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# From the History of Formation of Uzbek Folk Traditional Clothes

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**Abstract**---In the article, the historical development of Uzbek national costumes, sewing techniques, fabric colors, and types of fabrics are described. The clothes are very diverse, colorful, and attractive, the social status of the people, the place where they live, the happy or sad events in their lives are reflected in them. In particular, the historical processes that took place in society in the late XIX and XX centuries, changes in socio-political, cultural, and economic spheres, as well as the rapid development of the textile and clothing industry, the steady growth of people's tastes, and the clash of different cultures led to revolutionary changes in clothing. The study of Uzbek national costumes from a historical ethnographic point of view reflects the ethnic history and culture of the people, their interactions with other peoples. Traditions, social relations, some elements of ideology, religion, elegance, and aesthetic norms are reflected in the clothes.

**Keywords**---Central Asia, clothing, culture, traditional, Uzbek

## Introduction

The general name of the complex of the articles meeting the need of the human for clothing is expressed in the literary language by the terms “kiyim”, “kiyim kechak” (clothes), in the colloquial speech “engil”, “engil-bosh”, “kiyim-bosh”, “ust-bosh”, “libos”, “sarp” (all these terms mean “clothes”). Elements of clothes, headwear, footwear, and other attributes comprise the complex of clothing. Traditional clothes were formed for a long historical period, and developed connectedly with the geographical condition of any nation lived in, their economic form, social relationships, culture, ethnic layers, and several other factors. In other words, clothes and culture of clothing passed a long historical-evolutionary way. As a result of the formation of the clothes appropriate to the life of the nation and the process of manufacturing for centuries the complex of the traditional national clothes of the nation appeared. In the formation of the folk national clothes, various factors such as outer (natural), household activities, philosophy, culture, creation, religious beliefs, and national tradition of people take an important place. In the emergence of the clothes and the increase of their types besides the lifestyle, working and climate conditions of people, their cultural development and the aesthetic taste was also one of the main factors (Lobacheva, 1989; Emelyanenko, 2012).

The scientific investigations conducted on the clothes show that in the national clothes a certain literary interpretation was combined, people expressed their aesthetic ideas in them and developed connectedly with the life of society. In its turn, its development was not connected only with the changes that happened in the consequence of the development of the economy, but also with politics, religion, ethics. In general, folk clothing is one of the important ethnocultural phenomena which comprises the base of the traditional national culture, that people's mental-spiritual mind, lifestyle, level of progress, and ethnic history found its reflection in it. So, clothing is a social phenomenon that also developed and improved as society developed.

## The Main Findings and Results

It is known that the frequent change of the natural process on the Earth caused different clothes to appear. Until the V century BC, only natural materials (animal skins, bark of trees, plant fibers) were used. The main function of the clothes worn at that time was to protect the human body from cold (or hot). Particularly, fastening the skin clothes

over the shoulder, piercing a hole in the middle of the skin and wearing it through the hole, wrapping the body with the skin were the beginning of the first styles of making clothes and the process of changing. Ann Levin-Dorsh and G.Kunov consider the belt which the primitive people fasten or the rings worn on their arms and legs, painting the body (tattooing), blankets made from raw skin, bast mats worn below the waist, plant leaves and holders made from bird feather to be “the beginning of clothing”.

In the historical-ethnographic literature, it was interpreted that the first step of the development of clothing was connected with the development of the technics of textile (net weaving and cloth weaving). People began to use widely the flexible features of weaved cloths and stretchable features of weaved nets. The raw materials for ancient clothes consisted of embroidered or tied cloths. People wrapped their bodies by means that cloths. People wore square and ellipse-formed clothes according to the weather and their social status. In this way, the protection and social function of the clothes broadened and changed. In general, clothing began to be made in a certain size and with a special taste taking age, gender and height into account and improved more and more (Parsons, 2002; Niinimäki & Hassi, 2011). In conclusion, in the clothing of each historical period, there was a reflection of the culture of clothing particular to that time.

