

TASHKENT AND FERGANA REGIONAL COSTUME SPECIFIC FEATURES, REGIONAL AND SOCIAL SIGNS IN CLOTHES

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Annotation

The article examines the features of the costumes of the Tashkent and Ferghana regions, analyzes the form, fabrics, as well as regional and social characteristics of headdresses, embroidery.

Introduction

The Fergana Valley, one of the most fertile and picturesque regions of Uzbekistan, has long been known as Parkan. Even in Chinese sources, this country, called Davan, is famous in faraway lands for its celestial horses and artistic textiles. It is no exaggeration to say that the Fergana Valley has played an important role in the history and culture of Central Asia. Its unique climate, fresh air, abundance of water, surrounded by towering mountains, sedentary lifestyle and the formation of their culture, laid the foundation for the development of cities, crafts and silk.

Although they have different names, they are similar in shape to shirts, jackets, trousers, various coats, hats, jewelry, and shoes. The items included in the plan belong to the type of traditional clothing of the population of Tashkent and the Fergana Valley (Figure 1).



Figure 1. Fergana Valley and Tashkent men's clothing.

However, the colors of the clothes of the Fergana Valley are radically different from the clothes of other regions. The clothes of the Fergana Valley were mostly blue-green. The Tashkent costumes were as simple in color as the Fergana Valley costumes and had many similarities.

Drought is an integral part of the way of life in Sokh district of Fergana region. This is because hand-sewn items are used in all traditional national ceremonies from birth to the end of one's life. For example, on the sixth day of a baby's birth, more than 15 pieces of cloth were collected from the homes of well-to-do parents. a tunic sewn from pieces is put on the baby until the chill comes out.

During the wedding ceremony, a "fold" is laid on both sides of the goshan, and a "basement" is laid in front of the bride and groom's house, so that the two young people can live happily, protect them from the evil eye, and have children. The bride and groom will also be served a "dry tablecloth" to wish the two young people a whole loaf of bread. The reason why brides and grooms use colorful drywall on their pillowcases is that it symbolizes the fact that in the future their sons and daughters will be born mixed. The symbolic mix of black, black, red, blue, and other colors is a sign that young people are mingling with each other. Dry, as well as "balish dry" is sewn at funerals.

In Jizzakh, dry equipment such as Turna, Koz, Ulama, Qatlama, Tirna, Kuduk, and Shakmat are used to make cradle tools, soles, dry blankets, and dry pillows. The purpose of the crib is to ensure that the children are healthy, that is, that every family has a girl or a boy and that they are not harmed. At weddings, the bride is given one bed, one dry blanket, one dry blanket, 10 dry pillows, and a dry dress. According to another tradition, the mother of the groom intends to sew a bed from more than 100 pieces of fabric. One side of the bed is secretly sewn with a sign and the other corner is sewn with a "sheep's lover". The goal is for the happiness of two young people to be eternal, and for them to be "in love" for the rest of their lives. At circumcision weddings, a pair of pillows, a bed, and a sack and necklace are sewn for the children.

This means that in the process of socio-historical development, our national costumes have been transformed in accordance with the requirements of the time and have taken on a perfect shape. The clothes of our ancestors, which have an archaic look, play an important role in making our national costumes look like today. While clothes were invented by our ancestors as a socio-natural necessity in human development, at each socio-historical stage they were polished and took on a perfect shape.

Compared to other regions of Uzbekistan, in the Fergana Valley and Tashkent, women's clothing is more compliant with Islamic guidelines and requirements. This, in turn, is inextricably linked with moral and ethical norms. It was obligatory and important for women to develop such qualities as loyalty, obedience, tolerance and modesty through clothing that was shaped by the moral norms of Islam. These

qualities can be seen in the elegance of the clothes, in their elegance, in the colors of the fabrics, and in the simplicity of the ornaments given. As for the style of dress of women in Kokand, F. Nazarov said: "Women can be seen only in the markets, with a veil over. They dress very elegantly. The women cover their heads, cover their heads with turbans and cover their faces with nets. This net is sewn together with the shawl." [1]



Figure 2. Fergana Valley and Tashkent women's clothing.

According to Herodotus, people of all tribes, even men, considered it a shame to walk naked. Shame as an ethical-aesthetic category began to take shape from the earliest stages of society. In particular, men and women, young and old, covered their private parts.

