



## Outer Clothes of the Peoples of Central Asia in the Period of the Rule of the Uzbek Khanates

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**Abstract:** This article discusses the development of men's outerwear of the Central Asian peoples during the reign of the khanates, their development and changes are traced. Significant changes in styles and some of their details are reflected, mainly retaining their former forms.

**Key words:** Central Asia, Uzbekistan, clothing, Muslims, khanates, arts.

This article discusses the development of men's outerwear of the Central Asian peoples during the reign of the khanates, their development and changes are traced. Significant changes in styles and some of their details are reflected, mainly retaining their former forms.

Men's outerwear of the peoples of Central Asia is represented mainly by clothing such as a robe, caftan, several types of fur coats, among which the most common was a quilted outer robe (chopon, tun), a summer robe, an unlined woolen robe (chakman), with lining (tevanak) and sheepskin coat (pustin).

This is confirmed by both written sources and fine arts of the 15th-19th centuries. where the names of most of these types of clothing are found and preserved during the subsequent period without significant changes in their cut on throughout the middle and late medieval period. one

Bathrobes are one of the types of swing clothes. One can especially distinguish among them a robe or caftan with a slanting smell. Warriors, the nobility, nomads, and a little less often townspeople had such dresses. Even in the XI-XII centuries. such clothes could be seen in the Muslim East 2

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A quilted robe (chopon) with wide and long sleeves was the clothing of all strata of society, in particular in the territory of modern

Uzbekistan. Being a unique form of clothing, it warms a person in the most severe cold, protects even on the hottest day, and today it is used as a dressing gown outside the region, even Russia.

On the territory of our region, these types of dressing gowns have always been distinguished by the same cut for any age, which indicates its archaism.

Despite the unity of the cut, the overall picture of Central Asian outerwear for men is striking in its diversity, achieved through variation in details and finishes. Vertical cuts were made on the floors on both sides to increase the step. The collar, skirts, hem and sleeve edges were sheathed with narrow woven braid or a strip of cloth. Outwardly, this dressing gown is of a simple cut, without buttons or fasteners. However, in the chest area there are two ribbons on which you can tie a chapan.

It is interesting to note the fact that in the XV-XVII centuries. outerwear of the type described was fastened with buttons and loops<sup>7</sup> that went from the chest to the hips. Buttons were sewn on at regular intervals, sometimes in pairs, on both sides with patchwork metal patches or embroidered with gold cord.

It is noteworthy that from the second half of the XVI century. as a result of the modification that has occurred, rarely located plaque buttons in outlet form. It is also characteristic that button fastening was common for the upper strata of the population; buttons are rare among people of physical labor, only among nomads. Buttons have been disappearing from clothing apparently since the beginning of the 19th century. and are replaced by hook-and-loop fasteners.

But even in the fifteenth century sometimes clothes were not fastened, but fastened with strings.

The classic chapan was made without a collar. But in the periods of the late Middle Ages, robes with collars were widely distributed. Most often, the collar was relatively wide, trapezoidal, with more or less beveled edges. There were also narrow collars that could be worn both standing and turn-down.

Collars and lapels were almost never the same color. Most of the time they are different. In some regions, the collars were black, and in Bukhara of the 16th century. often embroidered with golden stars, which survived until the beginning of the 19th century. Collars of the nobility in the XV century. they were almost always made of fur, and the clothes themselves could have a fur lining, or be covered with fur, in such cases, different types of fur went on the lining and on top.

An important detail in the design of dressing gowns, both with long and short sleeves, was the ornamental embroidery of clothes of the highest, nobility.

Along with plain fabrics for rich costumes, the nobility used an ornament with embroidery, or various patterns, including gold ones. Gold embroidery, hand-embroidered, was considered the highest form of urban craft that adorned the clothes of the emir and the nobility.

In the applied patterns, the floral motif was rarely used. There was an ornamentation of clothes in the form of complex borders with a geometric pattern or rosettes. Such costume decorations created an impression of arrogant splendor, which was further enhanced by the ornamentation of fabrics and relief folds. The luxury of such robes was emphasized by gold jewelry, etc.

Sources indicate that in the XV century. patterned embroidery in the form of a wide border of the sleeve, and the hem of the swinging clothes with long or short sleeves was occasionally decorated. Most of all, such decoration was spread in Bukhara in the middle of the 16th century. remaining on gold-embroidered clothes in the 19th-early 20th centuries.

