



## Formation of the national clothes of the inhabitants of Surkhandarya under the influence of local living conditions

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### ABSTRACT

The text of this article contains a study of the image of the ornament of its location and interpretation, in the costumes of the peoples of Surkhandarya. Also considered is the cut and form of clothing of the inhabitants of Surkhandarya, the formation of clothing for centuries under the influence of local living conditions, climate, occupation, as well as economic and cultural ties with neighboring peoples.

### Keywords:

Ornament, clothing, cut, Central Asia, Surkhandarya, Kungrats, miniature, lozim (bloomers), skullcap, kulta (headdress).

The national costume can tell a lot about the culture of the people, their customs, and their aesthetic priorities. Even in one country, the national costumes of each individual region can vary greatly.

Of great interest is the national dress of the inhabitants of Surkhandarya, in particular the Kungrats. It was formed over the centuries under the influence of local living conditions, climate, occupation, as well as economic and cultural ties with neighboring peoples [16].

The study of national costumes is a very interesting process, the costumes reflect the culture, development, production, social needs, and historical-cultural connection of the period. According to sources, over the years, the attire of residents of Central Asia has undergone significant changes. Proof of this can be seen in the miniatures of that period. It is

miniatures that are now of great service to theatrical costume artists.

If we consider the traditional costume of the people of the Central Asian region in general, it can be noted that it is distinguished by its originality and has common features determined by a single cut and method of application. Within the region, there is not only similarity in the costume of all the people inhabiting it, but also areas of distribution of specific forms and features characteristic of one nationality or group, united by common origins of ethnogenesis, similar forms of farming and lifestyle [4].

Within the framework of one nationality, among its various groups, elements of the costume are even more similar. However, they are presented with a number of variations: local and tribal differences, color, size of

various elements, finishes, other details, and nuances in the way they are used. Differences in the elements of a costume belonging to different nationalities inhabiting a given area can be explained by the ethnic roots of these people and the traditions of the historical and cultural region in which these people live [4].

In the 15-16 centuries, the appearance of Central Asian urban clothing was not much different from the clothing of the Arabs. According to Dozi's Dictionary of Arab Clothing, the dress consisted of a "shirt" and "trousers", a large light long dress, a caftan (joma) made of silk of different colors, with a wide belt made of wool, silk, and linen. It consisted of a "belt". He is wearing a long open shirt. Jubba's sleeves were short, mostly red, blue, or brown. Sometimes "farji" made of wool or linen is thrown over the djubba. Headdress - "dome", "takiya" or red "tarboosh". The shape of the tarboosh is pointed, over which the long fabric of the imam is wound, like a turban [1].

Men's clothing consists of "caftan" and "djubba". The width of the caftan was long, with a sticky silhouette, the top was worn with a short skirt of a different color, and the wrap was worn from left to right. The breast part of the dressing gown is decorated with embroidery, a precious collar is thrown over it. Headdresses are varied, and for various ceremonies in the kingdom, the upper part is decorated with paired or circular ornaments, as well as a "turban" in the form of a circle [1].

Aristocratic men's clothing consisted of robes of two different colors, the length of which reached the ankle. The collar of the overcoat was round in shape, for the most part, leaned back, tucked from the chest to the waist, and opened from the waist to the skirt. The sides of the skirt have a somewhat elongated cut, the width is long and narrow, mostly lined with buttons with a dense lining from the elbow to the bottom. Often decorated with gold embroidery. Such gilded embroidery in the form of "Madakhil" in addition to the shoulders is also decorated with the shoulders and chest. Bahramali, a black "belt" tied at the waist [1].

Women's dress was similar to men's and consisted of two shirts. The shape of the top shirt was close to that of men, with a belt,

buttoned or belted, and with a belt, without a "belt". The lower part of the waist is wide, with two sloping sides; clavicle round, often curved collar; The sleeves are often fastened with a row of buttons from the elbow to the very tip. The bottom and top shirts were different colors, and the length of the bottom shirt was equal to the length of the top shirt. In most cases, the upper shirt is decorated with gold embroidery, sometimes with floral ornaments all over the shirt. In some cases, the top of the shirt was decorated with "madahil" embroidery on the shoulders and chest. The hem of the shirt was often embroidered with gold [1].

