

Section 7. Theory and history of art

DOI:10.29013/EJA-24-2-135-138



FASHION IN UZBEKISTAN: HISTORICAL EXCURSION

*Abdullaeva F.S.*¹

¹ National Institute of Fine art and Design named after
Kamaliddin Begzod, Tashkent, Uzbekistan

Cite: *Abdullaeva F.S. (2024). Fashion in Uzbekistan: Historical Excursion. European Journal of Arts 2024, No 2. <https://doi.org/10.29013/EJA-24-2-135-138>*

Abstract

The purpose of the article: This article is about a brief historical excursion into the history of European trends in clothing modelling in the Central Asian region. In the article the analysis of stages of development of the European tendencies of designing of a suit, and also processes of origin and formation, mass production of clothes in Turkestan is given.

Research methods: Interdisciplinary approach, classification, analogy, analysis.

Research results: Analysis of the scientific and practical aspects of costume trends in fashion of the periods mentioned in the article is of great importance as a creative source for designers. Forming the skills of the correct approach to these processes will become the basis for creating fashion collections and related creative directions.

Keywords: *European fashion, “design culture”, systematic analysis, Europeanization of the Central Asian regions, fashion industry of Uzbekistan*

Introduction

The field of fashion design is one of the current areas that currently operate in interaction with global factors in the development of art, industry and economics within the framework of creative, practical and innovative processes.

A systematic study of the achievements and problems of the principles of fashion development in Uzbekistan based on an interdisciplinary approach in the field of art history and design; It becomes clear that the formation of road maps and practical strategies that reflect the experiences and achieve-

ments of costume design from the late 19th and 20th centuries is one of the main requirements for the development of this field.

Materials and methods

After the vast territory under the rule of the Kokand Khanate was turned into a colony of the Russian Empire, in 1865 the system of the General Government of Turkestan was formed on this territory. Tashkent was chosen as its official center. On socio-economic changes in this area: “At the end of the 19th – beginning of the 20th centuries, the processes of Europeanization of the Central

Asian regions began. The region's entry into the Russian Empire and inclusion within the framework of capitalist relations led to changes in the traditional way of life, culture and art of the people. This was especially reflected in the Europeanized part of the cities of Uzbekistan, in particular, new vehicles, industrial enterprises, banks, printing houses, shops, photo studios, European schools, gymnasiums, etc. began to appear in them. All these innovations were of a European nature, or more precisely, the style of Russian culture of the late 19th – early 20th centuries. This can be seen not only in the form of architectural structures, but also in people's clothing, industrial products that fill local markets, photographs and printed publications" (Akilova K. B. 2016. 81).

Discussion

The fact that the city of Tashkent has acquired great importance in the region in the integration of the socio-economic, spiritual and educational spheres characteristic of Europe in this region has proven to be extremely effective for the development of transformation processes consisting in the synthesis of Modern requirements for costume design: "During the period of colonization clothing styles have undergone significant changes. The simple shapes and styles preserved in dresses are becoming more and more complex. "In the early 90s of the 19th century, European fashion began to influence the designs of the traditional costume of the Uzbek people" (Istoriya Narodov. 1947. 314). The results of these processes can be understood from the photographs of the early twentieth century in the monograph "Window to the Past" (Golender B., 2002), prepared by local historian B. Golender.

During this period, a domestic industry for the production of textiles and clothing was created in the regions of the region: "Different types of products were produced in the sewing workshops of Uzbekistan. ...Russian manufacturers have released new products taking into account the types, patterns and colors of fabrics that meet the requirements of Central Asian consumers.

The design of Russian and European costumes began to influence the design of clothing made in these workshops: "Starting

in the 1980s, women's outerwear, especially the traditional mursak, fell out of use and was replaced by tight-fitting vests (Maksudova I., 1981).

In areas inside the province: "By 1910, 53 factories were operating in Tashkent." (Chursina V.A., 2020. p. 314). When private enterprises are formed, a layer of young Uzbek bourgeoisie and merchant class appears: "As a result of the penetration of Russian capital into the economy of Turkestan, the growth of trade and economic ties was a factor in the formation of the Uzbek bourgeoisie" (Maksudova I., 1981. p. 351). As a result, workshops will appear in Tashkent, as well as in the cities of Samarkand and Kokand, producing custom-made products that meet the needs of European-style costumes. When we analyze through photographs the processes of trends in the clothing culture of the regional population under the influence of the province at the beginning of the twentieth century, our attention is attracted by the images of intellectuals and scientists. From the photographs in B. Golender's monograph "Window on the Past," (Istoriya Narodov, 1947) one can understand that the intensification of mutual dialogues with Turkey in the spiritual sphere during this period began to influence the costume trends of the intelligentsia of our country.

The fashion trend of the men's suit of the Uzbek people that emerged as a result of these processes can be characterized as the first stage, based on the European traditions of costume design: "New types of clothing began to become part of the tradition within the regions, which primarily created the need for European clothing for merchants who had established trade relations with Russia" (Maksudova I., 1981. p. 314).

