THE TRADITIONAL STYLE OF WOMEN’S CLOTHING IN UZBEKISTAN DURING THE 13th-14th AH/19th-20th AD CENTURIES

By

Noha Gamil
Lecture at Islamic Archeology Department, Faculty of Archaeology, Cairo University, Egypt

[EN] Uzbek traditional clothing is one of the main features through which we can learn about the Uzbek artistic heritage and traditions. This research deals with a group of women's clothing in Uzbekistan, which is characterized by decorative richness and great diversity in its components and names, and its difference from one city to another in the region. Notably, women’s clothing and details are determined according to their ages of elderly women, married and unmarried girls, as well as according to their social status. Clothes are also classified according to religious, social, festive, and daily wear. Through the research paper, it is illustrated that most of the traditional clothes were woven from fabrics found in the region, including Adras, Bekasam, Atlas and others, which are also known throughout the Islamic East. The study of the traditional style of women’s clothing in Uzbekistan during the 13th-14th AH/19th - 20th AD centuries was chosen for several reasons, including: knowing the names of clothes, their components and their differences; the lack of foreign studies that dealt with women’s clothing in the region; as well as trying to know the characteristics of the region in colors and the way of wearing different costumes.

KEYWORDS: Women, kuylak, lozim, chopon, Rumol headgear, Alparanj, footwear.

[Ar] الطراز التقليدي لملابس النساء في أوزبكستان خلال القرنين 13 – 14هـ/19 – 20م

الملابس التقليدية الأوزبكية سمة من أهم السمات الرئيسية التي نستطيع من خلالها معرفة التراث الفنى الأوزبكي والتقاليد في الملابس، حيث يتناول البحث مجموعة من ملابس النساء أوزبكستان والتي تميز بالثراء الزخرفي والتنوع الكبير في مكوناتها وسمياتها واحتلافاتها من مدينة إلى أخرى بالمنطقة حيث تحدد ملابس النساء تحتويها حسب الأنماط من مباني كبار السن وفتيات متزوجات وغير متزوجات، وكذلك حسب الوضع الاجتماعي، كم تصنف الملابس حسب المناسبة الدينية، الاجتماعية، احتفالية، ملابس يومية، ومن خلال الورقة البحثية نجد أن أغلب الملابس التقليدية كانت تنسج من أقمشة موجودة بالمنطقة، والتي منها أدرس، بيكاسم، أطلس وغيرها، والمعروفة أيضا في جميع أنحاء الشرق الإسلامي، وقد وقع اختياري على دراسة الطراز التقليدي لملابس النساء في أوزبكستان خلال القرنين 13-14هـ/19-20م لعدة أسباب منها: معرفة مسميات الملابس ومكوناتها واحتلافاتها، قلة الدراسات الأجنبية التي تناولت ملابس النساء في المنطقة، وكذلك محاولة منا لمعرفة خصائص الإقليم في الألوان وطريقة ارتداء الأزياء المختلفة.

KEYWORDS: نساء، كويلاك، لوزيم، شوبون، كرومول، العكل، Altoارن.

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**I. INTRODUCTION**

At first, I would like to mention that all figures in this paper are published after the permission of the Bukhara state museum in November 30, 2021, № 203 [APPENDIX 1]. **Women’s Clothing:** Traditional women’s clothing consists of robes «Gebbas», dresses, and wide pants «Lozim». Upon going out women wore special hand shawls called Paranji and a mesh covering the face called Chashvan or Chimbat, as well as using different types of shawls as a headscarf, and the foot gear is of Ichigi, Mahsi, or Kalush of rubber or leather.

**II. RAW MATERIALS AND INDUSTRIAL METHODS**

The raw materials used in making and embroidering Uzbek clothes, and for centuries, include cotton fabric. Cotton is one of the most widespread productions, used in women’s shawls and head covers, along with Khosa and Alasha that are used in making clothes like dresses or home ware like mats and linings that are distinguished for their bright colors. This is in addition to thermal textiles such as velour, brocade and other types of thermal fabric like al-Bakhmal that appeared in the 13th AH/19th century AD. That was the thermal Aikat, used in overcoats and dresses of women.

