



Analysis of Symbolic Meanings Used in National Clothes of Bukhara, Samarkand and Nurata

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ABSTRACT

The article describes the history of Uzbek national clothes from ancient times, the elements of artistic decorations in it, the symbolism of the patterns and their analysis. Each region had its own costumes from ancient times. The appearance, color, and style of clothing have changed over the centuries. This can be seen in the multilayered costumes, the weaving of fabrics, the make-up of clothes, and the ornamental ornaments. In particular, this article explores men's and women's clothing in Bukhara, Samarkand and Nurata. The semantics of the patterns used in them are detailed. Each period's costume, style, and ornaments have presented their own aesthetic design.

Keywords:

Art, applied art, region, pattern, color, dress, symbol, semantics, embroidery, golden embroidery, composition, style, stylize, ornament.

Introduction

Over the centuries, in the territory of Uzbekistan has established peculiar and major centers of folk arts and crafts. Each region differentiated from others by ornamental art. Especially, skullcaps and knives of Chust, Rishton are famous for their lacquered ceramics, Margilan's rainbow lustered satin and adras, Bukhara golden embroidery, Shahrikhon knives, colorful embroidery of Surkhandarya, Khorezm jewelry and unique Karakalpak patterns are known.

Uzbek national costumes in Samarkand, Bukhara, Tashkent-Ferghana and Khorezm, atlas, adras, embroidered robes, various waistcoats, Khorezm women robes, Bukhara gold embroidery, silk scarves, Kashkadarya and Surkhandarya men and women have their robes in bright colors, vests, and children's clothing are varies with artistic decorations.

From ancient times, the ornamental elements used in national architectural monuments have been used to decorate costumes. Ornament (lat. ornemantum – ornament, decoration) is a pattern based on the repetition and exchange of constituent elements to decorate various objects (furniture, home furnishings, textiles, books, etc.). In the fact, ornament is a combination of repetitive equal forms, one of the oldest human activities in the past, symbolic and charming, but the initial decorative and ornamental elements were not merely meaningful, but simply represented rhythm, shape, order and symmetry. The first original ornament had a geometric shape, consisting almost exclusively of rigid forms - circle, semi-circle, oval, spiral, square, rhomb, triangular and other combinations. The decoration was mainly used with zigzag, barcodes, stripes, "arch" ornaments and rope patterns.

The symbolic meanings of forms began to appear, as the ancient people began to have a certain theological understanding of the organizational structure of the universe. For example, circle - sun, square - earth, triangle - mountains, swastika - sun movement, spiral - development, active movement and so on. [1]. However, they probably did not serve as decoration at the time because they were placed in areas such as the bottom of the containers, the jewelry and the amulets where people could not see. Gradually, these symbols became of aesthetic value and began to acquire ornamental pattern. There were revealed the task of decorating the ornament. It should be noted that the first motive of the ornament - pictographs - was appeared.

Research part (material of the research method)

Commonly, the color of the fabrics used in the garments depends on the gender and age of the people. Adults and older people preferred to wear white, grey, but youth mostly red and yellow.

As it is known that each color in the fabrics has a symbolic meaning, for example, red means a strong influence on human psychology, this color means feelings, love, desire, and on the other hand, aggression. The red color represents life movement and the ability to act.

Yellow color is the brightest color; it symbolizes lightness, sensitivity, bright feelings and joy, as well as the perception of a happy life.

Green color means -firmness, eternity. This color reveals a human's firmness in character.

The blue color is the color of the sky, the peace, the quiet, the harmony, the satisfaction, the eternity and the interconnection to the environment.

The black color shows characters of mystery, secret, problem, seriousness and simultaneously denying all of them. Black is mainly meant of mourning in Uzbekistan.

The white color is a symbol of purity and integrity. This color can be seen mainly in bridal dresses.

The process of dyeing and decoration of the fabrics was done in all regions. Here also can

be seen the use of special mineral dyes in Central Asia. The black dye is produced from the plant of caragus. The pomegranate bark was often added to the dye to withstand the light. Natural dyes are used to dye the fabric: the leaf or bark of the plum and the red berries of the black birch (avilka).

Pink color (al-chuvut) used in the 11th century, from copper oxide - green color (green), from lapis lazuli - blue color, from mineral auri-pigment - yellow color (yellow) and from cinnabar - red color was obtained (red).

Undoubtedly, these paints have been used in various illustrative works (wall art, ceramics, handwriting), and some of them have also been used for decorating fabrics.