Depending on the region, in the 18th century, the feature of decorating sleeves on the forearms with a woven strip spread, which can be considered as a relic of a tradition that spread from North Africa to Central Asia from the middle of the 1st millennium AD. until the XIII-XIV centuries.<sup>3</sup>

In the past, chapan was considered a part of an exclusively male wardrobe, but since some time women have not deprived him of their attention. Robe has an overlapping cut, with the expectation of protecting its owner from a piercing wind

Depending on the profession and social status of the wearer, the length of the robes with an oblique smell was different.

The servants of the nobility mostly wore half-length robes, and often with their sleeves down. Mental workers wore very long clothes - to the ground, with very wide and long lowered sleeves. People performing physical labor, including warriors, wore robes that reached to the knees and slightly lower, with narrow sleeves to the wrists.

Under the fashion trend, the length of clothes sometimes changed. This can be seen in the example of Bukhara, where from the middle of the XVI century. among the higher strata of the population, very short clothes, up to the hips, are getting some distribution; it also existed in the 17th century.

Chapan in the Central Asian region, as well as among the indigenous peoples of Uzbekistan, is considered both everyday outerwear and festive., which says: “And to the feast, and to the world, and to good people.”

The lining of winter bathrobes is made of cotton

3. Gorelik M.V. Middle Eastern miniature of the 12th-13th centuries. as an ethnographic source (the experience of studying a man's costume). - SE, 1972, No. 2, p. 40. or camel hair that keeps you warm. The work is done by hand therefore, sewing it is considered a very painstaking work.

Dressing gowns intended for everyday wear looked simpler and for its manufacture they chose products from a simpler fabric - velor or cotton adras.

Festive chapans were sewn from the most beautiful silk adras or from chic iridescent alo-bakhmal (Uzbek velvet), the lining is also selected with taste from beautiful fabric .. It also served as a traditional gift for the most distinguished and respected guests.

Thus, if chapans for residents of villages and villages were sewn more simply, without special decoration among the strata of the urban population of the city, especially merchants, landowners, chapans were distinguished by high-quality tailoring.

Separate parts of expensive chapan-robos of the field, hem and sleeves were embroidered with silk threads.

Basically, the difference between chapans depended on the region. Khorezm chapans were distinguished by small stitches and polishing. Merchants and other nobility could wear two or three robes on festive occasions, especially in winter and on solemn occasions, demonstrating their well-being.

Wadded robes were also widespread in some areas, in particular, in the steppe regions of the Bukhara Khanate, where they wore it even in summer, which protected them from the sweltering heat, while in other areas at this time of the year they wore a light robe with lining and without lining (yagtak, dzhegde). Outerwear, as well as other types of clothing, was modified by fashion trends. We are talking about the appearance in the middle of the XIX century. a new type of outerwear - a camisole that came from Tataria.

We are talking about a camisole designed for both winter weather, but it was more suitable for autumn, spring and even summer. This outer garment was much lighter than chapan robes and had a thin lining and was mainly worn by the elderly.

For sewing chapan-robos, fabric was selected from local plain or striped fabric (alak, alacha, etc.), as well as from dense silk fabric, satin, velvet.

Chapan-robos were girded with a scarf (belbog) or a woven and patterned woolen, leather or velvet belt (kamar). Chapan-robos were revered clothing and was considered the best gift for a guest. And today, guests of honor in Uzbekistan are greeted with gold-woven chapan-robos.

Currently, the chapan has received a rebirth in our region, not only as a national dress, but also as a fashion item. These are the best, incomprehensible designs for the design and decoration of chapans; long and short, the most colorful and varied colors.

At the same time, it is especially necessary to emphasize the wide distribution of the dressing gown as outerwear among representatives not only of our region, but of the whole world, and they wear it, combining it with everyday things in a casual style. Since the demand for them is large, shopping centers are opened through which these goods are sold. The cost of such a fashionable thing is far from cheap, because. firstly, it is always handmade, and secondly, the natural fabrics used are quite expensive. It will take up to 10 meters of adras to sew one female chapan with an ornament, because

the width of this fabric is only 40 cm. But on the other hand, this thing will be unique and will definitely attract the admiring glances of all passers-by.

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