



Factors influencing the formation of clothes as a component of ethnic culture in the territory between two rivers in central Asia

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Abstract: this article discusses main factors influencing on the formation of costume designing complex of medieval Central Asian settlers and their creative sources which are priority in the field of modern fashion. The research also conducted a systematic analysis of the scientific literature on the medieval costume complex and personal conclusions on this matter are summarized.

Keywords: national and ethnographic tendencies, modeling, costume design, costume project, cultural object, ethnogenesis, ethnoculture, regional costume complex, medieval costume.

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INTRODUCTION

It is very well-known that medieval art and culture are considered to be a specific development stage in the history of settled peoples in Central Asia. During this period, the development of science and art which began to take shape due to the ideological changes in society, laid the foundation for high scientific, spiritual and creative achievements which left long-lasting trace on the history of the settled peoples of Central Asia, including Uzbekistan.

Luxurious paintings and sculptures, which had been developed by the middle ages period, began to lose their status and dignity due to medieval Islamic beliefs in the territories where Central Asian settled peoples inhabited. Consequently, the fine arts were gradually removed from social life. And, there was a long break in the fine arts which lasted till the 14th century from this period.

THE MAIN RESULTS AND FINDINGS

There is no evidence giving a realistic impression or imagination about the national costume of this very period with the exception of written sources about the way people wearing. the absence of a visual source about the costumes characteristic of the tendencies of Islam, which have come into fashion since the beginning of the 8th century, cause various misunderstandings.

Changes in social relations are usually associated with systemic changes in society in historiography. Without denying that changes in social relations are associated with systemic changes in society, B.Ya. Staviskiy, a well-known art critic emphasizes that: "the beginning of a new era in the artistic culture of the history of Central Asian peoples did not begin in the 4th century AD (change of slavery with feudal society), in fact, it commenced from the 8th -9th centuries, from the time when the victory of the new Muslim ideology prevailed over the previous religions and beliefs."

However, it is not possible to deny that the design traditions which prevailed in the early Middle Ages, such as constructive features of clothing, detailing the design of clothing, the system of form and silhouette, continued till the tenth century. There is no doubt that women's clothing, which was in fashion in the period of the creation of the treatise "About the dressing etiquette" by the great scholar Imam al-Bukhari, far from the requirements of Islamic ethics, the form and silhouette of the first medieval costume had gained continuity. So, it would not be a mistake if we state that the period, when Imam al-Bukhari's book "About the dressing etiquette" was written, was the main reason for the emergence of transformational processes in new way of costume designing in our country. As a result, it seems logically correct to account the beginning of the design trends introduction from the 9th to 10th centuries, formed

on the basis of a synthesis of the Islamic ethic requirements and the first medieval trends. The image and silhouette of “the Uzbek national costume”, which were born as a result of these processes, can be seen in the costumes of the characters of miniature works, which returned to social life in the 14th century. It should be noted that the accomplishment of another important component of the ethnic culture of our country - “Grammar and lexical foundation of the Uzbek language” - was formed in the 14th-15th centuries in this regard [1]. According to Elmira Gyul: “The appearance of a Turkic component in the miniatures of the Timurids period is especially evident in Turkic characters and their clothes” [2].

The next stage of costume designing – the costume representing religious belief requirements in our country- is classified as “National costume” in this research. It should be noted that the term “tunic-like” which is still in use and defined by ethnographers on the clothes of our county in this process, is completely groundless. The reason is that the medieval costume tends, as in the early Middle Ages, the design of clothes was planned on the principle of detailing the shape pieces. The presences of the constructive parts such as passing sleeve constructions in dresses which caused the dress to be tight-fitting in the waist, and horizontal section decorated with cure-shaped pieces can exemplify this process.

Above mentioned constructive parts are specific for the ‘paranji’ dress, which was in fashion in the Middle Ages. It should be noted that, as a symbolic expression of level of religious belief of the people of the Movarounnahr region, in particular, the parandji dress, which was in brand level for its time, was a typical national costume which had been formed over centuries and has no analogues in any other country. It seems logically grounded to connect the period of appearance of the first form of this very costume with “veil”, which had a separate and unique design form with the time of publishing Imam al-Bukhari’s book “About the dressing etiquette”. There is no possibility to draw a scientific conclusion about this, as there are no written or painting sources giving exact information about parandji. Because, girls and women were depicted inside the building, i.e. they were painted on the background of palaces or palace landscape in the fine arts. Paranji dress can rarely be found in the images of medieval miniature paintings in this regard.