The major color spectrum of the men's and women's clothes are purple, yellow and white, and the ornaments are shown in blue and brown. The outdoor clothes are red, yellow and white, and the servants are represented in black, white, and yellow colors.

According to the original archaeological illustration samples which found in Dalvarzintepa and Bolalik-tepa fortresses, the colors of the shoulders and waist were the same. The combination of black and red, yellow and red is used in a wide variety of colors. Red and yellow are also common, as they are also common in nature.

The cold coloring of the Fergana valley fabrics was achieved by the combination of cold purple, bright green and white. A small amount of pink and sometimes even the fifth color was added to this color. In Margilan these patterns were named by the number of colors, three-colored, five-colored. In the cities of this region, pink was designed exclusively for women's and children's clothing, red color was forbidden for men's clothing. Dark green, purple, and blue were used for the men's clothing. This pattern is called "six-garden."

Samarkand and Urgut dresses are specially designed by using in grey color. This weaving method created a light mixed color "chain" pattern. Sometimes the same pattern was found in the fabric "Bekasam" produced in other regions, including Namangan.

In Samarkand and Urgut regions were also woven fabric "bekasam" which called "tarak". Peculiar green and purple lines were put next to each other, divided into narrower ways and combines two colors like comb teeth.

In Fergana valley, these "bekasam" patterns are green and blue. The overall color of this fabric gave it its name - "khaki color". Such fabrics were manufactured in Kokand, Namangan and Tashkent, and were used for old men's clothing. Additionally, in Samarkand there are small stripes of pink, green-turquoise, or yellowish stripes [2].

Surkhandarya people wore a red-yellow and green-red striped robe. The bridegroom wore a skullcap, with yellow or red turban. The bridegroom's foot is traditionally worn in shoes or sandals, in rich families, and sometimes in red gowns. When the bridegroom came to the bride's house, the bride gave a new robe and a ornamental handkerchief. The bride sews this handkerchief in hand for the groom. Bridal handkerchief is a symbol of love for the bride and a sign of consent for marriage. When the bridegroom came to the bride, one of the bride's closest relatives sewed the bride and the bridegroom's a white rope on shoulder together. It is intended that the bride and groom should be united and that the bride and groom's life will be bright and that the demons do not interfere with the happiness of young people. In Kashkadarya this ritual is called "arkachuk".

Another traditional menswear wear is a jacket. There are several types of jackets, such as printed jackets, bushy jacket, and tweed jacket, which are called blue jacket, brown jacket, white jacket according to the colors.

In Kitab and Karshi are made of crocheted fabrics and beqasam fabrics, and in some areas pink and red stripes are used with green, white and purple stripes. The white stripes were broad and resembled a common color, which was different from other stripes.

In Bukhara, mostly adras were woven. For adras, because of weft yarn was from silk, warp yarn was from raw cotton thread, it is caused to form a cross-like line beqasam.

Beqasam fabrics which manufactured in the 20th century is based on ancient traditions and is almost indistinguishable. They differ

mainly in their new colors and patterns (often created in Ferghana). Created stripe side combinations of purple, black and white have the same width as normal color as Fergana. Sometimes gold was used instead of white. This silk was called a "chervon-shokhi," and a piece of cloth for a shirt or jacket cost one chervon. The brightly colored striped silk produced in Samarkand was called "chervona monu mana."

Especially, in Fergana there were produced striped (white and grey or white and light purple) and black and white small checkered silk fabrics.

Color played an important role in the Uzbek national fabrics. All regions of Uzbekistan are represented by traditional color and color combinations. According to Margilan weaver M.Mirzakirov, red in Khujand fabrics, red in Fergana is rare, saffron-yellow, blue – are dominated in Kokand. Depending on the density and color of the fabric, one could know where it was made. In addition, each color is designed for a particular age. The colors of Bukhara are mainly red, yellow, and pink. There are seven colors in Fergana fabrics: yellow, nine, green, blue, pink, purple and black.

One important aspect of studying geometric patterns is not only the determination of the structure of compositional properties, but also the escription of the structure of the pattern. Some experts say that the geometric pattern was formed during the primitive period and represented an abstract idea. Ancient people depicted the world around them with signs using cave walls and household appliances. In primitive ornamental compositions, geometric symbolic forms are common and have specific symbolic meanings, for example, circular-sun, square-earth, triangular-mountain, spiral-continuous motion.

The Uzbek national costume for centuries testifies to the fact that clothing depends on natural and climatic conditions, social origins of people, their outlook and cultural and historical ties.

Bukhara's clothes differ from those of other regions with its elegant, luxurious and gold embroidery. Three colors are predominant in Bukhara fabrics: brown, yellow and pink.

