

ABOUT SOME SYMBOLS IN THE TRADITIONAL CLOTHES OF UZBEKS

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Abstract

This article analyzes the national costumes of the Uzbeks of the Khorezm oasis, their unique aspects, their importance in social life, and the symbols and allusions reflected in national costumes through historical and ethnographic sources.

Keywords: Dresses, chugurma , belt, "Lachak to`yi", " nikoh ko`ylagi" amulet, kiymeshek, jubba, G.P. Snesev, jiyak, rhombus.

Introduction

The Uzbek people have created a rich culture that has been formed and refined over the centuries. Culture embodies material and spiritual wealth. Material culture, covering all aspects of human life, reflects the material goods created by man as a result of his abilities and creativity. Spiritual culture, on the other hand, encompasses knowledge, aesthetic values, norms of behavior, worldview, morality, our religious beliefs, and traditions. National costumes, as a form of material and spiritual culture, are such a multifaceted and unique phenomenon that they reflect the ethnic history and culture of the people, their own aesthetic views, tastes, and traditions.

In the words of the famous scholar O.A. Sukhareva: "In addition to the lifestyle, work and climatic conditions of people, the main factors in the emergence and proliferation of clothing types are their cultural development and the growth of aesthetic tastes. Traditional clothing was a unique ethno-social symbol of the ethnos or a unique "ethnic passport" indicating the ethnic affiliation, social and family status of each people"[1].

Traditional clothing is a unique symbol of a people[2]. Clothing has been closely linked to the way of life and development of mankind. Moreover, one of the first and most important inventions in human history is clothing. Because what distinguishes humanity from the animal kingdom is its ability to think, and one of the fruits of this thinking is clothing. It is clothing that is considered one of the important external signs that distinguish humans from the animal kingdom[3].

Clothes not only satisfy the natural and aesthetic needs of people, but also reflect the customs, social relations, some elements of ideology, religious beliefs, elegance and aesthetic norms of each nation. In addition, clothes can also reflect the place and time in which a person lived, his vitality, joyful or sad events. Clothing is not only a means of satisfying natural needs, but also a model of applied art.

To date, certain achievements have been made in the study of the history, evolution, transformation and local characteristics of Uzbek national clothing in such areas as ethnology, art history, archeology and cultural studies. However, despite this, the problems of studying traditional clothing, including the ceremonial features of traditional clothing, its connection with ancient religious beliefs and symbolic meanings, have not yet been fully explored[3]. Therefore, the analysis of the specific symbolic features of the clothing of oasis Uzbeks is one of the issues that require scientific attention.

The national costumes and costumes of the oasis have been formed over thousands of years and have a long history. However, the historical age of the clothes that have reached us is no more than two or three hundred years, they mainly belong to the late 19th and early 20th centuries. The clothes and hats from before this period have not reached us, and the real reason for this is that the clothes were among the material relics that were used by the people until the end.

The clothing of the Uzbeks of the Khorezm oasis is also divided into several types, ethnographically, according to their character:

1. Everyday clothes (home clothes).
2. Work clothes.
3. Wedding and festive clothes.
4. Ceremonial clothes.

It is clear that the types of clothing worn for everyday life (at home), work, and at weddings have almost lost their traditional characteristics in the process of political, economic, and social development and change. In particular, the ideological processes of the Soviet era had a strong impact on the traditional clothing culture of the Uzbek people[4]. However, it is noteworthy that ceremonial clothing has retained a relative national character.

When analyzing the problem of symbols in national clothing, it is necessary to pay special attention to men's and women's clothing, since they differ from each other in every way. Therefore, first the problem of symbols in the national clothing of oasis men was analyzed, and then the symbolic information in women's clothing was highlighted.

Among the national costumes, headgear is of particular importance. Each region has its own headgear, depending on its climatic conditions, ecological situation, and lifestyle. In particular, the Khorezm oasis has its own unique oasis headgear that distinguishes it from other regions, and this headgear is highly valued among the people. Since ancient times, there has been a tradition of men in the oasis wearing headgear. These headgear are unique and inimitable, and in the late 19th and early 20th centuries, the headgear of various ethnic groups in the oasis retained its originality.

