

Selected models of men's clothing in Central Asia during the centuries (13, 14 AH / 19, 20 AD) in the light Museums of the Republic of Uzbekistan

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Abstract

The period of the 13th - 14th A.H / 19th -20th A.D centuries is one of the most important historical periods in which the textile industry flourished embroidered or printed , which is famous for many cities of Uzbekistan , where the research includes models of traditional costumes in Uzbekistan Museums of fine arts and the Museum of prince Timur in Tashkent K the Museum of Bukhara " Star Mahi palace private " where these museums contain a rich collection of clothes through which we can learn about the industrial and decorative styles of clothes.

The research dealt through the pieces ,the theme of study of underwear & outer wear for men with what is available in those museums , which is considered the best aid to study the history of textile art in Uzbekistan as well as knowledge of traditions in clothing and art of sewing , and try to know the differences between public and rulers clothes of the state and knowing the raw materials used in the fabric and the the use of metal threads for decoration and knowledge of the names of clothes and types , most of the pieces theme of study belong to the historical periods of 13th – 14th A.H | 19th – 20th A.D centuries which was characterized by decorative richness and diversity of decorative styles that show the ability and ingenuity of artists in the execution and embroidery of these garments , I selected the theme of selected models of men's clothing in Central Asia during the centuries (13, 14 AH / 19, 20 AD) in the light of the museums of the Republic of Uzbekistan for several reasons, including: lack of foreign studies dealing with men's clothing in Central Asia in addition to the large number of museums And its high artistic value, and great diversity in the types of clothing and different functions, which makes us identify in the light of the most important features of men's clothing in the period 13-14 AH / 19-20 AD .

Key words: Uzbekistan – textile – clothes – men – hear cover-Gebbah

The following is the study of costumes in Uzbekistan(1) by highlighting the industrial and technical aspects and the names of clothes and types:

Firstly: industrial aspect

Raw material: Natural raw material was the most widely used in Uzbek clothing industry in 13-14th A.H / 19 – 20th A.D centuries, the most important of which are cotton, silk, semi-silk and wool. Cotton fabric is considered one of the most widespread production while silk fabric and silk likeness of the most expensive production (2) we find as we find the use of cotton and wool is largely in the making of clothes and embroidery while wool is limited to a few winter clothes.

Fabrics can be divided as follows:

Cotton: Cotton differed in majesty and diversity where it was used in the manufacture of clothes of all stages of the era in the region, the gray textiles in white, brown and yellow were

widespread and the ladies in the region were successively manufacturing cotton fabrics which was used in making chalms (3) and head covers (4).

Among examples of cotton fabrics used in traditional clothing in Uzbekistan include:

Khosa: A kind of cotton freckles used in making turbans "chalma " and shrouds or covers and there are heavy cotton fabrics similar to the blue threads in and it was popular as a cloth for making turbans (5).

Olacha: " plate 8 “: One of good cotton textiles (6) with striped colored threads its weft from silk and semi-silk and its waft from cotton, and has been used by artisans in the manufacture of clothes, dresses, robes " forehead " and blankets which are characterized by different colors (7).

Kalami: Cotton fabric is also used in making men's shirts with a calico belt dotted with colors (8).

Gauze: Light cotton fabric from mesh fabric often black is used as light clothing and head coverings (9).

Silk fabrics: Silk fabrics varied, they were used for noble clothing, all made in Bukhara (10), Samarkand (11), Khoqand (12), Marglan (13), and diversified from which marigolds, Kanoviz " shoi" and honatlas, are widespread silk fabric types with rapid design (14).

Abr: One of the most vibrant textiles in Central Asia (15), has been produced mainly in Uzbekistan and is characterized by its gloss and softness and the secret of its beauty comes from binding or beams and dyeing the drawings on the warp before putting them on the loom (16).

Silk cotton fabrics " blended fabrics “:

In addition to silk textiles we find semi-silk textiles , including " Bekasab or Bekasam " striped textiles characterized by its density , which was widespread in the manufacture of men's , women's and children's clothing (17), carried out a block of silk threads and thick cotton threads in the warp and always weaves on both sides , where it gives distinctive slanted strands , the type of Bekasab " Banoras " differs in colors and shadows and was used in the manufacture of paranji (parandja) belongs to women as we find Parapasha which is less thick than Bekasab and was also used in the manufacture of paranji and men's robes(18) .

Adras: Semi-silk fabric with rapid designs its warp of silk, its weft of cotton and is frequently used for the poor layers of society (19).

