



THE PROBLEM OF SOME SYMBOLS AND SYMBOLS IN THE MATERIAL CULTURE OF THE UZBEKS OF THE KHORAZM OASIS (BASED ON UZBEK NATIONAL COSTUMES)

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ABSTRACT

This article contains information about some symbols and symbols in the material culture of Khorezm oasis Uzbeks. In addition, he considers national costumes and their characteristics as a form of material and spiritual culture. The color, shape, manner of wearing clothes and the symbols reflected in them were also analyzed through historical and ethnographic literature and sources.

KEYWORDS: *culture, tradition, ritual, custom, material culture, clothes, "etnik passport", O.A. Sukhareva, N.P. Lobacheva, India, lechak, belt, "nikoh ko'yilagi", "aza ko'yilagi", "sori" mahsi.*

INTRODUCTION

The Uzbek people have created a rich culture that has been formed for thousands of years and has been refined for thousands of years. Culture embodies material and spiritual wealth. Material culture encompasses all aspects of human life and manifests the material goods created by man as a result of his abilities and creativity. Spiritual culture includes knowledge, aesthetic values, norms of behavior, worldview, morals, religious beliefs and traditions.

As a manifestation of material and spiritual culture, national costumes are such a versatile and unique phenomenon that they reflect the ethnic history and culture of the people, their unique aesthetic views, tastes and traditions. In the words of expert scientist O.A. Sukhareva: "Besides the way of life, work and climatic conditions of people, their cultural development and growth of aesthetic taste are the main factors in the emergence and increase of types of clothing. Traditional clothes were a specific ethno-social symbol of the ethnos or a specific "etnik pasporti", indicating the ethnicity, social and family status of each nation" [2, C. 299].

Traditional clothes are a unique symbol of the people [3, C. 70]. Clothes were formed in close connection with the development of human lifestyle. In addition, one of the first and most important inventions in the history of mankind is clothes. Because humanity is separated from the animal world by its ability to think, and one of the fruits of this thinking is clothing. Clothes are one of the important external signs that distinguish people from the animal world [4, B. 177].

Until now, certain achievements have been made in studying the history, evolution, transformation and local characteristics of Uzbek national clothes in such areas as ethnology, art history, archeology and culture studies. However, despite this, the problems related to the study of traditional clothes, including the ritual characteristics of traditional clothes, their connection with ancient religious beliefs, and their symbolic functions, have not been fully researched [4, B.179]. Therefore, the analysis of the unique characteristics of the clothes of the Uzbeks of the oasis is one of the issues that require scientific attention.

Clothes not only satisfy the natural and aesthetic needs of people, but also reflect the traditions, social relations, some elements of ideology, religious beliefs, sophistication and aesthetic norms of each nation. In addition, clothes can show the place and time in which a person lived, his vitality, happy or sad events. Clothing is not only a means of satisfying one's natural needs, but also an example of practical art.



DISCUSSIONS

The clothes of our oldest ancestors who lived in the territory of Uzbekistan, like the clothes of ancient people in other regions of the world, were formed on the basis of natural climate, living conditions and clan traditions [5, B. 83]. In addition, the traditional clothes of the Khorezm oasis residents and their specific features allow us to draw conclusions about the lifestyle, traditions and customs of the people living in this area. The national clothes and costumes of the oasis have been formed for thousands of years and have a long history. But the clothes that have reached us are mainly from the end of the 19th and 20th centuries. The clothes of ancient times have not reached us. The reason is that the clothes were used by the people until the end of the monuments.

Through clothes, you can be sure that clothes allow you to easily understand the status of people in society.