In Khorezm, wearing a headdress was considered a symbol of statehood, pride, and honor, therefore, it was not possible to exchange or give a headdress to anyone. The traditional, popular headdress of the Khorezm population was the chugurma, and the Khorezm population almost never went without a chugurma in summer or winter. Because the chugurma kept the head cool in summer and warm in winter. Also, in its time, this headdress was distinguished by the fact that it played an important role in the life of the people. For example, "In ancient times, a father who turned his child's face to the ground was deprived

of a chugurma, which led to his isolation in the elot (neighborhood)” [5]. In addition, it can be said that the chugurma also indicated a person’s status in society. The chugurmas of men from wealthy families were higher than those of ordinary people[6]. In addition, the length or shortness of its fibers also indicated the status of the person wearing it. Therefore, it was considered preferable to die before the death penalty was imposed.

The chugurma has several functions, and in the past, in addition to protecting against dust and cold, it also served as a pillow for travelers on the road. It is worth mentioning here that an interesting fact about the chugurma is that to determine how ready the girls were to take on the burden of marriage, they were beaten with a turban 7 times. If the girl did not fall down from the beating, there was a custom to marry her off later[7]. Thus, the traditional men's headdress, the turban, was not only a symbol of pride and honor, but also indicated the wearer's status in society through the length and width of its strands and the height and width of the turban. It was also considered a symbol of one's place in social life and a means of identifying girls who were ready for marriage.

However, the Chogirma remained a headdress for the elderly until the 1970s. Later, the Chogirma was almost never worn by the population, but only by members of theater and folklore-ethnographic ensembles.[5] The Chogirma is a national costume that more clearly reflects the ethnic characteristics of the oasis population, and it is among the material monuments of the oasis population.

Nowadays, a Doppi (skullcap) (Khorezmian takhya) is worn as a national headdress by the groom and his companions during national holidays, ceremonies reflecting nationality, and wedding ceremonies. The region of origin of this doppi is the Fergana Valley, and today it has become a tradition to wear it among the inhabitants of the oasis. One of the main features of this doppi is the image of a pepper or almond in four copies on a black cloth. The Doppi is square in shape, which means the four sides of the world, i.e. the palace of heaven, the child of the sun, eternity, and light; the four edges at the top of the doppi, which meet at one point, symbolizes the unity of Allah, and the white semicircle and almond are symbols of happiness and good luck[8]. The image of a pepper in four copies symbolizes life, family well-being, and protects against the evil eye. The 16 arches at the bottom of the skullcap represent the continuity of life and death[9]. According to another source, the Islamic pattern formed by the repetition of the shape of a square, i.e. a dome, at the bottom is reminiscent of the walls surrounding the fortress and is a symbol of the fortress wall, which protects from the evil eye and disasters on all four sides[8].

One of the seasonal men's outerwear is the postin. The Postin is thick and was widely worn by men in winter. The Postin was long, had long sleeves, and was collarless. The Postin was made of animal skins, and the inside was made of thick sheepskin. 10-11 sheepskin were used to make one Postin, and the top was dyed with pomegranate juice[6]. The Postin made in the Khorezm oasis is unique. A 2-3 cm long strip of lambskin is sewn to the front of the Khorezm Postin, a piece of variegated fabric is sewn to the hem for decoration, and a piece of cloth with a symbolic meaning in the shape of a rhombus or triangle is sewn to the back. This piece of fabric is sewn to ensure many children and protect against the evil eye[10]. The rhombus was revered as a symbol of fertility and fertility[11], and the purpose of sewing