Velvet " Marigold " “plate 11”:

A silk cloth that has a soft texture on its surface (20) that appeared in 13th A.H / 19th A.D century is a silk ikat (21) cutlet made of doubled warp threads where cotton threads in weft alternately with the threads of warp dyed in the method of ikat woven with cotton threads in the weft, beside this, there is a plain velvet and is considered one of the main fabrics in embroidery and was either manufactured locally or imported from abroad (22).

Atlas: A type of corrugated cloth woven from silk and was used in the weaving of dislocation of princes and senior staff and is like marigold, this fabric is characterized by the bright surface from regular repetition in which the dovetailing signs are distributed on square paper so that no chiller lines appear (23).

Methods of textile decoration (24): One of the most important methods used in the decoration of fabric is the way of embroidery.

The art of embroidery (25) : Collection of study is characterized by embroidery with gold and silver threads of different type of cloth whether cotton or silk or marigold and a little – what we found in the collection – wool – where was used for the clothes of rulers , princes , and senior men of the state , and the art of embroidery in gold generally known as Zardozi and if the embroidery covers the entire surface of the cloth known as Zardozi Zminduzi " plate 10 " but if the decorative elements are sigle and scattered , called Gulduzi " plate 9 and was done before embroidery stage drawn on the cloth to determine the main points where floral and geometrical decorative elements are drawn then embroidered (26).

Types of stitches: The stitches used in the embroidery of Uzbekistan varied, including:

Yurma stitches " plate 14 “:

Among the stitches used in the decoration and embroidery of fabrics, which resemble the stitch of chain, and this stitch is known as the Urma stitch in Bukhara and it itself is known as the tambour stitch (27).

Padding stitch bosma or basma " plate 16:

It's a small regular stitches with slanted lines known as the filler stitch (28) and also known as Bukhara stitch or Bukhara (29) filler, it was embroidered in the visible areas of the piece of clothing around the neck and on the chest, shoulders and sleeves so the area of wristband embroidered, as the embroidery extends along the dress in the front and back of the piece (30).

Elements of Uzbek traditional costume:

Traditional clothes follow similar basics in terms of form, as its components were mostly consistent of headgear, underwear, outwear and footwear although the names of each city differed among the people of each city and here are the components of traditional clothes studied which differ from men to women.

Firstly: men clothes Consist of underwaer clothes and outwear clothes and belts.

Firstly: under wear: Consist of shirts and pants.

Shirts are two types:

Type one: Kuylak is a shirt made of white cotton fabric executed by hand or manufactured.

In terms of shape :the Kuylak shirts " plate 4 " cut like a jacket and have a linen lining that expands at the embroidered frame and was longer than the knee but later shortened until it reached the middle of thigh , the collar of neck carried out in two ways either long vertically for spread in Fergana , the other horizontally from shoulder to shoulder was called mullavacha " neck collar " spread in Uzbekistan , collar neck sewed a twice curved band and was worn by children and middle-aged men , and its sleeves varied between strapped sleeves and semi-round sleeves and thin sleeves strapped with a small neck collar and not wide band (31) .

The second type "Yaktak”:

open shirts " Yaktak " were made of cotton or silk or printed cotton fabric, it was worn by youth and old aged.

In terms of shape: those shirts were open from the front longer than knees, sewed to neck collar by some vertical ties, now sewed by machines with thick ties, on the chest there is one button or hand tie " plates 8, 12 " or rings or even thin band of the same material of chest (32).

Secondly: pants: Among the components of men underwear, wide pants made of cotton known by "ishton " .

In terms of shape: Pants were executed by the traditional style, wide and become narrower at the bottom, it reaches the ankles to be put in shoes made of leather with an opening for extending string or rope sewed in the upper frame to hold the pants " Ishtonbog " from its top, and during cold times from the year we find lined pants made of thick cotton or Wool that were worn on wide pants (33).

Secondly: outdoorwear: Al-Gebbah: " chopon " is a public name of Gebbah in Uzbekistan whether light or heavy " plate 12 " , is a loose cotton Gebbah with long sleeves, up to the knee or longer, made by hand or made from the fabric of striped half silk –" Bekasab – which is also called Bekasam -Toon and the calcio was used as a lining material for it (34) .

In terms of shape: Gebbah was made in the form of a cloak and cut in two different ways (35).

The first type: made of pure linen folded twice forming the front and back of the robe, without a shoulder connection, without a frame and tight sleeves.

The second type: consists of two pieces of linen that are aligned together and have the same width and two folded linen pieces from the rear " with an incision in the middle " and the upper part of the sleeve slit under the sleeves and there were two vertical openings at the end of Gebbah " plate 2 ,3 " to facilitate the speed walking, the ends of clothes and edges of sleeves were decorated with sewed narrow bands with two rings on the chest " plates 1,4,6,8,10 ,12 " .

