

## THE AESTHETIC INTERPRETATION OF CLOTHING DESCRIPTIONS IN OYBEK'S NOVEL "NAVOI"

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**Annotation:** This article is devoted to the analysis of the aesthetic-functional and semiotic dimensions of clothing representations in Oybek's historical novel "Navoi". Through the depiction of garments, the author conveys not only the sociocultural features of the historical period but also the individual characteristics and social statuses of the characters. The research interprets the poetic function of clothing within the narrative structure of the novel, its role in revealing psychological portraits, and its compatibility with the principles of historicism, employing contemporary literary and theoretical methodologies.

**Keywords:** The novel "Navoi", clothing, artistic detail, character, aesthetic analysis.

**Introduction:** Historical novels fulfill the complex task of artistically representing a real historical period, immersing the reader in the past through vivid depictions of characters, settings, and details. In this regard, Muso Toshmammad o'g'li Oybek's novel "Navoi" stands as a prominent example in Uzbek literature. The novel vividly portrays the socio-political life, cultural atmosphere, and spiritual world of 15th-century Mavarannahr using artistic devices. Notably, the depiction of clothing plays a crucial role in character development, expressing the spirit of the era, and illuminating the aesthetic environment. This article analyzes the artistic function and aesthetic mastery of clothing descriptions in the novel.

**Methodology:** The following approaches were employed in writing this article:

- Literary analysis: examining the artistic expression of characters, details, and compositional structure;
- Historical-cultural analysis: assessing the historical accuracy of clothing characteristics typical of the era;
- Semantic analysis: interpreting the psychological and ideological significance of clothing imagery;
- Comparative approach: analyzing social stratification through differences in clothing among various social classes.

**Main Analysis:** Alisher Navoi's attire symbolizes modesty and spiritual purity. The protagonist's clothing is described as simple, unobtrusive, yet made from fine fabrics. Through this, Oybek conveys Navoi's inner culture, spiritual cleanliness, and proud humility. "He often wore a soft dark blue robe, with a simple turban on his head..."[1]. His attire prioritizes spirituality over extravagance, allowing readers to connect more deeply with his inner world.

Court and official attire signify authority and royalty. In depicting members of the Timurid political elite, Oybek emphasizes their luxurious clothing: "Ulughbek's robe was embroidered with gold thread, and he wore a belt adorned with precious stones..."[1]. Embroidered robes, gem-studded belts, and gold-plated footwear reflect the opulence of court life, where clothing represents political power and social status.

Common people's clothing reflects realism and everyday life. The garments of peasants, artisans, and servants are characterized by simplicity, natural materials, and functionality: "The old farmer wore a worn skullcap and had tied a rope around his waist..."[1]. Through such depictions, Oybek creates a realistic scene and reveals the class structure of the era.

Clothing as a window into character psychology. Oybek connects clothing details with the character's emotional state. For instance, during moments of inner turmoil, Navoi is described as wearing modest and subdued garments, adding psychological depth to his portrayal. Conversely, in ceremonial contexts, he may appear in ornate clothing, though this is portrayed as a necessity imposed by the external environment.

Moreover, clothing details in the novel are based on historical sources. Traditional and cultural elements reflected in garments – such as the robe (chopon), turban (salla), skullcap (do'ppi), belt (belbog'), soft boots (maxsi), and leather boots (etik) – enhance visual realism and serve as vehicles for sociocultural expression. The color, ornamentation, fabric, and form of these items indicate the character's social rank, value system, and the aesthetic ideals of the time. In particular, the detailed descriptions of court women's attire reveal gender roles shaped by patriarchal thought.

Thus, in Oybek's "Navoi" clothing descriptions serve not merely to portray outward appearance but also function as a semiotic, aesthetic, and social system reflecting the characters' inner essence. Through attire, historical authenticity, realism, and artistic-aesthetic concepts are intricately intertwined. The poetics of clothing allows for deeper layers of narrative structure and facilitates an understanding of characters within their psychological and sociocultural contexts. Conclusion: In "Navoi" Muso Toshmuhammad ogli Oybek employs clothing not just as external detail, but as a medium of profound artistic expression, aesthetic nuance, and ideological meaning. Through garments, he reveals the inner worlds of characters, their social positions, historical distinctions, and cultural environment. Such a highly functional use of clothing in literature attests to Oybek's mastery as a writer.

## References:

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