it on clothes in this way was to protect the wearer from the evil eye. However, according to information provided by informants, today, authentic national fur coats are rarely made by oasis residents, and postins are mainly made by Turkmens. These Postins are also widely available in oasis market stalls. In the Khorezm oasis, there are also some customs related to the postin, which is one of the national clothes, and through this custom, one can find out how much the postin is valued among the population. For example, during the wedding ceremony, when the bride stepped from her home to a new house, a sheepskin coat was placed under her feet as a mat. The bride walked into the new house on this postin. This is an indication that the fur coat, which is considered an ancient type of clothing in the family, has been passed down from generation to generation as a traditional sacred garment and that the upcoming bride is the continuer of this generation[10]. The reason given by most informants was the visit of a person who would give birth to a valuable, respected heir to the dynasty. Also, according to the information provided by the scientist G.P. Snesev: "This means that when the bride comes to a new house, she should treat those around her as gently as a postins, move lightly on her feet, and not bring any harmful disaster to the new house: let her tongue be soft, let her head be calm. Let her not argue with her in-laws." The Postin was worn with the meaning that it was worn. It is worth noting that G.P. Snesev also mentions that the mother-in-law herself throws the postin under the bride's feet. The wisdom of the mother-in-law throwing the postin is that through this gesture, the good qualities of the mother-in-law are transferred to the bride on a divine basis[12]. However, today, the Postin is worn by one of the close relatives of the wedding party, and if there is no postin, a soft, thick top and headdress is worn. This is explained by the fact that postins are rarely found in popular consumption. Therefore, postins are considered the most sacred and valuable national clothing for men. For this reason, passed down from generation to generation, symbolically, it is worn under the feet of the successor of this generation, and postins are given as gifts to the most valuable guests at the wedding. Also, a piece of cloth sewn as a decoration on the Postin - kuraq (kuromish) - was used to protect from evil eyes, and if it was in the shape of a rhombus, it meant abundance of children.

Among the national clothes of Khorezm, the belt stands out as an item of men's clothing. Wearing belts around the waist was a custom, and the belt had its own characteristics. For example, in ancient times, the belt represented a person's age. The belt indicated that the person who tied it was a man, a man[13].

Belts have always been used as part of clothing in the regions of Kashkadarya and the Fergana Valley[14].

The belt was also considered a symbol of adulthood. When the boy passed from puberty to manhood (12-15 years old), his father tied a belt around his waist with a knife, which was customary to wear throughout his life. From that moment on, the boy was considered to have entered manhood. This idea is also confirmed by Professor A. Ashirov[15]. From this time on, the boy could participate in the household on the male side. In ancient times, this event was celebrated by giving a meal to the neighborhood, and from that day on, it was announced that there was another man in the neighborhood[6].

The connection of the belt with religious beliefs dates back to the Zoroastrian religion. After all, every Zoroastrian, upon reaching the age of fifteen, wears a sidra and ties a belt (belt) as a sign of adulthood and joining the ranks of the Mazdaists. This belt consists of twelve threads, six knots, a total of seventy-two threads - the seventy-two hots, an important part of the Avesta, refer to the six religious rituals that Mazdaists celebrate throughout the twelve months and year[16]. This custom is considered "sidrapushtlik", and its roots have reached the present day. Therefore, it is no exaggeration to say that the custom of tying a belt to a man who has stepped from adolescence into manhood is a transformed form of "sidrapushtlik" in the Zoroastrian religion.

At the same time, in ancient times, the belt also symbolized the student's independence, that is, "when the master gave his disciple the blessing to start working independently, a belt was tied around his disciple's waist. [18] The custom of tying a belt to a disciple by a master also exists in the Zoroastrian religion, where the belt is tied three times, turning it around and around. These three knots represent the three ethics of the Zoroastrian religion: good thoughts, good words, and good deeds[15].