Hat and hairstyle: The hairstyle is unique, the hair is pulled back on the cheeks on both sides with a flat ribbon, threaded around the face. The rest of the hair was gathered back, and two thick strands remained under the scarf. The hat had a cylindrical shape, the flower was sewn from fabric, and the color of the scarf attached to it was the same color as the color of the hat. The scarf went down in one or two rows to the waist. In some cases, this narrow scarf is thrown over a hat and the sides are fastened with braided strands of hair. Noblewomen often threw "faradji" on their shirts [1].

The hats were also unique, with a crown and gold earrings. Women's dress fabrics were sardine or small floral, as well as gilded. Hats are often changed, with a pointed hat, that is, a sack. Kulyakh was mostly bright red in color and was called "red bash". Such headdresses can be seen on miniatures from the early 16th century. The length of the red turreted sacks has varied over the decades but has always been covered with turbansifat fabric. [3]

The clothes that have come down to us date back to the end of the 19th century and the beginning of the 20th century, and the ancient ones have not been preserved, since clothes and fabrics have always been used up within the limits of material monuments and were used to the end.

Only certain garments of great importance for religion and faith were passed down from generation to generation as sacred items. From the excavations of archaeologists,

we know about the forms of ancient clothing and what fabrics it was made of.

### Female outfit of Kungrat women.

The components of the national costume of Surkhandarya are lower and upper dresses, lozim (bloomers), outerwear, headdress, and shoes. A lot depends on the age, depending on which various details are added in the form of jewelry, etc.

In the second half of the XIX century, married women wore a straight dress of traditional cut, wide, with long sleeves. The collar of the dress was made in the form of a vertical cut about 25 cm long. Girlish dresses were distinguished by a neckline that had a horizontal slit.



Female dress. Embroidered with silk threads over the cotton fabric.  
Surkhandarya. XIX-XX centuries [2].

But under the influence of Russian fashion, dresses with a standing collar and decorated with pleated ruffles have become very popular in the region in a short time. Currently, such clothes are worn on holidays and during rituals [16].

### Outerwear and headgear.

Among the items of outerwear, it is worth highlighting a gelak (cape-jacket), which is a robe thrown over the head. Outwardly, it looks like a chapan, but it has long, tapering false sleeves that are rolled back and fastened together.



Sleeveless jacket. Kashkadarya. *The second part of the XXth century* [2].

The headdress of Kungrat women is also non-standard and consists of a skullcap, a scarf, a kulta (headdress), a "bosh" (literally, head). The "bosch" headdress is not found in other regions of the republic.

It is wound like a turban and is a complex structure consisting of a kulta (headdress) cap wrapped with four or seven bright herringbone scarves. A large handkerchief is thrown over this structure and only then a kurta is thrown over it. Currently, "bosch" is worn mainly by elderly women [16].



Ritual female headwear "bash". Surkhandarya. *The 80's of the XXth century*. According to the number of silk-kerchiefs, it

was the destined social position of women, called “bay bosh” or “kambagal bosh” [2].

The clothing of the Uzbek people is very diverse and attractive. In all periods, it is possible to know which social class is. Depending on different regions, national traditional costumes are different. National costumes of the people in Uzbekistan embodies unique features that are common in all the peoples of the East and other countries not found in the clothing of other countries.

Over time, the fact that national costumes have changed dramatically, but the roots successfully retain the oldest traditions and historical communication, and its roots will retain the most ancient times.

In the process of creating a new dress, it is important to use their national costumes and elements of folk applied art in the artistic decoration. The achievement of good results has been proven in practice if approached this issue taking into account the individual characteristics of students.

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