

CREATION OF METHODS OF MAKING NATIONAL COSTUME DECORATIVE ELEMENTS

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ABSTRACT

This article examines and analyzes one of the elements of national decoration. Each type of jewelry has its own meaning, as well as complexity in texture, color, shape and pattern. These jewels were difficult to weave and difficult to restore. That's why we paid a lot of attention to this part when creating the knitting scheme.

KEYWORDS: *Gulband, dardigazna, Qunguratlar, Juzlar, bobohur, Hapamat.*

INTRODUCTION

In the words of the scientist O.A. Suhareva: "In the emergence and proliferation of clothing, in addition to people's lifestyle, labor and climatic conditions, their cultural development, [1,56]. The growth of aesthetic tastes is also a key factor."

For several years, the traditional artistic and material culture of the population of southern Uzbekistan (Surkhandarya region) has attracted the attention of us and our foreign researchers - archaeologists, ethnographers and other scientists. In 2003, on the basis of the Research Institute of Art History of the Academy of Arts of Uzbekistan, Boysun comprehensive scientific expedition to study the historical-archaeological and ethno-cultural heritage, musical folklore and traditional art of the region (academician of the Academy of Arts AA Khakimov [1,58,59]) The expedition explored folk arts and crafts such as embroidery, carpet weaving, nightmares, weaving, and pottery.

The Surkhandarya oasis is an ancient cultural center inhabited by the first ancestors of the Uzbek people.

The territory of the Surkhandarya oasis has an ancient history, and many sources reflect on the history of the oasis. Our ancestors, who created the culture of the past, chronicles of their socio-

economic life, historical, literary and artistic works, epics, legends, examples of folklore have been preserved.

Traditional costume is the most important and unique part of cultural heritage, because it reflects the stability of traditions, ecological and aesthetic ideals, social, moral norms, as well as an individual's views of the world, in which self-knowledge. The costumes of the people of Surkhandarya are stable and semi-permanent, with their diversity, unique hats, shoes and jewelry, which have different cultures and traditions that differ from other regions (Kungurat, Juzlar). Living in this region of the chmanchi population makes the national dress unique and unique. An integral part of clothing is jewelry, which reflects the history and culture of the people, and is one of the symbolic models of existence and cultural-historical ties. [8,48,49] The art of jewelry is underdeveloped in Surkhandarya.

The art of beading, used by Surkhandarya women to make many types of breast and neck ornaments, is one of women's favorite times. Among the unique jewelry items that have the sacred power of protecting them from evil forces, the evil eye, and protecting their health for posterity, there are "hapamat" and "gulband" - among them beads of different colors woven in the form of.

"Hapamat" is mostly worn by bells, although the name comes from the Tajik language and means "hafa" (hafa) and "band" (blocking, separating). The shape of this jewelry depended on the production technique and was mainly geometric. Rows of colored beads white, red, yellow, blue, black, woven, geometric shapes - rhombuses, triangles, trapezoids. Behind the seemingly simple geometric shapes based on deep symbolic texts, people's mythological perceptions of the world are reflected.

All types of hapamats were mainly triangular in shape, and their protective function was supposedly associated with the name of the goddess Umayyad. According to the ancient Turks, this goddess had a special place in the pantheon of patron spirits. She represented worldly beings - birth, marriage and death, sponsored children and their mothers, and was the goddess of fertility. The symbol of Umay is a triangle, a moon, a comb, scissors and an arrow. One of the land symbols - the rhombus - is also considered a symbol of fertility.

Kauri shells (lat. - *Ceprea moneta*) date back to ancient times, performing a sacred function in the hapamat. Due to the fact that the bell shells are called "Janna Bosh" and are similar to the head of a snake, the magical power of kauri is associated with the worship of the snake, which in the past existed among almost all peoples of Central Asia. can be assumed. Surkhandarya bells are still embroidered on the backs of children's clothes to protect them from the evil eye and dark forces. Another type of women's jewelry was the gulband, which sometimes consisted of low beads tied together.

The name "Gulband" is derived from the word "gul", which, according to locals, means measles and rubella, and "band" means obstruction. Therefore, it is believed that wearing a "rose" prevents measles. The most interesting part of Gulband - a stone tumor - is "bobohur" in the center. Young women wore it as a symbol of family happiness, defending family happiness and marriage. [3,36] The study and analysis of the semantics of traditional jewelry in Surkhandarya helps to reveal the content of various aspects of the activity of jewelry, to identify archeological

layers. Jewelry from this region is an interesting topic to explore in the traditional costume of the people of southern Uzbekistan.

This type of jewelry is not worn around the neck. Hapamat is worn to prevent eye contact during and after weddings.