Today, the belt has not lost its value among the people. Because there are some traditions related to the belt, and the sarpa sent to the groom by the mother-in-law during the wedding ceremony must necessarily include a belt. Because on the wedding day, it is tied around the groom's waist with knots during the "groom's entrance" ceremony. These knots are tied tightly by the groom's companions. Also, the tying of the belt is a sign that the young man has become a husband and a symbol of his strong waist, a tight, knotted belt is tied[10]. The knots were very strong, and after the main knot was untied, the groom was allowed to enter the bride's presence. In this case, the knots on the belt, according to the essence of the Irim, are that the groom's belt is the life path of the bride and groom, and each knot in it represents the hardships of life[19]. At the same time, the strength of the knot indicates the strength of the groom's waist and the strength of his strength[10]. However, after the "groom enters" ceremony, the groom did not wear it. The belt is a symbol of strength, wealth, magical faith, love, and people's trust[20]. It is worth noting that even the most distinguished guests were given a robe and a belt was tied around their waist. The symbolic meaning of this is that on the one hand, it shows respect and honor to the guest, the groom, and on the other hand, it is a symbol of the guest's symbolic acceptance into the ranks of our people or the groom's becoming a new member of the bride's family[15].

The last custom of tying a belt was to tie it around the waist when a person passed away and then take it off after being placed in the grave[6].

In the city of Tashkent and the Tashkent oasis, tying a belt was a symbol of mourning[14]. Belts are not only symbolic in human clothing, but also serve as a means of ensuring that a person's clothes fit tightly to the body, maintaining a correct figure, and ensuring that they are compact and elegant[17].

In general, belts are considered an important part of men's clothing and are a symbol of youth, adulthood, wealth, status, the fact that a person has become an independent professional, as well as strength, and becoming a member of a new family.

Along with men's clothing, women's national clothing also includes symbols that reflect a specific meaning.

Each region has its own unique and appropriate national headdresses, which, like men, were considered a means of determining a woman's position in society and indicating her marital status.

At the same time, a girl could easily be distinguished from a young woman by her headdress and hairstyle, a young mother from a woman who had not yet had children, and a middle-aged woman from an elderly woman who had passed the age of marriage[21]. However, such signs did not retain their significance during the Soviet era.

Oasis women also have a special national headdress, called a lachak. Not all women wore this headdress. Oasis women believed that in order to wear a lachak, a person must first have calmed down from the worries about children, that is, they must have married a son and given birth to a daughter, and only then should they wear a lachak. When Khiva women first wore this headdress, they held a special ceremony - the "Lachak wedding" - and slaughtered a ram[4]. Initially, the lachak symbolically indicated the transition from one age stage to another[22]. According to informants, initially all women who had a child in their arms wore a lachak, but now it is customary for older women to wear the lachak[23].

The lachak also indicated the social status of women, their place in society. Because, depending on the weave, the lachaks were divided into "rich lachak" and "poor lachak". "Rich lachak" was mainly worn by wealthy and noble women, and was made of various colored and genuine silk fabrics. "Poor lachak" was worn by women from middle-class and poor families, and was mainly made of takana (soft gauze), white surp, boz and fota (a large scarf)[4].

In the Khorezm oasis, the lachak consisted of parts known as damaqsa, kholaq, and manglaicha. The part known as damaqsa covered the woman's neck and shoulders. The part known as kholaq covered the entire back of the woman's body and was available in two colors: red and white. This also has a symbolic meaning, and in the words of Khorezm women, it refers to the wish that "you will protect me both in my beginning and in my end, that is, you will make me dear and honorable in my youth and in my old age[10]. The red color symbolizes youth, and the white color symbolizes old age.

Thus, the lachak was primarily a sign of women's transition from one age to another, and also provided an opportunity to know the status and social status of women in society.

As in other nations, in the lifestyle of the Uzbek people, white, blue, red, black colors and clothes made of fabrics of these colors acquired a symbolic significance, expressing various symbolic meanings.[13] In the oasis, red, green and yellow colors were considered symbols and symbols of joy and happiness.[10]

The age of women can be determined by the colors of the fabrics. Girls and young women's clothes were made of various colors of silk and silk. Older women's dresses were made of simple dark blue and green fabrics, and as they grew older, women wore dresses made of white silk or black fabric[6]. However, it is worth noting that special attention was paid to the color of women's clothing. Girls' clothes were made only of red fabric, and no other colors, especially white, were worn. Because in the oasis, mourning clothes were mainly

made of white fabric[10]. In fact, red was considered a symbol of joy, happiness, and warmth. It is not surprising that in the Khorezm oasis, red was interpreted as a symbol of girls or a symbol of youth.

