



ETHNOPEDAGOGICAL FEATURES OF UZBEK NATIONAL CLOTHES

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Annotation

In this article, the clothing culture of Uzbek nation, creation of national clothes, the meaning of "paranji", women's clothing, jewellery habits are expressed.

Key words: literary names, Traditional clothes, geographical environment

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The common literary names for the set of clothing items that meet the human needs for clothes are "clothing", "clothes" while in colloquial speech "light", "light-weight", "clothes-head", "dress". Traditional clothes were formed during a long historical period, and connected with the geographical environment of a particular nation, its economic form, social relations, culture, ethnic strata and a number of other factors. The culture of clothes and dressing have gone through a long historical and progressive path. With the result of the development of the outfit that has been suitable for people's lifestyle and manufacturing processes, nation's traditional and national dressing has appeared. The main sign of how cultured the nation is clothing habits. It is possible to determine the taste, material and spiritual level and even the profession of each person depending on the dressing culture. Ever since the concepts of shame, pride and self-respect appeared in mankind's mind, they have been accustomed to dressing up. Women were the first to start dressing up. Therefore, in the nature of female, the concept of dressing and wearing the jewelry are the main aspects of life. The clothing culture is connected with sex, age, season, nationality, tradition, occupation, time and the stages of development. The dressing habits of all ages and the old differs from in terms of content and style. Clothes keep warm and cool when needed, have a positive effect on a person's body and soul, and stabilize health.

Various factors such as natural environment, economic training, philosophy, culture, creativity, religious beliefs and traditions play an important role in the formation of folk national costumes. In addition to people's lifestyle, work and climatic conditions, cultural development and the growth of aesthetic taste were one of the main factors in the formation and increase of types of clothes.

In fact, the scientific researches conducted on clothes show that a certain artistic interpretation is embodied in folk costumes, people express their aesthetic ideas, and develop in essence with the society. At the same time, its development was directly related not only to the changes that occurred as a result of economic development, but also to politics, region and ethics. In general, folk costumes are one the important ethno-cultural phenomena that form the basis of traditional culture in which society's spiritual thinking, lifestyle, age, gender and height are taken into account, and they are prepared with a unique taste and develop all the time. So, the clothing of each historical period reflects the culture of clothing specific to that time.

In terms of clothing culture, the Uzbek are at the forefront of the nations of the world. Several thousand years ago, our ancestors wore yaktak-pants, makhsi-kavush(a type of shoes), boots, telpak, skullcap on the head, chopon-tun on the top, bellytie around the belly. Shepherds, horsemen and national wrestlers wore clothes according to the season and women dressed



expensive elegant long gowns, makhsi-kavush, tunics and wrapped in woolen, silk and sateen headscarfs. Jewelries such as sochpopuk(jewelry for hair), tillakosh, zebigardon(jewelry that is worn on the top of forehead), rings and golden coins decorated the outfit even more. Clothing has been closely related to the region, conditions, lifestyle, customs, traditions and the nature of each nation since ancient times. For example, people dwelling in hot countries have made a habit of wearing clothes of white fabric as it reflected sun's rays in some ways and protected people from the heat. On the other hand, the people of countries and regions with cold climate, have been used to wearing black clothes mostly as this type of outfit can absorb the scanty amount of sunshine and heat the body.

Depending on how territorially, culturally and economically close the nations to each other, the aspects of dressing culture were also mutually reinforcing. This is connected with factors such as occupation of one country by another one, voluntary joining of small nations to large ones. As well as the main Uzbek customs and images, like many other nations in central Asia, Uzbek dressing culture includes clothing signs of the Iranian, Greek-Macedonian, Arab and Mongolian since these nations invaded the lands of Central Asia and lived there for some time. However, the signs of the clothing culture of our ancestors can be seen in areas like the Middle East, Siberia, the Caucasus, India, Afghanistan, and some European nations. These are the legacies of our predecessors such as Jalaluddin Manguberdi, Amir Temur, Babur Mirza and Shaybani Khan who led armies to these countries.

Nowadays, adults also wear the same clothes, regardless of color, age or size: shirt, suit, pants, shoes, boots, cloak, hat or cap. The ethno-pedagogical features of these clothes are related to European culture, in particular, they are the national clothing of the ancient English people. As the most actively used language in the world has been English for the last century, The English dressing is considered the most

comfortable and versatile: suits, trousers, cloaks, coats, etc.

Today, the clothing culture of Roman-German nations' owns the body and soul of almost all the people around the world. However, it is natural that every nation, including multi-ethnic nations in our country, has preserved its clothing traditions, culture and customs and will continue to preserve as the tolerance we love involves it.

