



A NEW LOOK AT JIZZAKH WOMEN'S CLOTHING

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ABSTRACT

This article discusses Jizzakh women's clothing. In women's clothes traditional elements are saved among older population, less saved among young population and completely saved in ritual clothes. The composition and cut of clothes had some peculiarities in different age groups.

KEY WORDS: *Jizzakh, women's clothing, ritual clothes, traditional elements*

INTRODUCTION

Traditional women clothes consists of dress — shirts and wide trousers lozim, a few kinds of overcoats, such as robes mursak, tun, beshmet or camisole. For going outdoors, women had worn special head shawls, called yashmak, with face covering net — chachvan, chimbat. Different kinds of shawls were used as headgear. Footwear had consisted of ichigi (mahsi) and rubber or leather galosh. Clothes sets were added with jewelry of local Uzbek craftsmen. Traditional body clothes had consisted of dresses of tunica form — kuylak and wide trousers — lozim.

Dress. Dress was long, reached ankles, with strait or widening figure. Neckband cut of girls dresses was made horizontal and was sewed with frame of fabric of another colour of band on the edges. Neckband was fastened with stripe of the same material or with single button on the shoulder. Married women had worn dresses with vertical cut, which was made in the middle of chest with length about 25 centimeters and were fastened with stripes of fabric, buttons or brooch. In Bukhara and Samarkand regions, edges of neckband with vertical cut were embroidered with peshkurta — frame of golden embroidering — and decorated with embroidering. Sleeves were made strait and long, covering hands. In the end of 19th century, after Tsar Russia had conquered Central Asia, new dresses with standing neckband had appeared. Later, those dresses were decorated with pleated patterns. Standing neckband with vertical cut, covered with slat became popular in Turkestan (first in cities, later in all

regions). It was known as Tatar nuga eka and dresses with standing sleeve were called as kozoki kuylak in Zaravshan valley. Young women, before birth of first child had worn dresses with standing sleeve — parpara, decorated with teeth (in a form of triangles with sharp part up) or with pleating. Such standing neckband was usual for dresses of Uzbek women. In the end of past century, dresses with cut coquette kukrak burma had appeared and those dresses soon had had taken place in women wardrobe. Nowadays those dresses are main form of traditional costume. Dresses with standing neckband and sleeves with cuffs were also popular. Dresses with vertical cut or with standing sleeve without pleating were worn only by old women. Dresses with narrow and long sleeves, with narrow embroidered stripe between elbow and wrist were also popular. In old times cut was made in the middle of that stripe for hands, ends of sleeves were wrapped and such dresses could be found in Khorezm oasis.

Nowadays, no cuts are made on sleeves of dresses and that stripe carries only decoration meaning. Indoors women had worn one dress, in cold time — two. Rich women had worn three dresses simultaneously in holiday times. And sleeves of those dresses had identical width, but non-identical length, so embroidered ends of sleeves can all be seen. To show its' richness, women had taken a few dresses and changed it the period of visit. The quantity of simultaneously worn dresses in Bukhara and Samarkand had reached seven. The bigger amount of dresses, the richer its' owner was. That was done by young women after wedding. Often women worn



body shirts *ichki kuylak*, made from white cotton fabric. The length of dresses was different. Old women had worn dresses, reaching ground and young — shorter ones. Wide trousers. Second main part of women costume — dense wide trousers *lozim*, pinched on the waist with a belt, placed in the upper edge of the wide trousers. Often wide trousers were made from two fabrics: lower part, visible under the dress from more expensive material and upper part (from the middle of hip to the top) from simple and not expensive fabric. The bottom of trousers was sewed with narrow embroidered frames *jiak*, ends of which had formed brushes. The width and length of trousers differed. In the cities, suburbs and villages all women worn long trousers, nowadays it is worn by old women, young women — shorter and narrowing ones. Robes.

