Bukhara Khanate, the razim consisted of 4 parts. The reason is that in the Bukhara Khanate, they did not use cloudy gas. The dress, nimcha, burqa, ton, and accessories are made of velvet. Velvet is a thick gauze. In terms of hygiene, the upper part of the bag is made of cotton yarn. Women's clothing was different from that of girls. This can be seen in some parts of the dress. For example, the collar on girls' shirts was horizontal, and on women's, it was vertical. A kaba with long or short sleeves is worn over the shirt. During the holidays, women wore a farajiya made of silk decorated with dars, and the lining (so called the inner part) was made of fur. By the 19th century, women's shirts began to

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be made wider. Over the shirt, it became common to wear a robe with a more open chest, long or short narrow sleeves, and buttoned up to the waist.

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