Gebbah was made a thin lining while winter Gebbah made of cotton wool while princes of 19 and beginning of 20th century wear gilded Gebbah "Zarchopon " zar means in Persian gold and Chopon means Gebbah " " plates 2,3,4,5,6,7,9 ,10 ,11 " and if it is engraved in colors , inscriptions or gold-plated threads or gold –colored called Zarboftoon " gold-trimmed robes , its decorations were woven over gold and silver threads , which appeared as an additional highlight on embroidery such as Gelduzi and Zminduzi (36) " plates9,10" .

Winter robes:

Postin: - Persian word which is a wide leather coat " Gebbah" (37) dark sheepskin painted orange made of fur and worn from the bottom, it is a double-breasted robe and wrapped from left to right and its edges of chest and ends of sleeves decorated with a strip of fur, and the upper winter clothes were woen without a belt, worn by middle age men and older people.

Belbog belts: played a great role in mens's clothes, attached to a large folded handkerchief and was known as Belbog " plate 4 " " a Turkish word, Bel means back and Bog means fastening " , these belts were made of local fabric, large handkerchief that doesn't have to be folded. it is made of cotton, silk or velvet and is decorated with embroidery, carrying things and twisting the belt to tighten the Gebbah or the back. there was a type of belts known as Kamar, worn by the wealthy and senior state officials, which is a wide belt of marigolds and decorated with silver or precious stones tied to huge locks covered with black enamel or a veneer known as magnishon made by local jewelers (38).

Head cover: An integral part of the traditional Uzbek dress, is usually linked to Islam. It prevented adults from wajking without a covered head and known as the "Dubi or tube and also tubeteyka, that is a word derived from the Turkish word "tube " Dubi or Tubi means the top or the peak which is a general name a cap " but without twisting or turban " and can be added to it a word for caps types according to its shape or cloth or embroidery but Russians turned it into a tuptike, it is a Russian name covered from the Turkish word Toby, also known as Kaplak or Kullapush (39).

In terms of shape: Little pointed head cap decorated with decorations and embroidered and multicolored dressed under the chalma " turban " with a wide frame of a glass-shaped strip, at first the dubi had sharp ends and then changed its shape and its summit became round or square or conical – but it became the narrowest common –the frame became narrower. the common shape of Dubi divides its surface into four parts " plates 13,15,16,18".

Dubi was made of silk threads using two stitches of Basma " plates 13,16 " and yorma " plate 17 " and were decorated with embroidery in gold, silver, silk, and beads. the Dubi was worn by all women and men, executed for men in black silk and velvet, while women of silk, velvet and brocade in multiple colors of silk and gold threads or embroidery. The Dubi is characterized by decorative richness and diversity of colors " plates 14,15 , 17". Patterns and embroidery hard to be understood (40).

Tekpak :-a headgear worn in winter is a " round bonnet of fur " worn over the Dubi and the fur hood with a conical shape was common in Bukhara , and the top of it is made of Karakul and the edges decorated with beaver fur , the top of the hoods was knitted of three or four pieces from the fabric " mostly black catfish " and the lining decorated with fox fur , beaver or lamb skin , it was common in Fergana and Teshkent (41), and these hoods were made for wealthy while most people wore chalms or folded belt "turban " over the Dubi (42) .

In terms of decoration: - the decoration of caps varied between simple flaral elements of leaves and fruits and flowers as well as geometric forms of zigzag lines and squares in addition to some Arabic words executed in Kufic script like the word "allah" but they were few. The most decorated types of caps its surface divided into four parts in opposite shape which are similar indecoration ended with a narrow frame, most of them in almond shape "badom " and the shape of pepper " Kalampi “. There were also some caps decorated with progressive ribbons starting from the middle of the top of the cap to the end and also characterized by the multiplicity of colors between red, blue , green and orange in different grades (43) .

Ichigi : it was made from shiny leather high to the leg and not underneath it what protects from the hard thing and has no sole , so it needs to wear slippers or shoes on top of it , men Ichigi were longer than women , and in warm times shoes were worn without ichigi moreover men were wearing light Itik – high heeled boot with a sole – therefore doesn't need to wear a sole or any shoes above it , shoes in rural areas were simpler , people wore Sherricks – rude shoes without a top part made entirely of one piece of camel and horse skin and be untanned , as people in some provinces wore Tochtovon a small boot heelless , soft and hard leather shoe, and in winter and summer people wore zhakkar kavush or tovuldirik , wooden shoes on three bars . (44).