Farmers mainly processed cotton and silk fiber and sold it as a semi-finished product to artisans, who in turn processed it and sold it to the population of the Khanate. Dyeing played an important role in the processing of prepared gray and silk fabrics. They processed the raw gas and dyed it in different colors. Recycled fabrics fell into the hands of chitkars (flower embroiderers), who would embroider flowers worthy of the fabric and market the finished product. These goods, which are the product of internal capabilities, are used to make everyday clothes of ordinary people. Craftsmen used Chinese silk, Indian and Iranian dyes to make these products. As always, the wealthy class of the population is made in China, India, Iran, Russia, Turkey with peacock-colored silk, satin, adras, zarabof, colorful kimhob, especially for the hat with a hat worn by noble women, Japanese bahama imported from Japan, floral quality plotno imported from Russia, surp, chit, and made clothes from ready-made fabrics such as Azerbaijani shawls.

Khorezm people dress differently in national ceremonies. At the wedding, the bride - the groomsmen, khatna At the wedding, the wedding child's clothes, funeral clothes, and special clothes are worn during the festive celebrations, as well as in everyday life. Depending on gender; men's, women's and children's clothing; depending on age, young people, middle-aged people, old people's clothes and headdresses - duppis, turbans, various telpaks, and churigmas. Footwear consists of a variety of leather boots, mahsi, chorik, leather and wooden kavush.

When we study national clothes, we can see the simplicity of the sewing style, the nationality, the different colors of the sewn clothes, and the different designs. The national clothes of the Khorezm people are distinguished by the combination of colors, traditionality, as well as the uniqueness of the shape of men's and women's headdresses. Today, such headdresses are called chugirma telpak, it is made of sheepskin, and men wear it all year round [6, B. 250-253].

As a women's headdress, it is permissible to mention the lechak, which is mainly worn during ceremonies. The women of Khorezm hang coins on a circle-shaped floral tahya made of silk, using a thread or a bird feather. Tahyo is usually covered with a scarf. There were many types of scarves here: white takana and silk scarves (with a strong flower print) woven by local masters, serjun scarves with woolen patterns, imported boku scarves, parang (French or European) there were types such as shawls. A man's headdress from ancient times is made of sheepskin in several different ways. Shirozi caps and earmuffs made of Karakol skin appeared in later periods [6, B. 250-253].

While studying the unique features of the clothes of the Khorezm oasis Uzbeks, we tried to give a separate description of men's and women's clothes. In general, clothes in this period were made of gauze woven on local looms, and various fabrics were used for this. The main raw material for this is cotton. Gray, lilac, white and blue fabrics were made from cotton, and clothes were made from these fabrics.

Among the traditional clothes of Uzbeks, men's national costumes stand out. At first, men's shirts were made long, below the knee, and later on halfway down the waist. In general, men in Uzbekistan wear uniform tunics, shirts, trousers, hats, turbans, turbans, kavush-mahsi, boots, chorik, and various auxiliary clothes [5, B. 86]. Men's clothes In Khorezm, everyday clothes, tunics and capes are made of cotton and semi-silk blue, red, dark blue colors. Red or green silk fabric is mainly used for festive and wedding clothes. In addition, men's clothes were made from camel and sheep wool. Men's outerwear is made of camel wool fabric, blue and gray sheep wool fabric.

An undershirt and trousers worn on the body, a cape over the shirt, a tahya and chugurma on the head, a belt on the waist, leather mahsi on the legs, kavush, chorik, poitava, jurab (socks) all these are a set of men's clothes.



The hem of the dress: the length fell to the thigh, in most cases the hem was not sewn, the two sides were cut, the sleeves were long and wide, and the collar was called a boat collar. In some dresses, the collar is cut from the right side of the body to the width, this collar is called check collar. At the beginning of the 20th century, it was customary to wear shirts with cuffs, which were called Russian collars. In winter and on holidays, older men wore a shirt with a turn-down collar, made of cotton-lined silk or ochre, over a thin chit shirt. They wore a chalur below the waist, a chalur made of thick woven cotton fabric or velvet, and was worn when going on a long trip in winter. Chalvoors made of expensive fabrics were mostly worn by men from rich families. In some cases, horsemen and hunters who went out for hunting (hunting) wore coats made of thick woolen fur [7].