In developing the scheme of women's jewelry in Surkhandarya, we paid attention to their weaving. Each type of jewelry has its own meaning, as well as complexity in texture, color, shape and pattern. These jewels were difficult to weave, but difficult to restore. These ornaments are woven from a single thread. The main part and the towels are woven together. One of them was interrupted and the other was affected.

It was difficult to rebuild, so it didn't take long.

The jewelry was made of tiny beads. Because of the small size of the hole in the bead, they used a simple thread to knit. Because of this, the jewelry was easily torn. I studied and analyzed this problem and tried to solve it. I used large beads to make the jewelry. Because the large beads also have a large thread area, I used durable hemp yarn for weaving. The next problem is that I weaved them into shapes. I weaved the main part and the towels separately, and as a result, we saved time. [5]

Because I focused on the sequence of colors in the main part, the complexity of their shape. I finished the main part and made them into towels. It was much easier to knit. It can now be reshaped even if it is worn out and does not affect the towel with the main part.

In the 19th century, women's neck and chest jewelry was diverse.

These ornaments differed in pattern and weaving style. For example:

1. Throat jewelry.
2. Chest jewelry.

Throat jewelry is called "Throat". Chest-length jewelry is called Hafamat, Gulbant, Dardigazna.

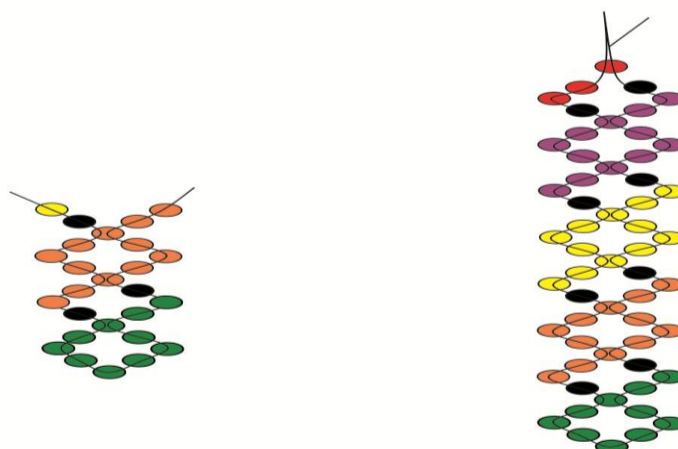
Each piece of jewelry is woven in a different way depending on the type and color.

For example: Hafamat jewelry starts in the middle of the weave and ends in two directions. During the weaving process, the jewelry was woven from the ends to the neck.

The weaving scheme was also complicated due to the great variety of Surkhandarya jewelry. Since no one made the scheme, the scheme of these jewelry was studied and a new scheme and weaving scheme was developed.

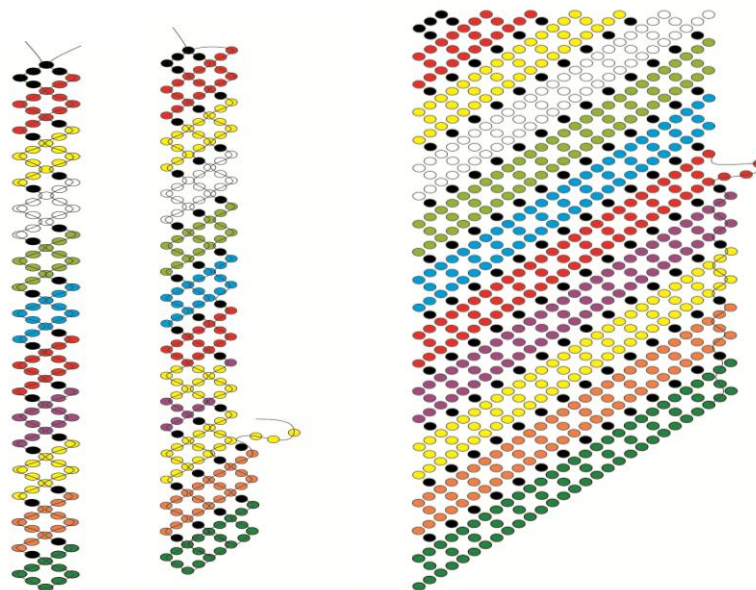
The jewelry was designed for hafamat, gulband and dardigaznalar.

The reason why this jewelry is so complex is that it differs from other jewelry by the variety of colors and complexity of shapes. There are more than 50 types of hapamat. Each was different in color, texture, shape and flowers. This jewelry was originally woven as a whole. In many cases, as a result of its rupture, I suggest weaving it into a piece of jewelry as it stands upright as a whole [6,83,84]. This is because if one part is torn, it is possible to weave again. 7 green beads are passed through the thread and combined with 1 green bead. When joined, both ends of the rope are passed together. After that, the colors are selected and woven according to the scheme.