The embroidery stitches used in Uzbek clothes varied, including the chain stitche used to border drawings and decorative motifs, and padding stitch used to fill the decorative motifs, including Bukhara stitch, known by Basma or Bosma (imprint). The clothes of rulers, princes, senior statesmen and their families were woven with threads of gold and silver, known as Zardozi, Zardozi Zaminduzi and Galduzi¹.

In the 13th AH/19th century AD, the city of Bukhara was home to the best craftsmen specialized in embroidery and dyeing. The art of the former in Bukhara witnessed its heyday during the second half of the 13th AH/19th centuries AD and the beginning of 14th/20th century, as evidenced by the presence of many workshops for embroidery with gold inside the palaces of Khans and princes for the production of gold embellished kaftans, shoes and other embellished textiles that were presented as gifts, where the craft of gold embroidery was limited to the production of textiles for the wealthy class in society.

There were also many workshops held in Bukhara to teach embroidery with gold to meet the needs of princes, where it was used in the region for a long period, before silk entered the region. This is attested by some archaeological remains of women’s dresses that were found in Tashkent, which date back to the first century AD, as it was here in the city a sect dedicated to gold embellishment, where they decorate the

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¹We have presented in detail the raw materials and types of embroidery stitches used in the manufacture and embroidery of Uzbek clothes in our research. GAMIL 2020: 84-100.
household textiles of the princes, which were organized in special workshops for the production of such textiles².

The craft of dyeing was found in the cities and villages of Central Asia, organized in small workshops with a chief, a craftsman and three or four assistants, who were often their relatives, purposefully selected in order to preserve the secrets of these crafts. Dyeing was a traditional work that was carried out by the Jews in Bukhara and Samarkand, where this sect enjoyed a monopoly over this craft. The dyeing workshops that needed a heat source were conducted by the Tajiks and Muslims of Shala³.

![Figure 1. Shawls wrapping methods © Done by the researcher](image)

### III. COMPONENTS OF WOMEN’S CLOTHES

Traditional women's underwear is made of dresses in the form of a cloak known as *kuylak* and wide pants «*lozim*»⁴.

#### 1. Kuylak

*In terms of shape:* it was long up to the ankle, straight and loose, and the collar of the neck in the dresses of girls was executed horizontally and knitted with a frame of different colors at the frames. She ties the collar with a (w) strip of the same material or a single button on the shoulder⁵, while married women wore dresses with a vertical cotton the chest 25 CM). In Bukhara⁶ and Samarkand⁷ the edges of collar with a vertical cotton 25 CM)

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³ HARVEY 1996 :60-61
⁴ ASOMUDDINNOVA 1981: 131
⁵ BOROZNA 1969: 72
⁷ AL-HAMAWI 1906: 246; AL-QAZWINI 1960: 5; NAUMKIN 1996.
opening embroidered with *Peshkurta* – a frame of gilded embroidery [FIGURES 2-2/A] and the sleeves were narrow and long covering the hands.

The sleeves of these dresses were the same width but not the same length so the embroidery appeared at the end of the sleeves, and the length of dresses vary, we find older women wearing dresses up to the floor while young women wear shorter dresses.

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[FIGURE 2/A]. Details of *Pringi* decorations

8I thank Dr./Mahmoud Roshdy Assistant Professor, Faculty of Archaeology/Cairo University for provided me with the research images.
10BIKJANOV 1979: 58.
2. Kaltacha

Being dressed a complete set of an ancient traditional female dress of Samarkand included a (kaltacha); this robe differed from ordinary ones by its cut: absence of an attached collar front of collar was a little taken out a narrow back (kimcha) (calitletuce), front and lateral wedges were lightly splayed in blue, in underarm gathered. In one bunch of folds (chucha) on edge the robe was sheathed by a band of manual weaving (zekh) and had bright, elegant laps – (farovez) from a drasoralacha with small cuts one each sides\(^{11}\).