As we have mentioned above, the first forms of clothing are directly connected with the emergence of textile. According to the archeological data, in the territory of Central Asia, the emergence of textile dates back to the Early Stone Age. Particularly, in the monuments related to Jaytun culture in the foothills of Kopettag (Mountain) there found remains of weaving machines. In this period cattle breeding was developed and woolen clothes took the main place in textile. It should be mentioned in its turn that although significant ancient textile centers were not found in Central Asia, the things observed in the adjusted historical-cultural countries (regions) show that textile was highly developed from the Eneolithic period (Widiastuti et al., 2017; Peter, 2015). The remains of clothes related to the II thousand years BC were found in Sopollitepa too. In general, in the VI century BC, the woolen cloths drove the leather clothes out.

In the wall color images related to the early middle ages the clothing of our ancestors lived in that time, their various types, local features, and different types of cloth related to this period were depicted. Especially, the wall color images in Afrasiyab, Panjikent, Varakhsha, Bolaliktepa, Kholchayan, and other monuments should be separately mentioned. Particularly, in the images found during the archeological excavations in Bolaliktepa, it was defined that men put on shirts. In written sources, the word “yaktak” (shirt) has been known since the XII and XIII centuries. For example, in “Mukaddimatul-adab” the words yektoyi, yektaynikiydi (put on the shirt) are met.

According to the researcher G.M.Maydinova’s opinion, in the art models related to the early middle ages, stable types of clothes that were traditional in different times in Sugd and Toharistan show that they have been adapted to the local climate and nations’ life since very ancient times. It is known from the wall pictures and archeological materials that in the early middle ages the rich men from Toharistan wore silk cloaks and the poor people wore cheap cotton cloaks. The written sources also confirm these data. In particular, a famous Chinese traveler Syuan-tsan writes that poor people of Toharistan wore cotton material and a few rich people wore woolen materials. In its turn, the aristocrat women from Toharistan wore beautiful silk dresses decorated with valuable stones. The tight shoulder and trapeziform skirt were unique to the clothes of Toharistan.

As a result of the socio-economical and political changes that happened in the 20-70s of the XX century European styled clothes came into the traditional national clothes. We can see it in wearing national shirts with European trousers, and later, in wearing trousers with wide lower legs. Especially, although the shoes in European styled became popular in men’s footwear in this period, mahsi (sole and heelless leather boots worn with overshoes) and boots have kept their traditional appearance. Undoubtedly, in this period children’s headwear, especially, in boys’ clothes serious transformational processes happened, and the national clothes were worn in harmony with European clothes.

The main fabrics used in sewing Uzbek national clothes of the XIX century are yarn, silk, semi-wool, and woolen fabrics. The types of fabrics were very different. Among them, cotton cloth was the main one, and in Tashkent, such types of cotton cloth as “blue cotton cloth”, “ordinary cotton cloth” was woven (Agzamova, 2000). In addition, Tashkent was the major center for the printing of flowers, and a large amount of white cotton cloth was brought to Tashkent from Kokand and Kashgar, which were handed over to the “chitgars” (printers of cotton cloth). Flower-weaving chitgars used local dyes such as buzgunj, tuhmak, purple, mung bean color, Royan, and others derived from plants.

Tashkent craftsmen produced cotton or karbos (plain undyed cotton cloth) printed (mostly red-flowered cotton cloth), alacha (striped cotton cloth woven from dyed threads) fabrics. In Bukhara, Samarkand, Kokand, Margilan, Namangan, and other cities, silk (kanous,), semi-silk (beqasam, banoras, adras) fabrics were woven from traditional Uzbek silk, and clothes were made from them. Fabric production was also associated with the traditional household

activities of the population (Davlatova, 2006). In the late XIX and early XX centuries, cotton fabrics were mostly hand-made in all parts of Central Asia. Cotton seeds were separated using a chigirik (a wooden hand tool for carding seeds out of cotton;) to weave the fabric at home. The cleaned cotton is spun, and a variety of fabrics are made from the finished cotton threads in a weaving machine called a “dukon”. The peoples of Central Asia used this loom to weave fabrics such as cotton cloth, alacha, kalami, karbos, susi, hosa, beqasam, banoras, parpasha, silk, satin, adras, honatlas, kanaus, floral brocade, velvet. In the old times the width of the fabrics was very short (mostly 35-40 cm) and it was not until the beginning of the XX century that wide fabrics began to be woven. The weaving shops used in all parts of Uzbekistan were all similar (Gavrilov, 1927).