In the Bukhara oasis, the edges of the collar are embroidered with gold and simple embroidery.





National costumes reflect the rich cultural traditions, customs, lifestyle and rich historical roots of the Uzbek people.







In the 19th century, Bukhara flourished in the form of jewelry production, textiles, embroidery and gold embroidery. In addition to being a major craft center, Bukhara had a great influence on the work of masters from other cities and villages.






Traditional Bukhara jewelry is gold-plated for the skull-cap, mokhitilla (bibishak) and brass, necklace -zebigardon and nipple on the chest- nozigardon, eye rings in the form of ring, "bargak (golden jewellery for women)", bracelets decorated on the plant shaped style , bold silver belts for aristocrats [8].







Men's robes, turbans, skulls, trousers, footwear, women's clothing: dresses, gowns, aprons, scarves, boots, and gold embroidery are adorned with flowers and various patterns.


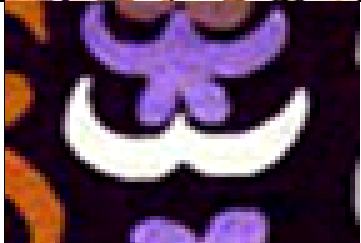


In the late 19th century, in Nurata appeared a unique style of embroidery, with flowers embroidered on a white background to reflect the character of Nurata's spear. Such colorful embroidery is a leading figure in the artistic embroidery of Uzbekistan. Often, floral patterns accompany the bird's color image, as well as stylized images of animals and humans. The most common picture is the middle octagonal star and four large branches in the corner. Another type of decorative composition is fine diamond-shaped leaves, similar to "Tobadoni". These embroidery cells are filled with flower-shaped pictures, rosettes, birds and animals.

<p>Figure.16. - Turunj.</p>		<p>Suzane (palak). Turunj is a symbol of light source and vitality. The Kaba analogue is the center for Muslims. It is an equivalent image of faith to the Creator. (Picture 16).</p>
<p>Fig.17. -Chinda - Khiol zaponcha.</p>		<p>suzane (palak). Chinda - Khiol zaponcha is styled carnation. In the form of a complex flower pack. This pattern represents the beauty of Islamic understanding. Flowers are characteristic, "kosa gul" is larger flowers - "bowl-porcelain", "cup-china" - small flowers, "cup-flower" - small flowers. (Picture 17).</p>
<p>Fig.18.-Horny-iris-flower.</p>		<p>Suzane (palak). Horn-iris flower is a bouquet with this flower and other flowers. It is a conscious shift of colors in the image, or deliberately left with incomplete fragments. This means that "Allah, the Creator, is perfect, the humanity can make mistake."</p>
<p>Figure.19.- Peacock pattern.</p>		<p>Suzane (palak). Attached to the image of peacock-patterned peacocks. Undoubtedly, the concept of a happy and prosperous life of newlyweds was a feature of wealth. (Pic. 19).</p>

<p>Fig.20.-The bird Semurg.</p>		<p>Suzane (palak). The bird Semurg is a symbol of confidence in rainfall (Figure 20).</p>
<p>Figure.21.- Saddled horse.</p>		<p>Suzane (palak). The image of a saddled horse is a picture of the wealth of the house, with the composition of the fire (cage) and the horse under the saddle. It is located at the edge of the square and not immediately visible. (Pic. 21).</p>
<p>Figure.22.- Image "Char-chirag"(light in four sides).</p>		<p>Suzane (palak). The image is a lamp dedicated to fire. The ends represent the four sides of the world; the ends are the four directions. It is the symbol of saving just married couples from bad things. (Pic. 22).</p>
<p>Figure.23. - "Udod"- Candlestick.</p>		<p>Suzane (palak). "Udod" Candlestick - A stylized image of a candle is also a symbol of Sufism, an embodiment of wisdom brought to light. (The Fiction of Farid ad-Dinah Attar's "Logic Ut-Tayr"). (Pic. 23).</p>
<p>Photo.24.- Wild Almond.</p>		<p>Suzane (palak). Almonds - wild almonds represent the intention of destroying the evil spirit and removing evil from the eyes. (Pic. 24).</p>
<p>Picture. 25. - Pepper.</p>		<p>Suzane(palak). Pepper is a very similar matrix in pepper and almond semantics. Pepper has become a popular symbol for stigma, like scare away evil spirits. (Pic. 25).</p>