The perfect scientific analysis of the shape of the national costume in the works of miniature paintings has thoroughly been investigated by Z. Rakhimova, a well-known art critic of our country. The investigations of Z. Rakhimova have become a kind of encyclopedia of the “History of the Uzbek national costume”. In fact, the national costume of these periods reflects the “tunic-like” style, as noted by many ethnographers and art historians of our country. In the course of these studies, scholars have created a perfect analysis and description of medieval clothes, with remarkable results in systematizing the evolutionary processes and the continuity of historical stages.

O. Sukhareva, who investigated this problem, writes the followings: “ men wore kaftan-like wearing called *faradji* which was worn in various ceremonies, as mentioned in sources belonging to the 16th century” [3]. Differing from O. Sukhareva Z. Rakhimova states: “Women’s clothing is rarely mentioned in written sources as the narrow way of life. From the types of clothing mentioned in those sources such term as faraji, kobe, jubba it can be understood that they had a single terminology for women and man clothes. There is no way to determine the specifics of women’s clothing through the given nominations” [4]. This gives evidence that during this period:

- women did not need the coat shaped outward, as their activity was mainly limited to dealing with household chores;
- as a result, it became customary for women to put faradji of male members of the family, i.e. their son’s or husband’s caftan-like outward over their head in accordance with religious requirements when it was necessary to go out because of household affairs.

In addition, Z. Rakhimova characterizes the miniatures: “Apart from the munisak, there was another type of men’s robe, the fur-lined sleeves with holes for very long arms – faraji, in which the loose sleeves were combined below the back and waist to form a decorative detail” [5]. Such description of faradji requires understanding as the beginning of the appearance of the phrase “parandji” in oral speech according to the existing rule of “calk” in philology. Moreover, such types of clothing can be seen in various historical monuments from ancient times (early medieval terracotta and mural paintings) with the image of a robe thrown over the shoulder, [6]i.e. this type of tradition had long been used as a part of the regularity of traditions.

It is not almost possible to get accurate information about design constructive properties and shape of the national costumes, except for the generalized description of the appearance and some of the design features of the national costumes partly mentioned in written sources at the beginning of the Middle Ages and some constructive peculiarities of national costume patterns which are still in use in this case.

However, the importance of information on clothing terminology in the history of cloth designing in the sense of scientific source is incomparable [7]. For instance, a special attention way paid to the

description of outerwear in the written sources belonging to the 10th-11th centuries. According to these sources, the outerwear in fashion in the Middle Ages was not only variable in terms of the type of fabric they were made of, but also in the terms of their shape. Men's outerwear called *tun*, for example, was also called as *joma* in some regions, and it was made of cotton fabric and also made of linen named *katan*. *Joma* was worn over the wearing named *kabo* by both men and women equally. Besides that, the outerwear called *munisak* was in fashion in medieval costume trends in our country [8]. (*Munisak* is a women's outer garment with a deep groove on the front and the lower part overlapping, with small folds on the side).

Front-part open outerwear called *kabo*, which was made mainly of cotton and different fabric material, was also mentioned in sources [9].

Another type of outerwear which was in fashion among people of our country during the Middle Ages is considered to be *chakmon*. When the types of *chakmon* are described in written sources, they are registered as the clothes were made with curve knitted decorations or plain, as well as with or without buttons [10].

There was a tradition of giving *tun*, *chakmon* and outerwear with fur, as well as clothing sets, i.e. *sarpas* as gift in the Middle Ages. It was mentioned in different sources that there was a collection of precious *tuns* prepared for honorable respectful guests of rulers in palaces.

In addition, written sources can also provide information about the terminology of clothing types, which are functionally of great importance in the context of medieval costume trends.

The sources refer to the dress which is called *kuylak* at present, particularly, was registered as *kunglak*, and they also mention *pirokxon* (a type of dress with a long sleeve), *kurta* (tunic-shaped underwear with long sleeves), *sub*, *kaftan* (*haftan*), *dakale* – a type of short-sleeved waistcoat at the level of waist of the body and pants called as *ezar* and *tanban* [11]. Unfortunately, there is no information about the constructive features and shape peculiarities of costumes stated in the written sources. Another ambiguity in this process can be seen in the study of the data about the fact that the *chakmon* outerwears were sewn buttons in our country wearing trends until 19th century. According to the sources, the *chakmons*, which were fastened with buttons, were presented to the rulers of our country and their wives as a gift when they were returning from India to Central Asia [12].