At the end of the XIX and the beginning of the XX centuries, the locals also wore clothes made of factory-made yarn, cotton cloth, calico and coarse calico. Also, there was a great demand for local woven fabrics: cotton cloth, semi-adras, beqasam, brocade, khonatlas, silk. The technology of fabric production and printing flower was complicated in Central Asia. They used two different styles of floral embroidery. These styles were woven in striped and cloud-style. During this period, the original silk fabrics and garments produced in Central Asia could compete not only with the products produced in Russian factories but also gained fame in European markets. That is why the clothes made in this period were distinguished by their luxury.

The twentieth century entered history as a century of great global changes, scientific and technological progress, and revolutionary processes in the development of culture. Undoubtedly, in this century, unprecedented changes took place in the material and spiritual culture of the peoples of the world, including the clothes of the Uzbek people. In the past, the fact that many traditional Uzbek national costumes were replaced by modern ones was caused by the great social, political, and economical changes that happened in the world, undoubtedly, in the country, the improvement of dressmaking technology and the introduction of city fashion, as well as the composition of the fabrics used for making clothes and the changes of their production technology and mass production in factories. First of all, it should be noted that in the late XIX - early XX centuries, Turkistan began to import cheap fabrics made in many factories from other neighboring countries, including Russia (Ziyaev, 2003). Black and blue velvet, velvet fabrics used for sewing skirts from men's and women's outerwear, coats, hats, and pieces of cloth, and farang fabrics for holiday and wedding dresses were purchased. It is also a tradition to wear clothes made of factory-made yarn: chit, cotton cloth, raw silk. Chit was also an ancient type of fabric woven in the Khorezm region, from which dresses and coats were made. The patterns on the outskirts of Khiva reflected the styles, patterns, and images of the people living in the khanate used in the applied art of Uzbeks, Tajiks, Karakalpaks, and Turkmens. Wealthy people began to wear clothes made of kimkhob, silk, satin, velvet, and colorful mohair.

In the 30s of the XX century as a result of the movement of serious ideological politics and “attack” among the women in the republic dramatic changes happened in the clothes of women. The covers such as Paranji (veiled cloak worn by women), chachvon (horsehair veil worn under paranji to screen the face) went out of their life and sophisticated styled clothes covered the place of simple styled national clothes. The previous harmony in clothing has been lost. In general, national-styled clothes have come close to the natural size of the body; women’s dresses have become tight and short, the yoked and folded collar clothes have become permanent in life (Jung et al., 2020; Napper et al., 2020). Most important, national clothes have become simpler and more beautiful.

In the 40-50s of the XX century, the difference between women’s and girls’ dresses was lost and vertical form dresses became popular. In the 80s dresses with pleated front, collared and short-sleeved atlas (brightly colored satin material) dresses became popular. From the 50-60s of the XX century, the clothes manufactured in the factories of the republic began to be popular. Especially, in the 70s new models of grepsatin, atlas, khonatlas (the highest quality of atlas), flowered cotton cloth (calico), satin, flowerless crimplene with different colors, linen silk, margilan silk, new models of striped material (bekasm), chiffon, velvet, corduroy became common. In the 70s of the XX century wearing bell-bottomed trousers and nylon shirts with wide collars became a tradition among the youth. In the 80s they began to be out of use and woolen trousers and jeans and stockinet, cotton shirts with quite a little collar began to take their place. Among the youth, especially, among the pupils white shirts and black trousers were common. Fur hats made from muskrat, rabbit, and karakul pelts were included in the men’s headwear. Also, in this period hats, caps, panamas were worn too.