Chopon — quilted robes of *tunica* style robes, slightly similar to men style of robes was used as upper women's clothes. The neckband of women's robe, more open and wider wasn't embroidered or sewed, ends of women's robes haven't matched. Sleeves were shorter, but wider than men's robes. Women quilted robes of Khorezm women are very interesting. Hand stitching was substituted with narrower machine stitching and there was a horizontal cut on the level of elbow. The end of sleeve was usually hidden not to mess with working procedures. Besides of quilted robes, in the summer time, women in Zaravshan valley had worn *delegay* — non-quilted robe. Women of Samarkand and Bukhara valleys had worn light, long, unfastened robes — *rumcha*, with narrow and short (to the wrist) sleeves and cut frame. Those robes were worn as upper outdoor clothes. By the end of 20th century, women robe became non-popular and was worn only by old women. Robe was substituted with *camisole*. Robe wasn't the only kind of women overcoat. There were special kinds of robe — *mursak*, quite popular in Uzbekistan and known under different names: *mursak* — in Tashkent, *misak* — in Khorezm, *munisak* or *kaltacha* — in Samarkand, *munisak* or *mursak* — in Fergana, *kaltacha* — in Bukhara and *Shahrisabz*.

The difference between *mursak* and robe — the absence of neckband. Fabric, under sleeves was gathered in small groups, ends of it was wider due to additional wedges, one end had covered another as in robes, sides of *mursak* had cuts. *Mursak* was sewed on lining and fastened, winter *mursak* was quilted. In Tashkent sleeves of *mursak* were slightly shorter, than sleeves of original robe (until second part of 19th century) Later sleeves of robe were sewed to the elbow — *tirsak*, and the name *tirsak eng* (elbow sleeve) is based on that. Long sleeves of it were taken out. In Samarkand narrow sleeves of *mursak* had reached hands, in Bukhara and *Kashkadarya* *mursak* was worn with wide sleeves lower elbows, showing nice sleeves of shirt. In Khorezm *mursak* differed

from robe only with sleeves. 5 - 3820 65 In old times *mursak* was regular women outdoor clothes. To the beginning of 20th century it was fastened with *kushak* and was worn only for mourning over diseased person. But many women of older generation worn *mursak* (without *kushak*) on the wedding or on the visit (*Samarkand*).

In Tashkent, from beginning of 20th century, *mursak* wasn't worn, but it was kept by all women to cover dead ones. So, from the beginning of 20th century in Tashkent, *mursak* had lost its' meaning as clothes and was used in burial ceremonies. So, women clothes set includes not robe, but *mursak* — traditional unfastened clothes, later ritual, clothes for sacred customs. After conquest of Central Asia by Russia new forms of clothes began to fill this land: *camisole* — *kamzur*, *kamzul*, *pesmet*. Those were the robes with short and narrow sleeves, with cut frame and turn-down collar, sometimes with half-belt, side pockets. Often *camisoles* were made from bright striped *bekasam* or colour velvet, plush, imported materials. That period was marked with appearance of short sleeve-less shirts — *nimcha* (*Tashkent*), *kamzur* (*Fergana valley*). It was worn under *camisole* or over dress. It was mostly made of dark velvet or plush. Girl sleeve-less shirts were made of black satin with embroidering on hem. Those shirts became the essential part of national women costume.

Yashmak. Was compulsory part in women traditional costume and was used as outdoor clothes for women — city women and rich village women. Wearing of *yashmak* was regulated by custom, etiquette and religion, knowledge of which was given from childhood. *Yashmak* was a big and wide robe with long and narrow fictional sleeves. Those sleeves were placed on the back and fastened together. They were called as *sovchok* and purely hidden the figure of women from head to toes. The face of woman was hidden with thick rectangular net *chachvan*, *chimbata*, made from black horse hair, embroidered with black fabric from all sides, or decorated with contour embroidering or machine made ornament.

Net was decorated with colour beads, stringed on hair, as protective symbol. The history of *yashmak* is long and difficult. The word *faranja* (distorted *paranja* (*yashmak*)) from Persian language means dress. *Faranji* was created in Egypt and from there was spread to other Eastern countries. In Central Asia with *Sheybaniy* ruling period (16th century) *faranja*-robe was clothes of scientists. In India and Central Asia with *Babur* and *Timurids*, *faranja* was the overcoat of scientists, state officials and clergy. The word *faranja* was used for both men and women clothes. Central Asian *yashmak* has ancient prototype. Those expensive clothes had transformed in feudal period, changing in accordance with new time, yet saving its old original base. So, *yashmak* of Central Asian women was based on



ancient faranji — holiday women robe, worn as overcoat. In 16 century long and non-comfortable sleeves became decorative details, and completely lost any practical meaning in 18th century and were transformed in long stripes, sewed as real sleeves and fastened together on the back. In the times of later feudalism the meaning of yashmak had changed. It had hidden women from sights.

