

TO THE PROBLEM OF LEARNING AND INVESTIGATING HISTORICAL MILITARY DRESSES OF UZBEKISTAN

Etibor MIRZANAZAROVA

Associate Professor, PhD

National Institute of Fine Arts and Design named after K. Bekhzod

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Abstract: The ancient civilization on the territory of Central Asia and before us the hearth of society is vivid proof that the formation of Uzbek clothing with its roots go deep antiquities. With the help of the found monumental casting of paintings in the archaeological sites of the 17th–18th centuries, witnesses examined the specific quality of each region and the military garments. National dress is human beauty, an expression of national pride. It embodies a centuries-old history, ancient traditions, tastes, aesthetic views and characteristics of the people.

Key words: military dresses, history, traditions, customs, evolution, ritual, genesis, ethnic, style, ornament, constructive decision, form, spiritual value, colourful harmony, wall paintings, historical manuscript, culture.

INTRODUCTION

The artistic legacy of the people of Uzbekistan has a rich and diverse history, which goes to the depth of many centuries. Material and spiritual culture's unique monuments of the past always attracted interest worldwide. Imperishable creations of architects, artists, and skilled artisans in different periods are an invaluable contribution to the treasure of Culture and Art of Uzbekistan and world civilization.

Getting independence by Uzbekistan strengthens an interest relating to own national history, national values, traditional culture, and learning and revival or regeneration, which has a special meaning to the State. They are considered to be one of the primary and essential factors of modern cultural development and forming a new social mentality and mind." We must learn how to be carefully sceptical about cultural sources, which always allow the broadest layers, which supposed to be the best example of classical and modern culture". [4] The history of clothes from ancient times until nowadays is considered a mirror in which a history of humanity is reflected. The historical dress was formed and confirmed within many centuries and became a vital sign in evolution. We can judge and think about the habits, customs, rituals, and lifestyles of people in each period of life. Traditions that scale to people's genesis are reflected in a dress and its ethnic history; it shows social relationships in community on different stages; some elements of ideology- religious norms and ethnic requirements. At the same time, design, composition, colour harmony, decoration of dress make it special and unique work of art, which has its distinctive principles of artistic composition from others, which are changed from time to time. The dress, which connected with a person more than other types of

art, is supposed to be a realization of esthetic ideal and artistic passion, so that "Person is always considered himself as an artistic character based on a notice of one of the most popular investigators of dress history M.H.Mersalovoy - which is relevant to ethnic tastes and imaginations" [6]. Because of that, the dress is on the boundary between some of the sciences: history, ethnography and history of artistic craft.

THE MAIN RESULTS AND FINDINGS

Khorezm was an independent state that kept its independence for an extended period, and it is still remained a single region of Central Asia that Greeks could not conquer. It witnesses the existence of a powerful, well-equipped army. Undoubtedly, if a state has a powerful, well-equipped army, it will be reliable and secure from the onset of an enemy.

The repeated incursion of nomadic tribes, Ahemenidov and Hellenistic empires led to some changes. It was why enormous attention started to be paid to military deals and forces, and it affected the development of Military Dresses and Arming.

Based on historical sources, it is revealed that the army of Khorezm was divided into two main parts, namely horse and foot. And it is confirmed by Gerodot, who says: "They fight on horses and who they on foot exactly know both methods of Warfighting" [3]. Khorezm horse riders were famous everywhere. They were different from others with their power and heavy arming. Maybe that's why; an appearance of a horseman is considered to be a central appearance in Khorezm Art? It can be seen on coins, ceramic flasks, and the ancient Khorezm cup, called the Anikov dish [5].

Images show that horse riders were dressed in a caftan, which means males' clothes covering a top part of the hips. Trousers are not comprehensive, below knees on high heels, as on a high relief on the north wall in the " Hall of Soldiers" in Toprak-Kala. Over the caftan plate and scale's armour was worn to cover the top part of the caftan. Some imaginations about how well can look Khorezm's plate armours give us a notion about the sculptural trunk of soldier in a coat of mail consisting of accommodation number 8 situated in Toprak-Kala and mentioned meal.

This is a long leather dress with metal plates, which are embroidered on it, and at the same time, it will be relevant to mention that the form of plates constantly varies by saving monotony in the armour of each soldier.

As evidence of the existence of metal plate armour in Khorezm can be iron scales from the coat of mail from accommodation number 89 in the same

palace. The plate is rectangular with a round down end. Its length is 5.9sm, the width is 2.8sm, and the thickness is 0.3sm. In the middle of it, there are two small primary apertures for attachment. Almost the same plate of some small size was founded in Khorezm in a town known as Kunya-Uaz [8].