Inside each house the women wear one dress, two in cold weather. Wealthy women wore three dresses together on holidays. The sleeves of these dresses were of the same width, but not the same length, so that the embroidery at the end of the sleeves would appear. In order to show wealth, the women would take a number of dresses to change during the visit. The number of dresses that were worn together in Bukhara and Samarkand amounted to seven. And the more dresses, the richer the owner. And this was happening from young women after the wedding\(^{12}\).

3. Lozim Pants

The second main part of women's clothes – loose pants – Lozim – tight at the waist with a belt placed at the top edge of the loose pants [FIGURES 3-3/A] the pants were made of two fabrics: the lower part is visible under the dress of more expensive material that was woven with narrow embroidered frames and the upper part of the mid-thigh to the top « of a simple material is not expensive\(^{13}\). The length and width of pants vary, in cities neighborhoods and villages all women were wearing long trousers, and in the nineteenth and twentieth centuries worn only by young women shorts and tights\(^{14}\).


\(^{11}\) UZBEK MINISTRY OF CULTURE: 2004: 112


\(^{13}\) ISMAILOV 1978: 177.

\(^{14}\) SODIKOVA 2003: 65.
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[Figure 3/A]. Loose pants «Lozim» of marigold and silk

4. Women’s Outerwear

Gebbah «chopon»: lined robes in the form of men’s likeness used as upper clothes for women and its collar is more open as it is wider and not embroidered or simulated. The sleeves were shorter but wider than men’s robes, and there was a horizontal opening at the elbow level and the end of sleeve hidden\(^{15}\), next to lined robes in summer time women wore delegay - an unlined robe known to the women of zarafshan\(^{16}\). The women of Bukhara and Samarkand were wearing Rumsha – light and long open robes. These robes were worn as clothes outside house\(^{17}\).

Mursak: The robe was not the only women’s dress, and there were special types of Urdu- Morsak - was fairly common in Uzbekistan\(^{18}\) and is known by several names: Morsak in Tashkent\(^{19}\) and Monysak or Kaltasha in Khwarezm and Monysak or Morsak in Samarkand and Kaltasha in Ferghana as well as in Bukhari and ShahrSabz. The Morsak differs from the robe in the absence of a neck collar and its sides with openings. And the anchor was woven on a lining and tied, and the winter from it was lined\(^{20}\).

In Tashkent, the sleeves of the Morsak were slightly shorter than the sleeves of the original robe «until the middle of the 19th century AD», after which the robe’s sleeves became woven to the elbow. In Samarkand, the sleeves of the Morsak reached the hands. In Bukhara and Kashkadaria, the sleeves were wide below the elbow. In Khwarizm, the difference was only in the sleeves.

In the past, the Morsak was the regular dress for a woman when she went out. At the beginning of the twentieth century, it was tied to the koshak and was only worn to

\(^{15}\) ALEKSEROV 1959: 109.
\(^{17}\) SODIKOVA 2003: 66.
\(^{19}\) IBN HAWQAL 1992: 416
\(^{20}\) SODIKOVA 2003: 66

mourn a dead person. But many women of the old generation wore the *Morsak* without the «koshak» at weddings or visits «in Samarkand». In Tashkent from the beginning of the twentieth century, the *Morsak* was used to cover the dead.  

**Camisole** [Figures 3-8]: At the end of the 20th century AD, these robes were replaced by camisole after the Russians invaded Central Asia, new forms of clothing began to fill this country «Camisole – short – sleeved robes with a frame and inverted collar sometimes with half a belt and side pockets, often made of bright striped *Bekasab* or colored marigolds and imported materials, where this period is characterized by the appearance of short shirts sleeve-less – they were worn under the Camisole or over the dress or robe. Most of them were made of dark marigold while the girls, shirts were made of black satin with embroidery on the ends.  

**Al Paranji**: is the compulsory part of traditional women's clothing and was used outside the house for all women [Figures 2, 9-10, 10/A].

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21 *Bikjanova* 1979: 88  
22 *Schuyler* 1877: 97; *Gorshenina* 2004: 62-68.  
24 *Aleksarov* 1959: 130.  
The traditional style of women’s clothing in Uzbekistan during the 13th-14th and 19th-20th centuries.

[Figure 5]. A robe for ladies and girls «Camisole and dress» silk and half-silk embroidered with gold threads, end of 19th century AD. Palace of Sitorai Mokhi Khossa 1787/9.