Men's outerwear is divided into light and warm types. Warm clothes included coats, capes and coats, and light clothes included coats and vests lined without cotton. Khorezm tunics are collarless, not very wide, lined with white gray, made of cotton and national silk fabric. By the end of the 19th century, it became fashionable to wear a camzul (guppi) among other outerwear, except for a ton (don), cloak, and fur. The hems and edges of the tunic, cloak, and skirt are decorated with jiyak. In the upper part of their left side, there is a 25 cm slit for the "qo'ltik kissa", i.e. a pocket, and the edges are decorated with beads. Among men's clothes, there is one of special importance, and this is a belt. The belt was in the form of a scarf. Belts around the waist were an image and had their own characteristics. First of all, wearing a belt was considered a sign of a man's readiness for service. For this reason, the expression "gird your loins" is widespread among the people, and the expression is always used in the sense of being ready. At the same time, according to traditions, the teacher blessed the student and tied a belt around his waist, indicating that the student had learned his profession perfectly and was ready for work and service. Another symbolic meaning of tying a belt is that during the transition from puberty to boyhood (12-15 years old), father and son hang a knife on a belt, and this hanging belt and knife are used for life. It was customary to wear it. From that moment on, the adolescent child is considered to be a young man. So, a belt and a knife were considered a symbol of manhood. In ancient times, this ceremony was celebrated by giving food to the neighborhood, thereby announcing to the people that there is another man in the neighborhood.

In some cases, another ceremony related to the belt was performed. During the wedding ceremony, the sarpo sent to the groom by his mother-in-law contained a belt, and it was wrapped around the waist on the wedding night. The next day, after the "kelin ko'rar", the belt is given to the bride. The bride used this belt as a veil or veil during wedding ceremonies. The custom of sending a belt along with a sarpa still exists in Khorezm weddings. In addition, the belt is also used in funeral ceremonies, that is, there is a ceremony where the belt is tied around the waist of a person when he dies and taken off when he is placed in the grave. So, the belt played an important role in the social life of men. It is very difficult to find information about the belt wrapping in the above clothes in any literature or sources. This information is mainly based on the stories of the elderly.

Khorezm also had a tradition of men wearing headdresses. These headdresses are original and unique, and in the late 19th and early 20th centuries, the originality of the headdresses of different ethnic groups in the oasis has been preserved. In Khorezm, the headdress was considered a symbol of the state, pride, and honor, so it was not possible to exchange or give the headdress to someone else. "A long time ago, a father whose child turned his face to the ground was deprived of his family, which led to his isolation in the elot (neighborhood)" [8, B. 61-64]. At the beginning of the 20th century, among the people of Khorezm, it was not considered polite to walk headfirst. Even when the elderly go to bed at night, they wear a cone-shaped hat (shabposh) made of soft chit, lined with cotton [8, B. 61-64].

There were two types of headdresses: tahya and chogirma, and if Tahya was worn inside the house, it was a tradition to wear a chogirma over it when going out. The peculiarity of Chogirma is that it is worn by the people of Khorezm all year round. Because the stove kept warm in summer and cold in winter. The Chogirma is made of lamb (sheep's kid) or blackbuck skin. The people of Khorezm were proud of their headdresses, even a poor man's headdress was made of the best quality lamb's wool. The height of the trunk is 30-50 cm. One of the customs related to the chugryma is that in order to find out if a girl has reached her height, she was beaten with her father's chugryma. If the girl did not fall down when hit with a stick, she was given in marriage [8, B. 61-64].

Men originally wore shoes called kavush. By the end of the 19th century, kavush was replaced by rubber calishes. Another type of footwear that was widespread in Khorezm was mahsi made of soft leather. The height of Mahsi is 30-35 cm, and it is called "amrikon". Worn with a kavush made of leather, lacquered. It was also fashionable to wear high-heeled leather boots called Khiva boots. Socks and socks are worn with shoes [7].



