Published Date: - 25-11-2026
Page No: - 31-34



Traditional Dress and Jewelry of the Bukhara Oasis in the Twentieth Century

Zarina Yusuf qizi G'iyosova
Second-Year Doctoral Student, Termez State University, Uzbekistan

ABSTRACT

This article outlines an ethnological approach to the study of traditional dress and jewelry in the Bukhara Oasis, with a focus on the twentieth century. It identifies characteristic features of early twentieth-century garments, including a loose fit, a long silhouette, a straight cut, and distinctive ornamentation. It also considers how climate, livelihoods, cultural contacts, and socioeconomic change shaped regional dress. Museum collections and ethnographic field records are identified as sources for investigating changes in garment materials, cuts, and uses. Traditional ornaments, including peshonaband, tillaqosh, earrings, and zebigardan, are situated within the broader study of regional dress and its preservation.

KEYWORDS: Bukhara Oasis, traditional dress, jewelry, twentieth century, ethnography, gold embroidery, cultural heritage

INTRODUCTION

The history and cultural traditions of the Uzbek people form part of the world's cultural heritage. The study of ethnocultural processes in Uzbekistan's distinct historical and ethnographic regions provides insight into the history of Uzbek statehood and culture. The Bukhara Oasis is one such region.

The history of dress in the Bukhara Oasis, the customs associated with it, and its local and ethnoregional features warrant focused study using museum collections and ethnographic field records. Five considerations motivate such research.

First, gathering and analyzing existing evidence on traditional garments provides a basis for comparing how dress developed across the oasis and identifying the factors that shaped it.

Second, socioeconomic changes from the late nineteenth century through the first half of the twentieth century affected the fabrics, cuts, and uses of many traditional Uzbek garments. Garments with new cuts also came into use. Documenting these developments helps trace changes in everyday dress.

Third, a comparison with the Khorezm Oasis offers a way to examine how livelihoods, climate, daily life, customs, and ethnic history shaped dress. A comparative study can also ask how contacts among Uzbek, Tajik, Jewish, and Iranian communities influenced clothing in the regions under consideration. Tracing how garments took shape and changed over time can help clarify their connection to wider historical processes.

Fourth, museum collections in the Bukhara Oasis complement ethnographic field records. A photographic catalogue of selected garments and a glossary of local clothing terms would provide resources for subsequent research.

Fifth, analyzing the local and ethnoregional features of dress in the Bukhara Oasis helps clarify its place within Uzbek dress traditions.

Regional Dress and Cultural Context

Since Uzbekistan gained independence, scholars have pursued historical and ethnographic studies of longstanding customs, myths, and religious beliefs. These practices and beliefs offer insight into how communities express and transmit their cultural values.

Traditional dress in the Bukhara Oasis acquired distinctive local features over centuries. Its development was shaped by local livelihoods, everyday practices, climate, and contact with communities both nearby and farther afield. Historical developments and geographic conditions also influenced dress as a form of material culture. In the early twentieth century, garments in the oasis shared several features with those found elsewhere in Central Asia. They were generally loose-fitting and long, with straight cuts, simple construction, and distinctive ornamentation.

Growing interest in the history of customs and traditions has drawn attention to practices at risk of being forgotten. Such practices help sustain a shared sense of identity and evolve as society changes. Individuals express that identity through their actions and ideas.

Customs and values developed over generations are part of a society's cultural life. They embody collective values in observable practices and help sustain a community's sense of itself, its shared memory, and its capacity to adapt.

Traditions reflect a community's creativity and accumulated experience in religious and secular life. The continuity of ceremonies and customs enables younger generations to engage with their cultural heritage and to develop a sense of belonging. When the communities that maintain these practices can no longer pass them on, the practices themselves may disappear. This makes transmission between generations central to cultural preservation.