<p>Figure.26. - Pomegranate.</p>		<p>Suzane (palak). Pomegranate is a symbol of widespread folk art. Pomegranate is usually described in the section of the profile, fecundity (children) in the expression. The picture of the pomegranate surfaces that have been studied are also very popular. It may also represent the cell membranes in the fruit (Fig. 26).</p>
<p>Figure.27.- Flowers and Plants</p>		<p>Suzane (palak). Flowers and Plants - Flowers and plant patterns show the richness of native plants, a spring awakening of environment. It means the eternal renewal and renewal of life. Also, the main purpose of the image is to symbolize women's fertility. (Pic. 27).</p>
<p>Figure .28.- Flat feather circle.</p>		<p>Suzane (palak). A magical protected ring with feathers. This ancient copy represents the theme of Paradise Gardens. Another meaning is the symbol of form of the moon (Figure 28).</p>
<p>Pic.29.— Ruijo. Lifetime.</p>		<p>Namaz carpet. Ruijo or lifetime means the life of the connected nations, as well as the symbol of the sun. It also means life expectancy. The whole meaning of the motive is a sense of well-being, wealth, power, and vitality, which in itself is a confirmation of life, confidence and security. The "P" form is a symbol of prayer, altar, and the intention of the newlyweds to be happy (Figure 29).</p>
<p>Fig.30. - Water pot.</p>		<p>Sheets. Water pot - the image of traditional household items - hospitality (Pic. 30).</p>

<p>Figure.31.- Jug</p>		<p>Suzane. (palak). Jug - raw materials are included in the composition as an additional element, but always have some value. It symbolizes hospitality, purity, and piety (Picture 31).</p>
<p>Fig.32.-Amulet</p>		<p>Suzane (palak). The amulet is also decorated with jewelry. Trusting that a person is protected has a magical function. The small details (needle, pearl or sharp edge of the bottle, medicinal herbs, salt, sheep or camel's wool, scorpions and snakes) protect all of them from evil magic (Fig. 32).</p>
<p>Figure.33.-Full Moon.</p>		<p>Suzane (palak). Full moon is a powerful energy and emotion. In the most perilous period for new married people, it is meant to save them from the catastrophe (Fig. 33).</p>
<p>Fig.34.-Motley worm (Suzane for girls).</p>		<p>Suzane (palak). Motley worm (Suzane for girls) is depicted in lighter contrast colors. Leather is made of "aladja" wool. It means protecting the babies from the scorpion attack (Figure 34).</p>
<p>Fig.35.-Bush-flower-Nozik</p>		<p>Bedding (sheets). The flower - delicate flower bushes serve as a guarantee of the protection bride and groom from evil and bad cases on the night of the wedding (Pic. 35).</p>
<p>Figure.36.- Куйгыр Emotions.</p>		<p>Suzane (palak). The portrait represents a symbol of wealth and patronage (Pic. 36).</p>

<p>Fig.37.-Tulip.</p>		<p>Suzane (palak). Tulip symbols of ancient Cosmogony and symbols of nature are equivalent to the ritual consciousness of the people (Figure 37).</p>
<p>Figure.38.-The angel.</p>		<p>Namaz carpet. The angel is the symbol of angelic purity. This world is supposed to be a virtue protected by various things. (Fig. 38).</p>
<p>Picture. 39. "Umai"</p>		<p>To make easy the birth process for the woman. Suzane (palak). Umai - It means to ease the birth process for woman. Fertility refers to security, as well as the birth of a child and the birth of a flourishing child (Figure 39).</p>
<p>Fig.40.-"Cordi" meal.</p>		<p>Suzane (palak). In the image - knife pattern is the traditional guardian-protective gown (Fig. 40).</p>

Conclusion

As a result of the research, it should be noted that each region has its own unique pattern elements, color concept, ornaments. One of the important things is to say that colors used in the patterns have a positive and a negative effect on the psychology of a person and his mood. Each region also has its own rules for using patterns. Generally, patterns are described depending on what they are used for.

For example, the types of ornaments used in suzane and palaks(decorative coversheet) are fundamentally different from the patterns used in clothes, in appearance, color and symbolic meaning. Designers need to pay close attention to the symbolic meanings of the designs when designing new clothing designs. Patterns used in headdresses should not be used in shoes, and vice versa.

The research shows that each region has its own unique patterns, including Bukhara,

Samarkand and Nurata, but it is important to remember that the patterns used in palaks (decorated coversheet), suzane, and clothes differ in color and philosophical meaning. In general, this theme is widespread and also their usage is actual for today, and has a wide range of patterns throughout Uzbekistan, including Tashkent-Ferghana, Samarkand-Bukhara, Surkhandarya-Kashkadarya, Khorezm and Karakalpakstan .

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