Scales dress, or coat of mail was of two types: iron one (based on the blue painting of soldiers' sculpture in royal palace Toprak-Kala), and with glass plates, which were put on gilded bronze plates, and after that the corners were attached by iron brackets on the leather. Glass and bronze plates which were founded those ancient times with iron brackets in one of the accommodations of Toprak-Kala confirm such kind of way for attaching plates. Metal plates are thin (1.5mm). They are square (3.5X3.5sm) plates. They are made from lists of bronze and were gilded. Glass plates with their form and size are close to bronze ones. These findings are considered a witness that Khorezm was a sign of glass production.

Moreover, other objects of headdresses were decorated with such plates—for instance, belts. Waist-belt collections from clear glass must be looking very effective on a gilded basis. They are considered a specific decoration of Khorezm soldier, so finding analogies for such kinds of plates was impossible. In this relation, it is interesting to remember that Herodotus and Strabon noticed gold belts of "Khorasmiyev" [3]. These belt collections are related to them. Perhaps, these belts were a distinctive indication of Khorezm aristocracy. A good illustration of this is Anikov's dish. You can see three horse riders illustrated with a gilded belt, with the help of which it is possible to differentiate the leader and commander, but others without him.

Social differentiation is noticed by other objectives of soldiers' uniforms—for instance, headdresses. Soldiers wore conical and more complicated form helmets, which had a triangle projection in the middle of that. But there are some objects from the chain mail screen at the back. It will be relevant to mention that this headdress plays a vital role in Khorezm's iconography. Perhaps it can be seen on a leader from Anikov dish and statuettes from Koykrilgan-Kala and Janbas-Kala. Thus, such kinds of helmets or hats are considered a characteristic feature of some suggested individuals. The analogical headdress can be seen on statues of Soldiers' Hall from Toprak-Kala.

Moreover, they are interconnected by one unique feature and detail: half-moon decorates everything. Perhaps, it meant a title, a name or maybe a soldier in a hat with a half-moon which described a view of some divinity? Because a half-moon is a characteristic symbol of Soldiers' God in the iconography of Near, Middle and Far East folk.

Round disks and toothed diadem had many distinctive signs and features, which decorated many Khorezm headdresses. The headdresses of many soldiers were more simplified further. They introduced a low hat similar to Chugurma, which is the men's hat of modern Khorezm. There is a supposition that some metal details also decorated it. Anyway, a plate with a

festoon edge, which has a form of rhomb, but also traces of design in the form of a star, makes many people think about it, and it is saved on the sculpture of a soldier.

Perhaps, only kings and leaders could decorate headdresses, for instance, royal guards, whom we can see in "Hall of soldiers". Statues of horse riders or guardsmen are located between giant sculptures in the upper wall, highlighting the small size and indicating a more low social position. So, their dresses are more humble and modest: caftan is short and doesn't have fur. But the most exciting thing is faces of those soldiers, undoubtedly, which illustrate the Guards of Khorezm Kings. These faces of individuals have brown paint, big noses, and highlighted lips which attract the attention of each person. S.P. Tolstov, who notices this particular type of individuals' faces, suggested that they are enslaved people who are known as foreigners: "It is, undoubtedly, a special type of Negro people, which is considered to be a document for investigation a question about the structure of Armed Forces, on which the power of Khorezm Kings relied on. It seems that their guard is set to form far strangers- or from East India, which had a connection from the side of Khorezm people, who supported this link from the period of Kushan. Or from the farthest East Africa" [1]. It is revealed that it was beneficial for kings to find different sources of Armed forces, which are separated from the folk and which can resist in any situation to it, outside of the country and to fill an army with people who are not connected with some local societies, which depend on a King [10].

Excessively, it is typical that Negro soldiers have a weapon in their hands: they hold spears and shields. Spears were the prevalent type of weapon in ancient Khorezm. Image of horseman can be evidence for that with spears on coins, ceramics flasks of that time. Based on a founded tip, in one of the accommodations in Toprak-Kala, it was 4gr, but its length constituted 22sm. Such kinds of spears can be established on Anikov dishes.

There are big round shields behind soldiers from Toprak-Kala, and based on a style, they were weaved from the reed; sometimes, on the protection, there were illustrated palms- as a soldier on Anikov tower.

Bows present a unique complex. They are big, at around 160sm. Bumps were of complex structure, slicked from different layers of trees. Also, they were with bone-facing in the middle part and also in the corners of it. The basis is a shaft of bow- was with wide sides.