The "nikoh" dress occupies a special place in the clothing of Khorezm Khotin girls. In wealthy families, this dress was sewn from silk fabric and decorated with ornaments. Families who could not afford to sew from silk fabric, sewed dresses from cheaper floral and colorful fabrics.

Special attention was paid to all actions related to wedding ceremonies. Because people believed that every action could have a positive or negative impact on a person's life. For this reason, an old woman who had only been married once would first cut the bride's sarong with scissors, because she had the intention that this bride would also have only one marriage[10].

The sleeves and hem of wedding dresses cannot be sewn back. Wedding dresses are usually white, and white is considered a symbol of purity and goodness in our people. Therefore, even in the oasis, wearing a white wedding dress on the first day of marriage is a sign of her achieving happiness and goodness. At the same time, wearing a white wedding dress is also considered a symbol of the bride's transition from the world of girlhood to the world of womanhood[10]. The clothes worn by the bride when she is taken from her home by the groom: the wedding dress, the veil, and the headband are all white, which of course also symbolizes purity and good intentions[19]. According to G.P. Snesev, the task of dressing the bride is entrusted to a woman with many children[12]. This is an act of wishing that the bride will also have a happy and fruitful marriage[19].

In this regard, the kiymishek, which is also part of the national costume of the Karakalpaks and is one of the wedding dresses, is a garment that, when unfolded, represents a rhombus - the oldest "universal symbol of childbirth and childbirth since the Eneolithic era, which is inextricably linked with the ideas of both the Great Mother and the Prophet. Woman as the Mother, and therefore as the first ancestor"[24]. The symbolism of the rhombus as a symbol of the idea of fertility is interpreted on the basis of its shape - equilateral triangles. The top of one of them is facing up, this is a heavenly symbol, a symbol of the masculine principle, the top of the other is facing down - this is a symbol of the earthly, a symbol of the feminine principle. The union of opposites, male and female, heavenly and earthly, unites two worlds and creates a family. The kiymishek is worn on the threshold of the groom's house. The kimeshek is a symbol of a married woman, who had to enter her husband's house with the appropriate symbol[25]. Thus, the wedding dress of the oasis people, the kiymeshek of the Karakalpaks, symbolizes the transition from the world of girlhood to the world of womanhood.

At the same time, in our republic, perhaps in the Khorezm oasis, white is also accepted as a symbol of mourning. Because when someone dies, their close relatives wrap them in a special white scarf and wear a shirt. However, it is worth noting that sometimes mourners can wear clothes or scarves of other colors, and this custom is interpreted in Khorezm as a consequence of deep depression [4].

In general, the color of clothing in the oasis has its own symbolic meaning, with red representing youth, joy, happiness, white representing purity, goodness, and mourning in mourning ceremonies.

One of the main decorations of the national clothing of the Khorezm oasis is the jiyak, that is, ribbons. The jiyak was used mainly on the collar, as well as on the sleeves and arms of women's clothing. Because there was a belief that the jiyak protects a person from various evils[10]. Although patterns are less common in oasis clothing, the jiyak was used as decoration, and these jiyak served to protect people from various misfortunes.

The inhabitants of the oasis wore special clothes for babies. This special clothing is called a jubba. This clothing was used from the time the baby was born until the age of 2-3. The jubba worn by a newborn baby was called a chilla jubba, and its uniqueness lies in the fact that the hem of this jubba was not sewn back. This was because there was a belief that if the hem was turned back, the mother's path would be blocked and she might not have another child.[10] Of course, this custom was used for the first and second children. If the mother wanted to advise the daughter-in-law not to have another child, she could easily express this by presenting a chilla jubba with the hem turned back.

In conclusion. In conclusion, it can be said that national clothes are an important materiality as an important part of people's material life. Their color, structure, decoration, and sewing have symbolic meaning, indicating people's age, place in social life, and status. At the same time, through them, they reflect people's mood: joy or sadness. Therefore, symbols are important in the social life of oasis residents.

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