For instance, at the end of the XIX century as a result of the development of industry and trade relationships in the whole Central Asian territories, the introduction of new style clothes was prevented by some supporters of old ways based on religious beliefs and values though, many new style clothes came in. As a result, as it is in the whole Central Asia, in the country too new style of clothes knitted in the shoulder parts, cut in the sleeves, short and stand-up collar appeared and they gradually became traditional clothes. The shirts with crosswise cutting (cutting at the bottom in a triangle form) or the types like “yelkayoqa (shoulder collar), qozoqiyoqa (kazaki collar), vaqvaqayoqa (vakvaka collar), qaytarmayoqa (turn-down collar)” were often worn by the elders and daughters-in-law. The edge of

the bottom cuttings of the shoulder collar shirts was embroidered with different bands and colored threads. Also, the types of clothing were adapted with striped, plain, and patterned cloths, the front skirts, the edge of the sleeves, and the collar were bordered with bands.

Various historical processes happened in the territory of Uzbekistan, rapid introduction of the Russian and European culture into the life of Uzbek people, forcing the Soviet ideology into the spiritual life of the nations of the country, and several changes related to the material culture led to serious changes of making, styles, forms of clothing and the types of materials used for making clothes and the technology of making cloth as well. In general, women's daily clothing consisted of stockinet, cotton dresses, smaller shawls, shoes, and rubber overshoes. In the middle of the 1990s, the awakening of religious feelings in society was seen quite more. This case found its reflection in the clothing of women wrapping in khijab or wearing white and black or different shawls in Tashkent and other different regions of Uzbekistan. Especially, the trade relationship of Uzbekistan with the countries of the East and West is influencing the national clothes too. Nowadays, the national clothes of women and young girls are enriching with new aspects taken from common, Muslim clothes. Coming to the beginning of the XXI century, it is possible to talk easily about the clothing of young people containing the elements of traditional, Muslim, and European clothes. Besides, wearing different "khijab", "black dress", "wrapping dress", "veiling with a shawl", "wrapping" or by their words wearing "Arabian" "Turkish" clothes is becoming popular among the women. Wearing such black dresses, wrapping (in some cases only their eyes are visible) may make the wearer depressed and lose life interest (Wang et al., 2006; Crane & Bovone, 2006). Also, it is possible to meet women in the streets wearing extremely open, short, non-sleeved clothes, skirts with cutting on the front and back sides, and sometimes imprudent clothes, even showing their navels.

Women's clothing was divided into spring, summer, autumn, winter clothes according to the seasons: casual, street, holiday, and ceremonial clothes according to which case they are worn: underwear, top, head, shoes depending on which part of the body they were worn. Women's clothing was also distinguished according to age. Women's clothing has undergone significant changes over the past period, although on the surface, the shape has not changed, there were changes in the style and materials and fabrics used for clothing. In addition, Uzbek women's clothing has been formed and developed over the centuries. The process of its formation was influenced by the lifestyle and social conditions of the people and their interactions with neighboring or distant peoples. Such changes have left a deep mark on the overall look of women's national dress, the introduction of new elements or various parts of it in the form of fabrics, ornaments. In general, the commonality of Uzbek women's clothing, as in other peoples of Central Asia in the early twentieth century, is explained by its wide, long, straight shape and simple appearance.

Moreover, Uzbek women's clothing has been formed and developed over the centuries. The way of life and social condition of the people, as well as the relationships with neighboring and far countries, have influenced the process of its formation. Such changes have left deep traces in the general appearance of the women's clothes, the introduction of new elements, or the design of their different parts (Davlatova, 2006). In general, the commonality of Uzbek women's clothing, as in other nations of Central Asia in the early XX century, is explained by its wide, long, straight shape and simple appearance (Lobacheva, 1989).

In the past, the main traditional underwear of women was a dress and drawers. The hem part of the dress fell to the ankles and the hem part was widened. The collar of the girls' dress was closed and the edges were sewn with a piece of fabric of a different color. On both sides of the collar was tied or fastened with a button. The collar of a married women's dress was in the form of a crotch taken from the middle of the breast, tied with ties on both sides or buttoned on one side, with a pin. In Bukhara and Samarkand regions, the edges of such collars were sewn with gold thread. The sleeves of the dress were taken straight long and dropped over the wrists.