Also, in the silhouette of women's dresses, trends in Russian and European costume design have become traditional: "Yokes, stand-up collars and turn-down collars appear in Uzbek dresses, the use of pleats and fitted vests appeared after the annexation of Central Asia. Asia to Russia, or rather, they arose under the influence of Russian and European design trends."

The spread of fashion trends typical of these historical periods in our country was greatly influenced by participation in fairs of

merchants and Uzbek craftsmen in the Russian cities of St. Petersburg and Moscow, as well as the world's largest international trade fairs – in 1878 in Vienna, and these processes continued in subsequent years, i.e. in 1888 in Copenhagen, in 1893 in Chicago, in 1897 in Stockholm, in 1904 in St. Louis, in 1910 in Munich., in 1914 in Berlin and in 1900 and 1910. especially at exhibitions and trade pavilions of fashion centers – London, Paris, Milan, Bordeaux (Chursina V. A., 2020).

In the last decades of the 19th century and the first decades of the 20th century, attention was drawn to the costumes of the Uzbek intelligentsia, who traveled throughout the largest and most developed countries of Europe and spoke several foreign languages. Through the costumes they wore, they contributed to the introduction of Turkish fashion traditions, influenced by European principles of costume design. It is noteworthy that they formed their own clothing style, introducing Uzbek national accessories into European trends. For example, in the figures of Mahmudhodzhi Behbudi and Abdulmajid Kadyrov, a synthesis of traditions formed on the basis of European costume under the influence of Turkish fashion is clearly visible. "...Jadidism had much in common with the Egyptian revolutionary movement called "Nahda" ("Awakening") of the late 19th – early 20th centuries, the Young Turks and Tatar Jadidism. Due to the fact that representatives of the Jadidism movement are famous people of Turkestan and their constant communication with Turkey, they have become an object of imitation for many intellectuals (Akilova K. B., 2016. p. 81).

In 1907, a sewing production association was created in Tashkent under the joint-stock company "Louis Zalm and Sons", specializing in the production of men's, women's and children's clothing and outerwear. These historical processes are one of the first and important stages in the formation of Uzbek fashion in this region, which includes the design features of costume forms created in imitation of European clothing samples.

During this period, a vest (in uzbek: *nimcha*) and a skullcap in a woman's costume naturally acquired the qualities of a "brand" in the dressing culture of women of the Uzbek people. You can analyze women's dresses

that embody these trends based on the photo of the "Group of Uzbeks" of the 1910s in B. Golender's photo album. In the dresses of the middle-aged women in the photograph, one can observe a clear influence of European and Russian clothing design traditions.

In the men's costume, boots and a skullcap made up the Uzbek version of the European costume. In this regard, it is also worth noting that ankle trousers are widely used in the costume of Uzbek men. Uzbek men's clothing can also be analyzed from photographs in the album. In the suit of the middle-aged man in the photo, the cut of the outerwear, made on the basis of European trends in costume design, the national accessory-skullcap, golifa pants, along with a pair of boots, indicate a trend with a mutually integrated image based on the traditions of nationality and Europeanization in these historical periods.

In the first decade of the twentieth century, the introduction of European fashion elements into the regions of the country had the following features:

1. Elements of middle and lower class costume found in Western European Edwardian fashion, promoted by local tailors;
2. Clothing culture formed under the influence of Europeanized Turkish fashion;
3. Clothing style based on the elite fashion of the Edwardian era of local merchants operating in the Europeanized part of the cities of Uzbekistan;
4. Elements borrowed from French fashion – the use of frills and double hems on the collar and hem of dresses, as well as their fitted silhouette, formed clothing styles created on the basis of a synthesis of Russian-Tatar dress and Uzbek national dress.

Conclusions

In conclusion, it can be said that despite the fact that design traditions in Uzbekistan in the late 19th and early 20th centuries gradually began to influence the direction of artistic design in the industrial spheres of our country, it is difficult to assess that their aesthetic and technological aspects were at the level of world requirements. However, these periods are significant in that practical activities in the field of fashion design were able to provide a solid basis for costume design processes in our country.

References

- Akilova K. B. Design in Uzbekistan: theory, practice and perspective development //Poiski smysla // Sb.st.– T.: “Art”. 2016.– 81 p.
- Istoriya Narodov. Uzbekistana.– T. 2.– T.: Izd. AN UzSSR. 1947.– 314 p.
- Golender B. Okno v proshloe / Turkestan na starinnyx pochtovyx otkrytkax / – T.: Institut Otkrytoe Obshchestvo – Uzbekistan. 2002.– 131 p.
- Maksudova I. under the editorship. Narodnye motivy // Moda 81.– Tashkent.: Isdatelstvo TsK KP Uzbekistana, 1981.
- Chursina V. A. Fashion in Uzbekistan: yesterday and tomorrow.– T.: Art. 2020.– 10 p.
- Kayumov A. P. Tashmuhammad Qori Niazi // Jannat Makon.– Tashkent, 2013.– No. 6.
- Bikjanova M. A. Odezda Uzbek Tashkent 19th– nachalo 20th c. Costume narodov Sredney Azii. Sb.st // – Moscow, 1979.

submitted 12.04.2024;
accepted for publication 30.04.2024;
published 22.05.2024
© Abdullaeva F. S.
Contact: fotima_asadiy@mail.ru