Bukhara's location at the intersection of trade routes made the oasis a meeting place for different cultures and a center of scholarship, religious life, and architecture. Its historical landscape in the Zarafshan River basin includes settlements such as Varakhsha and Narshakh and monuments such as the Ark, the Samanid Mausoleum, Chashma-i Ayyub, the Kalon Minaret, and Chor Bakr. The oasis is also home to cultural practices with deep historical roots.

Dress links material culture to everyday social life. The natural environment, patterns of work, religious beliefs, and cultural traditions influence the form and use of garments. Clothing also gives wearers a means of expressing aesthetic preferences that develop within their social setting.

Conclusion

NEXT SCIENTISTS CONFERENCES

Studying changes in traditional dress in the Bukhara Oasis can contribute to a fuller account of Uzbek material culture, beliefs, and everyday life. Comparing museum garments with ethnographic field records would help document which regional features persisted and how materials, cuts, and uses changed over time.

References

1. Methodological Publications

1.1. Mirziyoyev, Sh. M. Buyuk kelajagimizni mard va oliyjanob xalqimiz bilan birga quramiz [We Will Build Our Great Future Together with Our Courageous and Noble People]. Tashkent: O‘zbekiston, 2017, p. 145.

1.2. Mirziyoyev, Sh. M. Erkin va farovon, demokratik O‘zbekiston davlatini birgalikda barpo etamiz [Together We Will Build a Free, Prosperous, and Democratic Uzbekistan]. Tashkent: O‘zbekiston, 2016, p. 5.

1.3. Mirziyoyev, Sh. M. Yangi O‘zbekiston strategiyasi [Strategy for a New Uzbekistan]. Tashkent: O‘zbekiston, 2021, p. 181.

2. Monographs, Articles, and Other Works

2.1. Abu Bakr Narshaxiy. Buxoro tarixi [The History of Bukhara]. Translated from Persian by A. Rasulev. Tashkent: Kamalak, 1991, p. 13.

2.2. Agzamova, G. A. So‘nggi o‘rta asrlar O‘rta Osiyo shaharlarida hunarmandchilik va savdo [Crafts and Trade in the Cities of Late Medieval Central Asia]. Tashkent: O‘zbekiston, 2000, p. 17.

2.3. Albaum, L. I. Balalyktepe. Tashkent: Academy of Sciences of the Uzbek SSR, 1960, photograph 14.

2.4. Albaum, L. I. Zhivopis’ Afrasiaba [The Paintings of Afrasiab]. Tashkent: Fan, 1975, p. 15.

2.5. Almardonova, B., and M. Muhiddinov. “O‘zbekiston zargarlik san’ati” [The Art of Jewelry in Uzbekistan]. Moziydan sado, no. 4 (2009), pp. 46–48.

2.6. Almeeva, D. E. “Buxoro zargarlik san’ati” [The Art of Jewelry in Bukhara]. Buxoro madaniy merosi tarixidan [Studies in the History of Bukhara’s Cultural Heritage], no. 3 (1995), pp. 75–76. Bukhara.

2.7. Asomiddinova, M. Kiyim-kechak nomlari [Names of Garments]. Tashkent: Fan, 1981, p. 11.

2.8. Avesto. Tarixiy-adabiy yodgorlik [The Avesta: A Historical and Literary Monument]. Translated by Asqar Mahkam. Tashkent: Sharq, 2001.

NEXT SCIENTISTS CONFERENCES

2.9. Avesto: Yasht kitobi [The Avesta: The Book of Yashts]. Translated by M. Ishoqov. Tashkent: Sharq, 2001, p. 128.

2.10. Axrorov, I. “Taqinchoqlar ta’rifi” [A Description of Jewelry]. Saodat, no. 3 (1997), p. 27.

2.11. Azizova, N. K. Yuvelirnye izdeliya Uzbekistana [Jewelry of Uzbekistan]. Tashkent, 1968.

2.12. Ashirov, A. “On the Problem of Initiation and Cyclicality in Uzbek Family Ceremonies in the 20th Century.” In The Twentieth Century in the History of Central Asia, pp. 61–63. Tashkent, 2004.