In the 20s of the XX century, the dresses for teenage girls, and later for little girls, were sewn with vertically cut vertical collars. It wasn't until the 40s that reversible collared dresses with a European or semi-European style began to proliferate instead of straight-collared dresses. Most often, such collared dresses were worn mainly by young girls and women. Among the old grandmothers, the custom of wearing dresses with straight collars was still preserved during this period (Suxareva, 1982). By the 40s of the XX century, wearing a camisole (sleeveless jacket) became a common tradition in the central cities and large villages of the region. The style of the camisole (jacket) was a bit more complicated, narrowing from the shoulders to the waist, and the waist part clinging to the body and widening towards the skirt. The collar of the camisole (jacket) was sewn in the form of a "double collar", i.e. two triangular collars, and had side pockets on both sides. The front side of the jackets was initially tied with a tie, and then the factory buttons were sewn.

In the 20-30s of the XX century wearing "breast-fold" dresses was common in the territory of the Republic (Ismoilov, 1979), and until now, with minor changes, it has survived as a traditional national dress for middle-aged

and elderly women. From the 1960s, it was common for Uzbek advanced intellectual women, especially the women working in the administration, schools, hospitals, and cultural institutions, to wear the right-shaped simple dress. In the summer they wore white, blue, pink crepe de chine and cambric dresses. From this period the widespread use of irons used to straighten the soles of clothes among the local population undoubtedly played an important role in the constant smoothness and beauty of women's dresses. In addition, from the 1960s under the influence of the urban environment during the hot period, underwear became popular among educated women in the countryside, and factory-made underwear began to be worn commonly. From the 50-60s the European-styled collar coats worn in the winter began to enter the traditional way of life of women, and they were worn in harmony with local clothes (Johnson, 1992; Regany et al., 2021).

The XX century was also a period of significant changes in traditional women's headwear. Especially young girls, brides, and women living in the regions in the 60s and 70s also wore skullcaps on the streets. During this period, when girls often wore a skullcap, young brides wore a headscarf over the skullcap. At that time, various floral crepe de chine scarves were widely common. Moreover, during this period the ceremonial function of the headscarf was forgotten, even though women wore different headscarves depending on their age, status, and marital status. But in some Uzbek tribes, including the Kungirats and the Katagans, the transition of women from one age to another was marked by the ceremonial wear of a new headscarf. The skullcaps have different types and are called by different names. Before wearing the paranji, women wore a round skullcap under a shawl. Regional skullcaps were decorated with patterns such as "sanama", "chizma", "iraqi", "tagdozi", "piltadozi" and had unique flowers such as "oftobparo", "kachgul", "chapparchinnigul", "maple leaf.

After the 90s of the XX century, as a result of our country's free and constant relationship with the world community, sometimes foreign costumes, that were strange to our national tradition, came into the country. Since the second half of the XX century, women's clothing and headwear have undergone a radical transformation, the introduction of modern clothing and jewelry, and the influence of ideological policies have also changed the tradition of wearing ancient jewelry. Earrings worn by women on the nose, such as bulak, arabak, natti, and ancient ornaments on the chest and forehead, such as tillaqash, bargak, sersi, sculpture, zebigardon, began to disappear from everyday life. Although such ornaments are rarely worn by women, a variety of beads and jewelry have survived (Lobacheva, 2001).

The paranji was a piece of women's clothing that was originally worn as a veil. The paranji was large and broad-shouldered, with long forged fringes thrown back, and the lower part was connected. It hid the woman's entire body, from head to toe. The face was covered with a thick, rectangular net woven from a black horse's bridle. The edge of the chachvon (horsehair veil worn under aparANJI to screen the face) was usually sewn from a black satin frame and sewn on a sewing machine. In Central Asia, the paranji-chopon was the clothing of scholars during the Shaybani dynasty. Earlier in Central Asia during the Timurids period and later in India during the Baburids dynasty, scholars, government officials, and priests wore the paranji.