Along with the uniqueness of men's clothes, women's clothes also have special features. Khorezm women's clothes differed from the clothes of other regions by their patterns, national identity, colors of fabrics, and sewing styles. The traditions, originality, composition and continuity of paintings have been preserved in the clothes until now. Women's clothes are colorful, diverse and attractive, and the following can be included in their general set: a shirt (guynak) and a skirt (ishton), a scarf (elak) is worn over the shirt.

Women wear dresses from the inside, the hem of the dress comes down to the ankles. The collar of the shirt is flat, the edge of the collar is decorated with fabric of a different color, and in some cases it is decorated with stripes. Also, the sleeves were long and covered the arms.

The edges of old women's dresses were made of black fabric. The end of the hem sewn on the collar of the shirt is fringed, and these fringes are tied together and used to tie the collar together. Women wore one dress inside the house, and in winter, they wore dresses on top of each other. On holidays or when going out, they wore three shirts in a row, and when they went to visit relatives and hospitality, they carried several shirts with them and wore them alternately.

As in other nations, white, blue, red, black colors and clothes made of fabrics of these colors have symbolic importance in the lifestyle of the Uzbek people [9, B. 42]. By the colors of the cloths, we can know the age of the women. So, the colors of women's clothes also have a symbolic meaning. Girls' and young women's clothes are made of chit and silk fabrics of different colors. Older women's dresses were made of simple dark blue and green fabrics, and when they reached old age, women wore dresses made of white chit or black fabric.

Wedding clothes were mainly in bright colors, mostly white. After all, this color is considered a symbol of happiness. For this reason, a special white dress was made from gauze, its length was long, the hem fell to the ankles, the collar was in a modern style, and the sleeves were wide and long enough to cover the fingers. A white wedding dress like this is still a picture. The bride's headscarf is also of the same color, sometimes decorated with flower bouquets, it is made of gauze; and shoes consist of traditional mahsi-kavush, shoes [6, B. 253].

The "nikoh" dress occupies a special place in Khorezm women's clothes. In rich families, this dress is made of silk fabric and decorated with ornaments. Families who could not afford to sew from silk fabric made dresses from cheaper floral and colorful fabric.

According to the stories of the elderly in the cities and villages of Khiva, Khanka, and Hazarasp in Khorezm at the end of the 19th century and the beginning of the 20th century, the wedding dress was made of white silk fabric, and "tumor" were hung on the chest or armpits to protect against grief. In order to cut the bride's sarpa, first of all, an old woman with one marriage used scissors, because it was intended that this bride would also have one marriage [10, B. 102]. The wedding dress is worn by the bride on the wedding night and given to her mother-in-law 2-3 days after the wedding. In Yangariq district, the bride wears the wedding dress only on the wedding day and gives it to the elder mother of that household. In Khiva district, after giving birth to her first child, the bride gave her wedding dress to the old mother who cradled her child. He gave it to his mother-in-law in Khanka, Shavat and Koshkopir districts. The content is the same, i.e., it is aimed to be happy, happy, have many children, and be wealthy like old mothers [10, B. 110]. According to N.P. Lobocheva, "on the wedding day, the bride was dressed in a white dress and wore a gold ring. In popular opinion, the ring is a symbol of the sun, that is, a symbol of the union of the sun with the moon or the earth, while the white color is a symbol of happiness and goodness" [11, S. 58].

In Uzbeks, the dress specially worn in three important stages of a person's life (baby, bride and corpse clothes) is always white, and its lower part is not folded at all [12, B. 30]. Even today, we witnessed that the sleeves and hem of wedding dresses are not sewn. In addition, white color is considered a symbol of purity and goodness in our people. Therefore, even in an oasis, wearing a white wedding dress on the first day of marriage is a sign of achieving happiness and goodness [10, B. 100].