[Figure 6]. Costume of a woman «Camisole and dress » from Ikat of silk and a half-silk, end of 19th century AD. Palace of Sitorai Mokhi Khossa 1784/9.
[FIGURE 7]. Camisole for woman striped Pecasah, end of 19th century AD. Palace of Sitorai Mokhi Khossa 1785/9.

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In terms of shape, the Paranj was a large and wide robe with long and narrow sleeves, and these sleeves were placed in the back and tied together as they hid the shape of the woman completely from her head to her toes and the face of the woman was hidden by a thick rectangular net: known as Chachvan korchimb at [FIGURE 10] manufactured from a bunch of horse hair and embroidered with black fabric on all sides or decorated with embroidery lines or decorations using a machine, while Chachvan is decorated with colorful beads organized on the hair as a symbol of protection «from envy»\textsuperscript{26}.

Rumol Headgear [FIGURES 1, 11]

The most common traditional headscarf for women was the square shawl or rectangle – shawl which can be wrapped in different ways, and in Bukhara people wore large shawls «rido», and the favorite head shawl for women was the shawl produced from silk and embroidered with flowers of the same color is a bouquet in the corners of the shawl and round rosettes in the middle, the wealthier women wore a shawl simulated in silver or gold on holidays, on normal days the head was covered with a shawl of white muslin – sometimes decorated with embroidery\textsuperscript{27}.

\textsuperscript{26} ISMAILOV 1978: 172.
\textsuperscript{27} SALAH EL DEEN 2011: 56-66
In the old days, women wore a hood instead of the *dubi* worn by men, and they wrapped the shawls over it. The women’s hood, known as «Kulta» or *Kiygich*, had a high soft lining that covered the entire head. There is a small opening with a bag of hair in the form of a rectangular piece of fabric; women’s *bonnets* differed from young ones with no hair bag, while wealthy women wear Kaltapushak embroidered with gold threads\(^{28}\).

![Figure 11](image). Russian shawls of silk, beginning of 20th century AD.

Palace of Sitorai Mokhi Khossa 1790/9.

In the nineteenth and twentieth centuries we find that most Uzbeks don’t wear old headgear, and shawls spread with different materials, and the methods of wrapping shawls[Figure 1] also changed so that it became easy and comfortable, and we find that only older women have white shawls of muslin that worn and wrapped under chin and its ends are placed on shoulders, while the ladies and daughters of statesmen wear golden bands on foreheads known as *peshobabayd* wearing expensive golden *bounet stelpak* [Figure 12]\(^{29}\).

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\(^{28}\) Gamil 2020: 84-100.

\(^{29}\) Aleksrov 1959: 130.
Footwear: [FIGURE 13]

This kind was very important in central Asia; women mostly wore Ichigi with a soft base and high heels. Ichigi was very light and comfortable footwear, suitable for Central Asian environment that was worn with leather shoes Kavush. Rich people usually wore Irokimasi-Ishigi with embroidered Kavush, and in winter wore wooden shoes–Hakkar Kavush and Egoch Kavush.30


30 GAMIL 2020: 84-100.
IV. CONCLUSION

The study showed that the traditional underwear for women consisted of dresses and it is in the form of a cloak known as Kuylak and wide pants known as Lozim. The visible bottom under the dress is made of expensive material. The study showed that chapon was women’s outerwear and are robes lined in the form of a male-like garment but the sleeves were shorter but wider than men’s robes. After Russians invaded Central Asia, new forms of clothing began to fill this country, replacing the buttocks with – Camisole – short –sleeved robes with a frame and inverted collar, sometimes with the half belt and side pockets.

The study confirmed that the Paranji is a compulsory part of traditional women’s clothing and was used outside for all women, a large broad robe hides the shape of a woman completely from her head to her toes, like her face was hidden by a thick rectangular net: known as Chachvank decorated with colorful beads. The study showed that the Rumol was the most traditional headgear of women, which is a square or rectangular shawl that can be wrapped in different ways.
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[APPENDIX 1]: Permission of the Bukhara state museum