In fact, a scientific research on clothes shows that a certain artistic interpretation is embodied in national costumes, in which a person expresses his aesthetic ideas and develops in essence with the life of society. In turn, its development was directly related not only to the changes that occurred as a result of economic development, but also to politics, religion, and ethics. In general, folk clothes are one of the important ethno-pedagogical phenomena that form the basis of traditional national culture, in which people's educational aspects, spiritual thinking, lifestyle, age, gender, height are taken into account, and they are prepared with a unique taste and become more and more perfect. So, the clothing of each historical period reflects the culture of clothing specific to that stage. The clothes of our oldest ancestors who lived in the territory of Uzbekistan, like the clothes of other nations of the world, were formed on the basis of the natural climate, living conditions and traditions of the tribe. Archaeological monuments, wall paintings, figurines, patterns, written sources, wonderful color images (miniatures) made in manuscript books give a clear idea about the clothes of our ancestors, their forms and evolution, as well as local characteristics. As mentioned above, the first forms of clothing were directly related to the emergence of textiles. According to archeological data, the emergence of textiles in the territory of Central Asia dates back to the early Neolithic of the Stone Age. In particular, the remains of weaving looms were found in the monuments of the Jaykhun culture discovered in the foothills of Kopettog. On the other hand, it should be



mentioned that although the ancient textile centers of special importance have not been found in Central Asia, the objects observed in the adjacent historical and cultural regions show a high level of development of textiles since the Chalcolithic period.

Remains of clothing from the 2nd millennium BC were also found in Sopollitepa. In general, by the 6th century BC, woolen fabrics had almost supplanted leather fabrics in the manufacture of clothing. Therefore, clothing is a social phenomenon, and as society progresses, it also improves and develops.

It is known from history that each garment has a history of origin and its own name. In some cases, its naming has been partially distorted and interpreted in a different way, and on this basis, the time of its creation has also been wrongly dated.

In particular, there is no clear consensus on the meaning of the "paranji" clothing and its history. It is important to determine the language from which the term "paranji" was derived and the period when it entered the life of the peoples of Central Asia. There is no specific research on "Paranji". In the dictionaries and encyclopedias related to the field, citing this word as Arabic - farajiyya, that is, "wide dress", it is noted that it was spread in Central Asia during the Arab era, and it is defined as follows: "... it is a type of women's veil that has become customary in Islam, which is common among Uzbeks and Tajiks. It served to hide the body, face and eyes of women.

"Paranji" is worn outside the house. The front side of the veil is covered with a mesh chachvan (chimmat, Tajik, kashmband-koztosar). Researcher M. Asomiddinova noted that the word "veil" is derived from the Arabic forajiya, farojatso, and the term is the outer garment of religious people, scholars, and sultans made of expensive fabric. The scientist tries to connect the term veil to the Turkmen verb pÿrenchek//bÿrÿnchak – to cover up, and as evidence he cites the verb bÿryndi – put on, covered up, mentioned in the work "Devonilug'otitturk". The same researcher

quotes the following based on the opinions of ethnographer N.P. Lobacheva: "The Turkmen ponzhak, which was used as an outer garment in ancient times, later ceased to function as a garment and became a simple cover, its hems became thinner and a simple decoration. Its neck (the most important, the most accessible engraving) was sewn on the body, and the clasp in the armpit was preserved, and from this form the paranji came from.

The word Paranji refers to the mature stage of a woman in relation to her age. A woman in the married stage is indicated as [wadu] in Sugdian sources. This indicates that the word has a Sugdian, not Arabic, origin. That is, "paranji" means women's outerwear. There are examples of women in burqa-like clothing in historical, and in particular, archaeological sources. For example, in the murals of Bolaliktepa (Surkhondarya Oasis) monument of the Hephthalites (V-VI centuries), the cloth made of the finest woven cloth covered over the shoulders of the women participating in the banquet scene is the veil. Europe has been familiar with burqa-shaped outerwear since the time of Alexander the Great. Until then, there was no cover clothing in Europe. Europe has been familiar with burqa-shaped outerwear since the time of Alexander the Great. Until then, there was no cover clothing in Europe. This kind of clothing was alien to the barbarians who destroyed Rome. From the time of the ancient caravan routes, later the Great Silk Road, in Europe, a silk over-the-shoulder garment that covered the horse's sari while riding a horse appeared in Europe. In our opinion, from this period, the word veil was also familiar to Europe. This word later entered the form of fringues (clothing, headgear). However, the original meaning was forgotten in Europe due to the casual similarity of the word's dictionary definition to the word fringues, "belonging to the French". In addition, it is not for nothing that one of the widely known official clothes of men in Europe in the Middle Ages was called French. Therefore, the explanations given in the Uzbek explanatory



dictionary and various other dictionaries to the word "paranji", which still exists in the Tajik and Uzbek languages, do not justify themselves etymologically because this word has a Sugdian origin. The function of the burqa as a women's street outerwear changed within the framework of Islamic culture in Central Asia. This was caused by the separation of women from men's society. The ethno-pedagogical aspect of the veil is that it was raised from the shoulder to the head under the condition that the woman did not show her open face, and began to serve to cover the woman's face from the view of the "non-mahram". For this reason, "paranji" is understood as the garment covering the head. Even now, in some regions of Uzbekistan, veils are covered during ceremonies. But since women do not wear it in today's society, the burqa remained only in museums as a historical-ethnographic relic (lat. relictum - remnant).