By the beginning of the 20th century, changes in women's clothing began to be felt. Now the sleeves and hems of the dresses are shorter, and the width of the dresses is narrowing. Stand-up collars and buttoned collars began to appear on the dresses of young women. This situation was mainly felt in the clothes of girls and young women, but older and rural women kept the previous national pattern. The second part of women's clothing is called



“Ishton”. There is also a ritual associated with the lim, which is worn by the bride's mother on her wedding day and not taken off for five days. This dress is made of silk fabric and decorated with elegant flowers.

It is permissible to include a garment called a robe as part of women's outerwear. At first, these clothes were sewn by hand, and after the introduction of sewing machines from European countries, the sieves were sewn by machine. Sieves are made of different gauzes, daily sieves are made of olacha fabric, silk, partovus, and silk fabrics are worn on holidays and weddings. Women's skirts were different from men's robes, they were longer, the front was open and wider. The sleeves are shorter and wider than men's. In Khorezm, the sieve was not only the everyday clothes of women, but also a part of the wedding sarpos given to the bride. After the blessed wedding of the boy and the girl, 2-3 pieces of precious cloth are given to the bride from the groom's side along with various ornaments. These sieves were sewn before the wedding day, and the bride took them with her to the groom's house and wore them throughout her life. After the death of the woman, it was covered with this sieve. Khorezm women's headdresses differed according to age and ethnic group. Girls wore a tahya (taykha) on their head until they got married. The edges of the lower part of the tahya are woven with red, blue, yellow, and white silk threads, and the end of the tape is shaped like a hat. In tahyas, ankles are placed on the back. Women wore white, green and sometimes red silk scarves over their heads. Later, the bride wore a kozma tahya. This tahya is a gift from the groom to the bride, and on the day of the wedding, the kozma tahya urn is replaced by the chumakli tahya. This takhya is made of silk and pieces of fabric and looks like a cone. Chumakli tahya entered the complex of bridal clothes and was decorated with various jewelry. A married woman wore this tahya on holidays for 3-4 years. These tahyas, which are women's headdresses, are out of fashion today, kozma tahyas were worn until the 30s and 40s of the XX century, and chumakli tahyas went out of use at the end of the XIX century. After giving birth to 2-3 children, women wear a headscarf at the age of 20-24. Lachak chumakli is wrapped over a hat that looks like a tahya. The upper part of this hat is pointed, in rich families, the flower is made of kimhob cloth, in ordinary families, it is made of red chit, and the hat has two ties at the back.

Khorezm women's footwear consists of a mahsi and a kavush worn over it. In the summer they wore bare feet, and in the winter they wore socks or wool socks. Women's shoes were worn for everyday, festive and wedding ceremonies. Red or floral patterned mahsi are worn at weddings, and everyday boots are called "sori" mahsi. The second type of mahsi is a red mahsi, which the bride wears on her wedding day and for 5-6 years after the wedding. This mahsi is also made like a yellow mahsi, but the leather is dyed red. The ceremony of wearing the bride's mahsi, which existed in this period, is also present in modern weddings. The poitava, which the bride wears with the mahsi on the wedding day, has its own function in the wedding ceremony, the poitava is made of white cloth and placed between the bed on the wedding night. This is one of the gifts that must be shown by the bride's side to her mother-in-law on the next day of the wedding [13].

When one of the female relatives passed away at home, they wore ceremonial clothes. Their head should be made of white cloth. On mourning days, women wore “aza ko‘ylagi”. This shirt should be white and blue in the same color and its edges should not be stained. Women did not wear jewelry on days of mourning, laundry was not washed at home before the 40th anniversary of the death of the deceased, mourning lasted for a year. After the one-year ceremony, women could wear normal clothes.

The above information about the traditional clothes and the symbols in them are mostly from the vernacular. From the stories of old women born at the beginning of the 20th century, it was confirmed that the set of women's and men's clothes shown above was really in this model.

To conclude, while studying the national costumes of the Khorezm Oasis residents, it became a new page for us in the study of our spiritual and material culture. The customs of this social life reflect certain religious beliefs, sophistication and aesthetic norms, where they live, happy or sad days and seasons of life.

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