At each socio-historical stage of human society, dress has its own meaning and essence, reflecting the characteristics of the time. At the same time, the existing opportunities and resources of the historical period, the level of socio-economic development have determined the specifics of the culture of dress.

Women's clothing in Tashkent and the Fergana Valley is required to be free of clutter. However, it is no secret that the use of embroidered fabrics, jewelry and elegant shawls by the women of this region made a great impression on everyone. It is customary for young girls and women to wear dresses of the same color, red or pink, with a floral pattern.

The middle-aged women's jackets are relatively darker, mostly made of blue, blue and gray. In the summer, women of all ages preferred to wear dresses made mainly of white fabric. For the elderly, wearing a white dress was considered mandatory. Dressed in black, navy blue, and green, she wore mourning clothes. In ancient times, white was the color of light and happiness, and black was the color of darkness. According to Professor I. Jabborov: "When the closest person died, women wore special clothes made of blue or black cloth. Uzbek mourning clothes are mainly for

women, while men have no mourning clothes at all. "[53] Analyzing the scientist's words, men also wore mourning clothes. For example, in a mourning house in Tashkent, men stand on the street for three days, wearing coats, belts and skullcaps. In some areas, such garments were sewn for three days after the death of a person, and on the fourth day they were worn in a special ceremony attended by neighbors and close relatives, a ceremony known as "wearing blue". According to our researchers in this field, the skirts and sleeves of such garments were sewn without irregular folds, and they were worn for a year, until the "white dress" ceremony. At the White Dress ceremony, a blue shirt is taken off and a traditional dress is put on. Of course, in such a ceremony, our elderly mothers prayed to Allah that there would be no more death in this family and blessed the rest of the family. It can be observed that this aspect is still practiced today as a key aspect of our mentality. After all, honoring the souls of our close relatives and praying for their rights are important aspects of our national values [3]. Typically, women's clothing has its own characteristics, the upper part of which clings to the body, and the lower part of the skirt expands downwards.

In the 19th century, women in Fergana and Tashkent used a variety of cosmetics. They used pink-red and white cream on their faces, tumors on their eyebrows and eyes, muskets to spread the fragrance, and gajak, which gives a woman beauty. Caring for one's appearance is also based on religion. The Shari'a also requires a married woman to adorn herself and pay attention to her appearance in order to look good to her husband. It is no coincidence that the phrase "Do not show disrespect to your mother to your father" has also appeared.

One of the functions of dress culture is related to the transformation of women's clothing. Our research, as well as our interactions with older mothers, show that in the past, before our young women gave birth to their first child, the collar of their dress was raised and three of them were sewn together with triangular teeth.

The composition of women's clothing, as well as other regional clothing, should include shirts, outerwear - burqas, tunics, streetwear - shawls, hats - scarves, shoes - mahsi and kavush, in addition to them included jewelry ornaments.

In everyday life, women usually wear a tunic or a turban, depending on their age, and wear a shirt, a scarf and a headscarf. On holidays and ceremonies, dresses made of expensive fabrics are usually worn. When she left the house, the woman wore a shawl to keep out the eyes of strangers

Over the years, the shirt's bust and hem will look the same. Embroidered or one-color ribbons and ribbons are sewn on the collars to decorate the dresses. Typically, a fluffy chocolate dress is sewn on the dresses of young girls and women, while the dresses of older women are decorated with ribbons.

The waistband of the women's shirt is decorated with a silver dome-shaped peshauz. Inside the peshaus are items such as a hairpin, a toothpick, a perfume bottle and a key. The upper part of the vertical collar of the shirt is tied with ties. Dresses made in the

old style are made of different colors. Usually, the color of the sleeves is different from the color of the shirt fabric. The whistle also has a symbolic meaning and is said to protect against evil forces. Another ceremony in Tashkent was, of course, the replacement of the bride's dress with a women's dress after the wedding. Then the bride came to the groom's house in a women's dress. However, the ceremony in Fergana took a long time. In this area, the young bride wore the dress until the birth of her first child.

The vertical collar was also influenced by Tatar fashion, such as a shirt with a pleated collar at the waist and sewn between the sleeves. By the 1990s, it was common for dresses to be worn with a pleated bodice. This type of dress is popular with all women and over time, it can be used as a national costume. For example, older women wear dresses of this style. Unique and expensive fabrics are used for women's dresses. These are: pencil, homsurp, dokadek elegant hosa, silk, kalgay, satin, adras, as well as velvet, silk and chimpanzee fabrics imported from foreign countries, including factories in Russia, England, France, India, Turkey, China.