Accessuaries also played an important role in costume designing trends in the Middle Ages. We can prove our opinion with the written sources belonging to this period which give enough information about types and forms of headwear and shoes. Special characteristics about the headwear like *qalpoq*, *burk*, *taqiya* are mentioned, in particular. As for shoes, it was registered that *kafsh* (shoes made of leather), *etik* (muse), boots with fur, boots fastened with buttons called *arabiy* were in fashion in that period [13].

Headwear was decorated with curve-shape decorations in the Middle Ages. Description of headwear (in the form of *duppi* in our mind) with decorations was also found in different sources.

As mentioned in the memoirs of *Khusayn Khorazmiy*, *Muhammad Solih*, *Ali ibn Khusayn Voiz Koshifiy*, and *Fazlulloh ibn Ruzbikhon* [14], wearing was distinguished in accordance with seasons, i.e. winter and summer wearing in the Middle Ages. There was an opportunity of buying headwear, shoes and outerwear in markets. There were also suits brought from Russia in use in this period.

As stated in the memoirs of Hungarian traveller *Vamberi*, another reliable source about costume complex which was in fashion in our country in the Middle Ages, *Bukhara* was well-known for being a commercial centre trading with ready-costumes in the Middle East during the Middle Ages [15]. According to *Vamberi*, the area around *Bukhara bazar* rows was crowded with people of different nationalities such as *Kyrgyz*, *Kipchak*, *Kalmyk*, *Tatar* and many others. Describing the constructive and decorative features of these wearings, *Vamberi* mentions that they were made of glittering fabrics and were rich in various folding [16]. It is noteworthy that the value of the wearing is unique from the viewpoint of fashion traditions. As *Vamberi* states, in the sense of a popular market for ready-made clothes in the Middle East, *Bukhara* reflected its position as a “center of forming fashion traditions” for people living in the territory till the area where Chinese *Tatars* (*Tungans*) settled in those days [17].

He notes that nationalities such as *Kyrgyzs* [18], *Kipchaks*, *Kalmyks* and *Tatars* living in this area believed that costume designing in this area was in high level in the world civilization, and according to the famous traveller, *Bukhara* was a symbol of fashion design center such cities as *Paris* and *London* in their mind at that time [18].

It should be noted that the motive and melodies of our *maqom* art, sung with *ghazals* written by *A. Jami*, *A.Navoi*, *Z. Babur* and many other great scholars, have not lost their value as our musical heritage which follow the criteria of time. Moreover, the fact that the stylistic trends in the engraving decoration of architectural monuments of these centuries are still being used in modern architecture, existing the traditions of national costumes till now testify the incomparable power of the medieval culture of our people.

In this sense, the stylistic traditions in our traditional costumes, belonging to the 18th-19th century medieval costume designing related to constructive and decorative significance, are still in use at present time. It includes national costumes and accessory, in particular, which are passed down from one generation to following generation in almost every family and examples of national clothes such as tun, mursak, yahtak, duppi, mahsi are still used being re-formed at present time.

CONCLUSION

It should be noted that the aesthetic and constructive aspects of the traditions of design culture in the historical periods of the national costumes of our country which have been analyzed above are a means of studying e processes of rise of ethnic culture of our nation. It is also noteworthy to state that today it is significant as an idea and source in the process of designing modern clothing of the Uzbek fashion, and has its own characteristics that directly influence it. It plays an important role as a considerable methodological source for the implementation of design mechanisms based on synthesis of "modest fashion" in the fashion of our country, in particular.

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The term Kyrgyz is a generalized ethnic term used by Kazakhs and Kyrgyz in the literature of Tsarist Russia over a period of time. In the ethnographic literature of that period: Kazakhs were called Kyrgyz, Kyrgyz were called as Black Kyrgyz. This ethnonym is used to eliminate the confusion caused by the formation of "Kazak" (Cossack) due to the transcription of the Kazakh phrase in Russian, i.e. to distinguish the Kazakh ethnonym from the "Russian Cossacks". Lateron, this ethnonym was recognized as "Kazakh" in the Russian transcription.

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