Wearing of yashmak had matched the principles of Islam. That 66 religion had demanded the covering of face and figure of women. In the process of life changing in 20th century, yashmak had lost its meaning. The appearance of chachan, chimbat (distorted chashi-band — eye-band) firstly wasn't connected with yashmak. The custom to cover face, popular on the East, was mentioned in 15th century. But, that tradition is older and had belonged to ancient Mongol customs. It is interesting that making of chachvan in 19th — 20th centuries was carried by nomadic gypsies — luli. Headgear. Most traditional women headgear — square or rectangular shawl — rumol, which could be twisted in many ways. In Bukhara people had worn big shawls — rido, in Fergana valley — kalgay, in Khorezm — silk shawl — rumol. Favorite head shawls of women were shawl of Russian production — silk with embroidered flowers of the same colour — farang rumol or with bouquet of flowers in the corners and round rosette in the center — chorgul rumol, gauze — halil or halil rumol and cashmere with flower ornament — shol rumol. More rich women had worn shawl, sewed with silver or gold tinsel in holiday times. It was imported from Russia or from India via Afghanistan. In usual days head was covered with shawl of white muslin — doka, sometimes decorated with embroidering.

Youth had mostly worn tubeteyka — duppi. In old times, women worn cap instead of tebeteykas, and wrapped shawls or chalms over it. Women's cap kulta, kiygich were sewed high soft base, fully covering head. There was a small hole with hair bag made on the top of cap in a form of rectangular piece of fabric. Many Uzbek women had sewed it in a form of beg whole and strings hair through it. Old women cap had differed from new one with absence of hair bag. Women of rich families had mostly worn kaltapushak with golden sewing. Embroidered tubeteykas became popular by the beginning of 20th century. In old times main form of women headgear was salla-chalma. In Samarkand women ceased to wear chalms in the middle of 20th century, in Tashkent and Andijan region — in the last quarter of past century. It was saved by nomadic tribes in changed form and still exists. The majority of women had worn it over special headgear — lachak. Lachak had fully outlined the face and covered chest. Some groups of Uzbek and especially in the delta of Amudarya had made lachak in a form of piece of fabric, worn on head with back part of lachak was

going down the back and front part (was shorter) had hidden shoulders and part of chest. Special cut was made for women face. It was tightly fitted with chin (not covering ears) and was closed with short robe, worn over it — kulta. Lachak was similar to Kazakh, Karakalpak women headgear kimichek. Lachak was mostly made of cotton fabric karbas. In Samarkand it was made of longitudinal piece of fabric. Lachak wasn't worn in South Khorezm, but while wrapping chalm, one loop was putted on the chest and it had lined the chin, bordering the face.

Among women of suburbs of Bukhara, Amudarya delta and karluk tribe, headgear kopdon, kasava and shah-bosh were very popular. Nowadays most Uzbek do not wear old headgear. Shawls of different materials, colours and sizes are dominating now. Ways of wrapping of shawls had also changed, those ways do not show the family and social status of women. Shawls are wrapped easily and with comfort. Only women of older 67 generation have shawls of white muslin doka, which are worn, twisted under chin and ends putted on shoulders. In Fergana valley special headgear — rumol, shawl of square form, bended diagonally and placed on the head with durracha — special small shawl of black or dark colour worn over first one was very popular. It was placed on the forehead, end were placed behind the back of the head, crossed, placed again on the forehead and tied up, or ends were placed in the folds of shawl. Narrow piece of white fabric loki was tied up to that shawl. Ends of loki were locked behind. In Bukhara loki was substituted with long piece of gauze. Nowadays rumol and durracha are worn by women of regions of Fergan valley and some villages of Tashkent region. Rumol was substituted with fabric made shawls, durracha — shawls of smaller size. Women and daughters of officials had worn golden sewed forehead bands peshobabayd and expensive golden sewed caps telpak with sharp end.

Footwear. There is saying that enemy first looks at feet, friend at head. Footwear was very important in Central Asia. Women footwear was different. In cities and villages, women mostly worn ichigi with soft base and high heels for wrapping of wide trousers. Ichigi had been very light and comfortable footwear, suitable for Central Asian conditions. Ichigi were worn with leather shoes kavush. Rich people had usually worn iroki mahsi — ichigi with embroidered kavush. In winter times, people had worn wooden shoes — hakkar kavush, egoch kavush on three legs.

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