In Soviet times, wearing the paranji was almost out of tradition. However, in some provinces, it was used as ceremonial clothing. Another component of Uzbek women's clothing is headwear. The most traditional headwear was a chorsi, which was a rectangular-shaped shawl that was wrapped in a very different style. In Bukhara a big shawl was called a rido (cloak), in the Fergana valley it was called kalgay, in Khorezm it was called a silk shawl. The shawls made in Russian factories were especially popular. Young girls mostly wore skullcaps. In ancient times, a calpac (hat) was worn instead of a doppi (skullcap) wrapped with a shawl or scarf or a turban over it. The calpacs were called kulta or kiygich, and the flange was made of a softer fabric, which was sewn tight against the forehead.

Another of the women's headwear was a turban. However, in the middle of the XIX century in the city of Samarkand, in the last quarter of the last century in Tashkent, and the Andijan regions it was not customary to wrap the turban. The lachak (calico or muslin scarf older women use to wrap around their heads.) veiled women's faces and covered their breasts. In some Uzbek tribes, especially those living around the Amudarya, the lachak consisted of a piece of cloth wrapped around the head, the back of which was thrown at an angle to the back of the shoulder. The shorter part covered the shoulder and one side of the chest, there was a special crooked area for the face to be visible. The lachak was mainly made of a type of carbos yarn fabric. In Samarkand it consisted of a longer piece of cloth.

In southern Khorezm, the lachak orthedastar (turban) was wrapped, one end of which was lowered over the chest, passed under the chin, and wrapped. The women living around Bukhara wore the headwear such as kapdon, kasava, and shakhash belonging to the Qarluq tribe of Uzbeks. Now many Uzbek women no longer wear this ancient headwear. These clothes are found only in some regions and villages of Uzbekistan. As for the changes in women's traditional footwear, it should be noted that since the end of the XIX century, a rubber overshoe specially made in Russia for the peoples of Central Asia has become very fast and widespread (Ismoilov, 1979). During this period

chrome, shagreen leather, upuka leather brought from the European cities, and shoes made from them were sold in local markets. In turn, the local craftsmen, who have mastered various methods of skillful processing of tanned leather, were well aware of the secrets of natural tanning and dyeing of leather with the help of plant substances. That is why they were able to make soft and beautiful leather, and soon, along with masters from Bukhara and Samarkand, the craftsmen from Karshi, Shakhrisabz, and Tashkent made blue shagreen leather from horse and donkey skin and learned the secrets of shoemaking.

Uzbek national clothing almost completely differs in this century, the style and model have been renewed, the tradition of using headwear and jewelry has changed too and is still changing. Today, in Uzbekistan economical, cultural changes, increase in trade, an increase in dressing culture and taste in people, changes of attitudes towards modern and European clothes in different styles are demanding more the need for more readymade clothes. The requirements for clothing differ much from the ones in the past according to age, season, and region. Because the types, colors of readymade clothes bought from shops and markets are different and meet the demands of fashion, the need for choosing them is also increasing. Therefore the store of daily, street, holiday, wedding, sport, swimming, etc clothes in the wardrobes of people in the cities and countryside is the evidence of our opinion.

The ceremonial clothes consist of wedding and mourning clothes. Each ceremonial clothes was distinguished by its characteristics. In almost all the regions of the country, the festive clothes were made of the most expensive fabrics. The funeral clothes were distinguished by their color. In particular, in Bukhara and Khiva, women wore white mourning clothes, in Tashkent and the Fergana Valley they wore blue and green dresses (Gaibullaeva, 2018). In the Kashkadarya and Surkhandarya oases, white and blue dresses are worn. Tajiks in Samarkand wear dark blue and black clothes during mourning ceremonies. Wedding dresses were of course white, this color was considered to be a symbol of happiness. For this reason, a special white dress made of yarn was made long, the skirts were down to the ankles, the collars were in a modern style, and the sleeves were wide and long enough to cover the fingers. Such white dresses are still in tradition. The footwear consisted of sandals and shoes. Today, the wedding costumes of the bride and groom are very diverse. On the wedding day, European-styled dresses are worn, on the days of the bride's greetings and bridal invitations more traditional, traditional-styled dresses are worn. Such dresses are not only made for a special wedding but also rented in salons in the district and city centers.