According to other sources, paranji (Arabic faranji - a wide dress) is a Muslim women's cover, which together with chachvan formed an ensemble. According to the researchers, the burqa was originated in Egypt and later spread to other Eastern countries. The shape of the burqa is in the form of a cape, with a long, bandy (wide) hem that tapers down from the shoulders and is joined together near the hem. It served to hide the female body from head to toe. The woman's face was covered by a black, thick, rectangular chachvan - chimmit, woven from horsehair. Chachvan, or chimmit, actually originated from the custom of covering the face, which is widespread in Eastern countries. The veil is sewn with aura lining. The outer part is made of kimhob, banaras, olacha and other fabrics, the border is embroidered and decorated with embroidered stitches, the lining is made of sateen, and the edges are made of blue, pink or sidirga silk. Two 25-cm-long vertical lines are woven together on both sides of the veil (pockets). From the ends of the branches, small bells are attached. Faraji, the predecessor of paranji, was considered men's clothing. The terracotta figurines found in the

town of Afrosiyob in Samarkand can prove this. Buranji, which has an ancient basis, changed over the period time and became a women's dress. In the districts of Uzbekistan, burqas have their own distinctive features. In Tashkent and Fergana, veils were popular and distinguished by their silk embroidery. Their style is similar to that of Samarkand, but the width of the collars is quite different. The Samarkand veil was similar to shape of the men's cloak of Kashkadarya. Half of the collar of the Bukhara burqa is sewn in a short form. In Bukhara and Samarkand, the burqa was made of black and floral fabrics without embroidery, only the edges and hems were decorated with stripes, red and white colors predominated. In Kashkadarya, women also wore jelak. Jelaks are sewn from cotton yarn without a lining. Kashkadarya and Surkhandarya women wore white and colorful jelaks in the summer season. In Khorezm, the composition of the paranji incorporates the "chit"(a type of fabric) chakmon model of the northern regions. The skirts are rectangular, the longest reaching to the skirts. Another aspect of the Khorezm veil that is different from others is its length (170-180 cm) and unembroidered stitching. In the funds of the State Museum of the History of Uzbekistan, several veils belonging to different regions are stored. In Tashkent in 1927, the philologist E.M. Pesheroва bought a burqa for the museum, made of thread-gauze fabric - parpasha. In 1935, two veils belonging to Kashkadarya were given to the museum from the national economy exhibition. The collars and hems of these burqas, made of gray, are embroidered with stripes. The chachvans, which are part of the veil, also attract attention with their artistic decoration. Over time, the veil changed from an everyday garment to a ceremonial garment. At the weddings of the beginning of the 20th century, the bride was taken to the groom's house in a burqa. Women were in traditional clothes during the "sallabundan" or "salapushon" wrapping ceremony at the circumcision wedding, which is held when the first male child is born. Over



time, the burqa as a national value has been preserved only in our museums. The famous linguist scientist Mahmud Kashgari, who lived in the 11th century, gave the names of a lot of clothes and fabrics used for them in the work "DevonuLugatit Turk". Mahmud Kashgari mentions about 30 names of fabrics in his work and states that not only the fabrics woven from natural fabrics (cotton, wool, silk) but also the beautiful kimhob fabric - "yollikbarchun" (in the meaning of kimhob) are sewn. It is interesting to note that expensive silk kimhob and dukhoba fabrics were also used as a means of exchange in the Middle Ages, more precisely, in the 10th - 12th centuries. The work contains 225 words related to the culture of dressing. This shows that the dress culture of the Turkish nations was high. For example, a medium-covering cotton nightgown common among the Turkish people in "Devon", a veil designed to hide from strangers when the bride flees, a headdress made of deerskin, a woman's cape (dakana), a thing that women hold on the chest (bras), a jacket (one-layer It is noteworthy that the explanation of words such as top coat, apron, belt (general), pants are explained. The famous linguist-scientist gives interesting information about not only the upper clothes of the ancient Turkish nations, but also about the underwear worn under the shirt, the undershirt, i.e. the four-piece, the women's underwear without a sleeve. Undoubtedly, the presence of special underwear, even in the 11th century, indicates that a unique set of clothes was formed during this period and that our ancestors had a unique clothing culture.

In conclusion, it can be said that the men and women, depicted in the miniatures, created in the late 12th and early 13th centuries wear round-shaped dresses with rather wide skirts.

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