Decorations : the decorations of costumes in question varied between floral motifs and geometric shapes and abstract inscriptions , we note that the biblical and abstract decorations

are little in use and are not commonly compared by floral and geometric decorations , one of the most famous floral elements executed on costumes are flowers such as lotus flower and multi-petal and floral leaves of the plant bud and serrated leaves and polylobed leaves along with abstract floral leaves of half palms and lobes , while geometric decorations are based on circles , triangles , squares and lozenges , star shapes including the eight-sided stars , oval and almond shapes , and the circles that adorn their yard are radiant decorations " plate 2 " along with adjacent and curved lines .

Conclusion

This study yielded a set of results, the most important of which are:

- The study showed that natural raw materials are the most commonly used in the Uzbek clothing in the 13 – 14th A.H / 19 – 20th centuries which were characterized The diversity of fabrics, ranging from cotton to silk, semi-silk and wool.
- The study showed that one of the most important methods of decoration of clothes is embroidery method with gold and silver threads, different type of cloth where it was used for the clothes of rulers, princes and senior statesmen.
- The study confirmed the diversity of stitches used in the embroidery of Uzbek clothing, the most famous of which are the stitches of Yorma - filling stitch " Basma or Bosma ".
- The study showed that the components of men's underwear are shirts of two types " Kuylak and yaktak " as well as pants, which were executed in the traditional style as wide and narrow from the bottom and up to the ankles.
- The study confirmed that Gebbah is one of the outerwear of men and is known as chopon generic name for Gebbah whether light or heavy, while the princes were dressed in the nineteenth and beginning the twentieth century " Zarchopon ". it means the Gebbas embroidered with gold.
- The study showed that the belts have a big role in men's clothing as the coat or shirt was attached to a large folded handkerchief decorated with embroidery known as Belbog, and there is also a type of belts specific to the rich and senior men of the state known as Kamar.
- The study confirmed that the dube or tubeteyka headgear was an integral part of traditional Uzbek uniform linked to uslamand varied in its forms and methods of embroidery as well as its decorations, was worn under chalma. the common form of dube divided into four parts, tekpak worn for winter, it is a round bounet of fur " worn over the dube.
- The study clarified the decorative richness of clothing, theme of study, which varied from floral decorations to geometric shapes and abstract inscriptions and we note that the biblical and abstract decorations are little in use and are not commonly for floral and geometric motifs.



Plate 1 : Gebbah decorated in the way of painting in colors – Museum of prince Timur .



Plate 2 : Gebbah embroidered with gold thread " Zarchopon " ,Bukhara ,Museum of Prince Timur .



Plate 3: Gebbah embroidered with gold thread " Zarchopon " decorated with floral decorations, Bukhara, Museum of prince Timur.



Plate 4 : Geba " Zarchopon " , the Kuylak shirt , the belt of Belbag , Bukhara , Museum of prince timur .



Plate 5: a gold embroidered Gebbah "zarchopon", Bukhara, Museum of prince timur.



Plate 6: gold embroidered Gebbah "Zarchopon", Bukhara, Museum of prince Timur.



Plate 7: Gebbah embroidered with gold thread " Zarchopon", Bukhara, Museum of prince Timur.



Plate 8: Gebbah for man, hand-made of Olacha, Bukhara, the second half of 20th century star Mahi Khas Palace.



Plate 9: Gebbah for men executed with gold embroidery and decorated with " Gulduzi "., Bukhara, second half of 19th century. star Mahi Khas Palace



Plate 10: Gebbah for men executed with embroidery in gold " Zardozi", Bukhara ,19th century, Star Mahi Khas Palace.



Plate 11: Gebbah of gold –embroidered velvet mid-19th – century, Bukhara, Museum of fine Arts.



Plate 12: Gebbah for men " chopon" from half- silk, beginning of 20th century, Museum of Fine Arts.



Plate 13: cotton cap "dube " colored threads embroidered with a stitch of the middle of 19th century, Museum of prince Timur.



Plate 14: Cotton and colored silk cap " Dube" with a stitch of basma and Yorma, mid – 20th century, Museum of fine Arts.



Plate 15: Cotton and colored silk Cap " Dube " with a stitch of Basma and Yorma, mid-20th –century, Museum of Fine Arts in Tashkent.



Plate 16: cotton and silk cap, a mid-20th century Basma stitch, Museum of Fine Arts, Tashkent.



Plate 17: Cotton and colored silk cap " Dube " with a stitch of Basma and Yorma mid-20th century, Museum of Fine Arts, Tashkent.



Plate 18: cotton cap "Dube" beginning of 20th century, Palace of Star Mahi Khas

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