The tree, called Zelkova, was a tree from which most bows were produced, and this tree is from the Ulmaceae family. The timber is excessively tight; it is always appreciated for making fakes, especially which were easily susceptible to the impact of drought and humidity, so that it wasn't fragile and didn't give any cracks. Its strength occupies the first place and even dominates the oak tree.

Bone blunders were made from antlers, which inhabited Central Asia during those times. The right side of mistakes was constantly ground, and the

backside always saved its natural roughness for the best splice with a wood basis.

For splicing different bow parts, one specific and clear glue was used. Scientists of HAEE, who investigated these findings, consider that it was the glue that inhabitants of different regions produced, and it was made from inwards of fish. This information was based on a report by Klavdiy Elian.

In general, the bow of complex structure can be considered as a distinct type of weapon for Khorezm. Already founded bows in one of the accommodations of Toprak-Kala confirm these data.

Naturally, people wore bows on the left side and the quiver, which had a trapezium form on the right side. Horse riders and Soldiers of Khorezm had such a quiver, which can be seen from Anikov dish on a silver cup number 46 from the collection of Y.I.Smirnov [2]. Based on these monuments and statues, it is possible to create its appearance. But it is difficult to say what kind of quiver it was made because among all remnants investigated and founded by archaeologists on the territory of Khorezm, only the downside of the quiver was kept. It consisted of wood whetstone with round ends which had a length of 17.7sm, a width of 4.3sm, a thickness of 2.7sm. A bottom was covered by bark which was on 5sm.

The existence of a lid is a specific feature of the Khorezm quiver. Perhaps, it is connected with that Khorezm people wore quivers with arrows to the upper side. Initially, the hands were without any lean and help, which was a reason for developing the downside of a quiver.

Arrows represented the essential part of the whole Khorezm soldier complex. It is justified by multiple findings of hands on the territory of Khorezm. Based on these findings, it will be relevant to mention that these arrows consisted of tip and shaft. Tips of needles can be divided into two groups, namely big and small. The first ones' length was 3.6sm; the width of a head part was 1.2sm. The size is 0.5sm. The length is 1.6sm, and the diameter is 0.4sm.

Big ends have a length from 7.6sm to 8.1sm with a length of a central head part from 4.8sm to 5.5sm and width from 1.4 to 2sm; the size of arrowhead ends is from 2.3sm to 3sm. The major part of a head has a triangle form with a length of 0.2-0.4sm [8].

Shafts of arrows were made from rush, with two slicked wooden plants from poplar wood. The rigid and rush parts linked together had a winding, which adjusted a plumage, which contained two feathers. And for winding, primarily tendons were used [8].

In Toprak-Kala were founded arrows and bows which had red and black paintings. Maybe it is a marking sign?

It is difficult to speak about the length because of not saving it. Scientists of HAEE, who conducted excavations in Toprak –Kala, consider that the size of arrows was about 1m by considering the length of tip and arrowhead and plumage of it.

Also, Khorezm Soldiers were armed with long straight swords with a crossed sword-hilt with round

and figure make up for blades. Such kinds of swords can be found and observed on Anikov dishes.

Moreover, one of the most widespread types of weapon was gilts or, in other words, cannonballs. They had round and cubic forms made from clay and stone. The diameter of gilts was from 4.5sm to 7.2sm, weighing about 238gr. Mainly these gilts can be observed on many monuments of ancient Khorezm and other districts of Central Asia. In addition, archaeological and written information was kept about the usage of this kind of weapon in Central Asia.

All weapons Khorezm people created themselves. Findings from Toprak-Kala support this information because only this place is supposed to be a territory where the masterly of bows, arrows, spears, gilts was found. Khorezm was very popular for the production of bubbles. "Bows, which the strongest powerful people can use, are produced in Khorezm"-Makdisi wrote it [9].

Swords and other crafts were made from copper. It is supported not only by archaeological findings but also by information from the text of Gerodot: "They (horasmi) fight with bows and gilts, armed very simply. Everything necessary for producing all craft is made from copper" [3,7].

CONCLUSION

Copper was also used for a chest coat of mail for horses, as can be seen on Anikov dish. Due to this, an army had only minimal losses in the war. Such a strong group of soldiers dressed in coat of mail blouses with horses was very confident in victory in different fighting's. If even an enemy reached Khorezm soldiers, they were very resistant and reliable and overcame all barriers on their way those times.

Thus, the Khorezm military dress represents a unique complex, which gives information about ancient Khorezm's historical and military-political position. It was a potent and independent State. And could save its independence owing to a powerful and reliable army divided into horse and foot one.

An arming in Khorezm played a vital role and occupied an important position during those times. The military dress was very comfortable, which enabled movement without any difficulty and restraint and was different with its social indications and type of army.

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