As the bride was being escorted to the groom's house, she wore a paranji or a robe over her head and covered her face with a silk scarf. This custom was widespread in Samarkand, Bukhara, Kashkadarya, Surkhandarya. On the second day of the wedding, the bride was holding a handkerchief decorated with floral patterns in her right hand during the greeting. In Kashkadarya, Bukhara, and Samarkand, there were 20-25 wedding dresses, all of which were usually sewn from local and imported fabrics, and mainly worn long and wide skirts, with mursak, camisole, peshmat, nimcha, and domed gowns over them. The men's wedding costumes were simpler and less diverse, consisting of a white shirt and pants, a turban doppi (skulcap). The cloak, belts, leather shoes, main boots were also among the wedding costumes.

Wedding costumes were collected according to which social class the bride and groom belonged to. The clothes of poor families were sewed mostly from hand-woven yarns, while the richer families sewed from silk, semi-silk, and fabrics imported from other countries. Nowadays, more and more ready-made clothes are being bought. The clothes worn by Uzbeks at funerals were mainly for women. Although there were no special clothes for funerals for the men, they wore a belt around their waists and a skullcap on their heads on the day of the ceremony. Sometimes they also wore chapans or jackets.

If any close relative in the family died, the women sewed dresses from white, blue, or black fabrics for themselves within three days. On the fourth day of the mourning, the ceremony of wearing this mourning costume was held and food was given. This day was called 'wearing blue'. According to the tradition, the top and hem of the mourning costumes were not sewn. A year later, the blue dresses were taken off and a white dressing ceremony was held - "wearing white". In Tashkent and Fergana valleys, women wore mursaks and belts on the day of mourning. At present, Mursak is covered in the coffin of the deceased woman and stays there until they arrive at the cemetery (mainly in Tashkent).

The Uzbek people have spent their happy or sad days together for long times and wore special clothes to express their feelings. In this way, the tradition of dressing according to that ceremony was a tradition when performing any ceremony (Ismoilov, 1979). In the first quarter of the XX century, sewing clothes was mainly done by tailors, and specific traditions were followed during the sewing process. In particular, the tailors did not cut the fabrics used for the clothes with scissors. The cut fabric was torn by hand and the cut areas were cut with a knife. In addition, it was believed to be a sin to measure a person's height, shoulder width, and arm length when sewing clothes. The reason for the spread of this custom was the magical idea that if a tailor-cut the fabric with scissors, the next life of the owner of the clothes would be cut with scissors.

Tailors tried not to scratch when sewing clothes from the fabric chosen for any clothing. This was because, on the one hand, the width of the old cloth required it to be narrow, and, on the other hand, according to ancient tradition, there was also a belief that it was possible when a cloth was cut, the person wearing the clothes would become ill or even die (Ismoilov, 1979). In ancient times not money, but eggs, milk, and yogurt were given to the tailor who had made clothes. Certain days of the week were chosen for tailoring. Because Mondays, Thursdays, and Fridays of the week were considered good and "happy days" by the people, clothes were sewn on these days, Tuesdays and Saturdays were considered to be "bad" and no clothes were made.

## Conclusion

Uzbeks had a tradition of wearing a white cotton shirt on a newborn baby when it was 3, 5, or 7 days old. This shirt was called a "chilla shirt" in the Fergana Valley, a "dog shirt" in Kashkadarya, Tashkent, Surkhandarya, Samarkand and Bukhara (Ismoilov, 1979). What is important to us here is that the baby's chilla shirt was called a "dog shirt". There are different opinions about calling this shirt a "dog shirt" (Shirokova, 2002; Snesarev, 1969). In addition, if the baby was a boy, he wore a white shirt, and if it was a girl, she wore a white dress, and various pieces of fabric were cut and sewn in a series of different shapes. These clothes were called "quroq shirts", "quroq jackets", "quroqjilakcha" and were worn by the baby. At the end of the chilla period, the baby was dressed in a chapan, camisole, or a jegda. Wearing this shirt on a baby was, first of all, a symbol of his or her entry from one world to another, on the other hand, this shirt also served the function of protecting him or her from various calamities and evil eyes.

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