It is natural that each culture is polished, developed and adapted to new socio-historical conditions under the influence of other cultures. But in any case, nationality must be at the forefront. After the conquest of Central Asia by Tsarist Russia, a series of new clothes began to be added to our national costumes. For example, jackets and leggings appeared during this period, and they began to absorb the national spirit, national traditions and aspects of our culture. The fact that such jackets were made of our national fabrics - velvet and beqasam - ensured the supremacy of nationalism. In particular, the polished decoration of the collar and buttons of the jacket with national patterns and embroidery patterns was an important factor in making it a strong part of our national costume [4].

In the late 19th century, the headscarf of young women was made of white gauze with a border at the corners. These handkerchiefs differed from other handkerchiefs in the way they were sewn. For example, the Iraqi duroya, the walking chain embroidery, and the iraqi methods of counting are among the methods used to sew scarves. This type of scarf was used by women until they had 2-3 children, and then a white scarf without embroidery was wrapped.

Also, in the 19th century, women with 2-3 children wore hats with hairpins. The curls are mostly in the shape of a small circle with bright flowers, and there is also a special bag for hair, which is attached to the back of the head. Young women could wear two handkerchiefs at the same time. The large handkerchiefs were folded at an angle and thrown over the head without wrapping, and the two corners of the handkerchief hung over the chest. She is wearing a small scarf. The use of durras on women's foreheads seems to give them luxury and elegance. Older women wore three handkerchiefs at the same time, leaving the corners of the first handkerchief at the waist. She has a small scarf tied around her forehead. The second handkerchief is wrapped in a turban.

The turban of older women in Tashkent was different from the turban of men. The last part of the handkerchief is the oven, which is hung up to the waist or wrapped in a turban.



Figure 3. Women's skullcaps. Kokand. Early twentieth century. Kokand Museum of Local Lore.

Doppies are sewn in special ways and shapes for men, women, boys and girls. As a result of socio-historical development, gold and silver became famous as a factor in determining a person's material level, and hats began to be worn as a means of expressing one's material level and as a means against superstition. "While the silver ornaments on the dope are thought to keep the human psyche clean, protect it from evil eyes, and drive away evil spirits, gold is seen as shining like the rays of the sun and a symbol of light and eternity." The evolutionary development of these aspects and traditions has led to the emergence of silver and gold embroidery threads, which are widely used in patterns. Embroidering techniques in patterns, especially in the twentieth century, reached their stage of development. While girls' and women's skullcaps were embroidered with various patterns using colored silk as an artistic and aesthetic symbol, men's skullcaps had fewer such features. The children's skullcaps are decorated with various ornaments, jewelry, as well as bird feathers as a brooch. Along with the aesthetic taste, it also embodies the dreams of the parents that they want to see in their child. In particular, the embroidery of peacock, owl and owl feathers on the skullcaps for children of cattle-breeding ethnic groups gives aesthetic beauty to young children, while the feathers on boys' hats refer to the brooches previously worn by rulers. is an expression of dreams and hopes. Even in some regions, especially in Khorezm, Jizzakh, Samarkand, Surkhandarya oases, bird claws were previously attached to children's skullcaps, as well as spectacles on the hats and other clothing of young people living in all regions of the country. was considered a precautionary measure taken to distract the attention of evil spirits. Socio-cultural development and the evolution of clothing and its transformation into new societies show that doppies had a local significance until the first half of the twentieth century. The doppies of each tribe or region were more specific. Tashkent doppi, valley doppi, Samarkand, Shakhrisabz, Boysun doppi differ in color, pattern, sewing method, shape and other aspects. Doppies were known as the region produced during the socio-

historical development due to the antiquity of the sewing and the unique shape of each geographical area. For example, "Chust doppi", "Andijan doppi", "Kokand doppi" and others.

Today, experts admit that doppies are divided into six types based on their shape, pattern and characteristics, which are characterized by regional aspects. These are: Tashkent, Fergana, Samarkand, Bukhara, Khorezm and Kashkadarya-Surkhandarya doppies. From the beginning of the twentieth century, as a result of the development of commodity-money relations between the peoples of our region, compact and beautiful doppies were sold in various markets and began to find buyers among the population of the region.

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