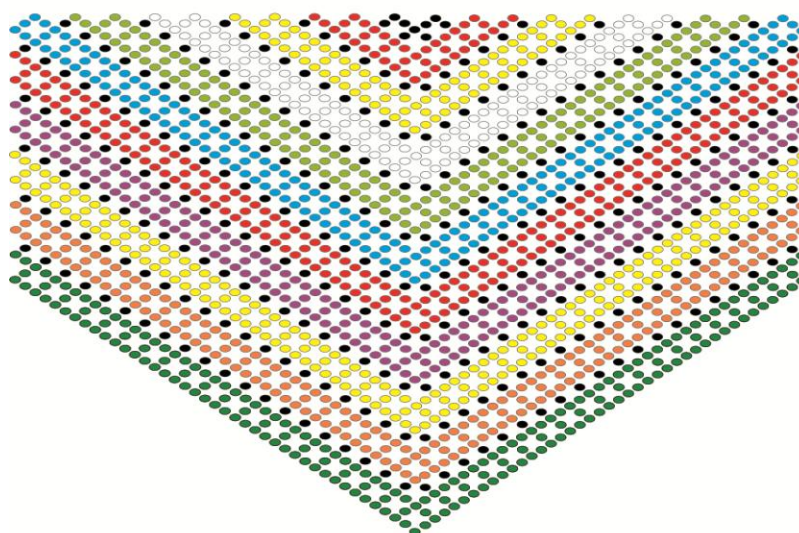
(Figure 1). Scheme of hapamat jewelry.

After weaving in the first scheme, the threads pass through the opposite beads and continue to knit, taking 3 beads. In this case, the upper part of the hapamat is completely woven, the lower part is shortened and woven. During the weaving process, when it reaches the top, it is knitted with beads. At the bottom, the thread itself is returned from the beads without beads, and then woven with beads. The beading process should take into account the shape and color of the beads [6,85,]. If a single color is lost, it will be known after the bead is woven. So it has to be woven according to the scheme



(Figure 2). Scheme of hapamat jewelry.

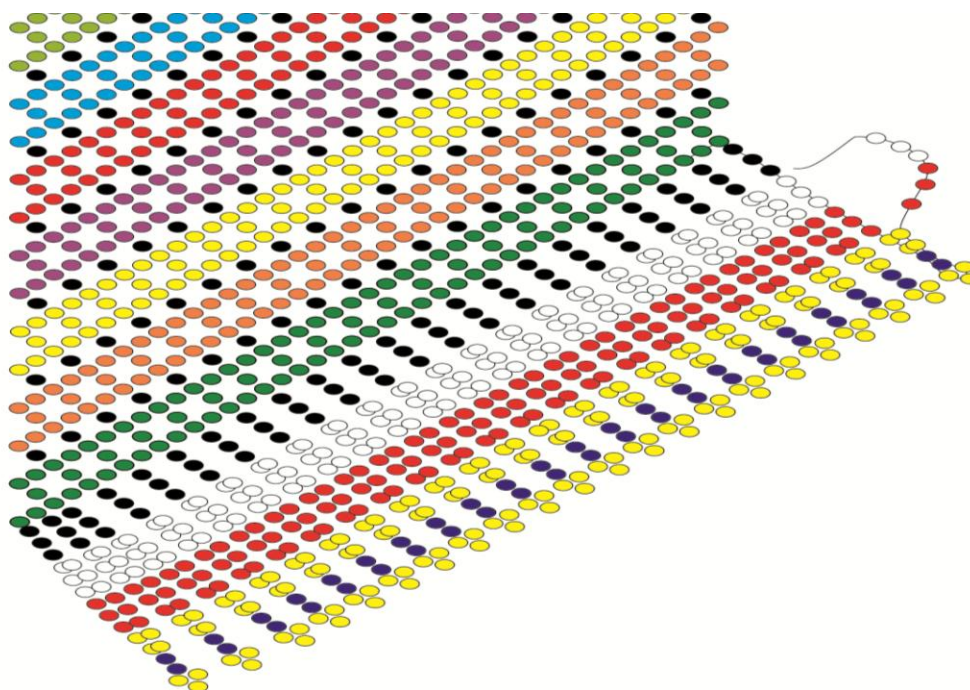
After weaving one side of the hapamat, the other side is woven in the same way



(Figure 3). Scheme of hapamat jewelry.

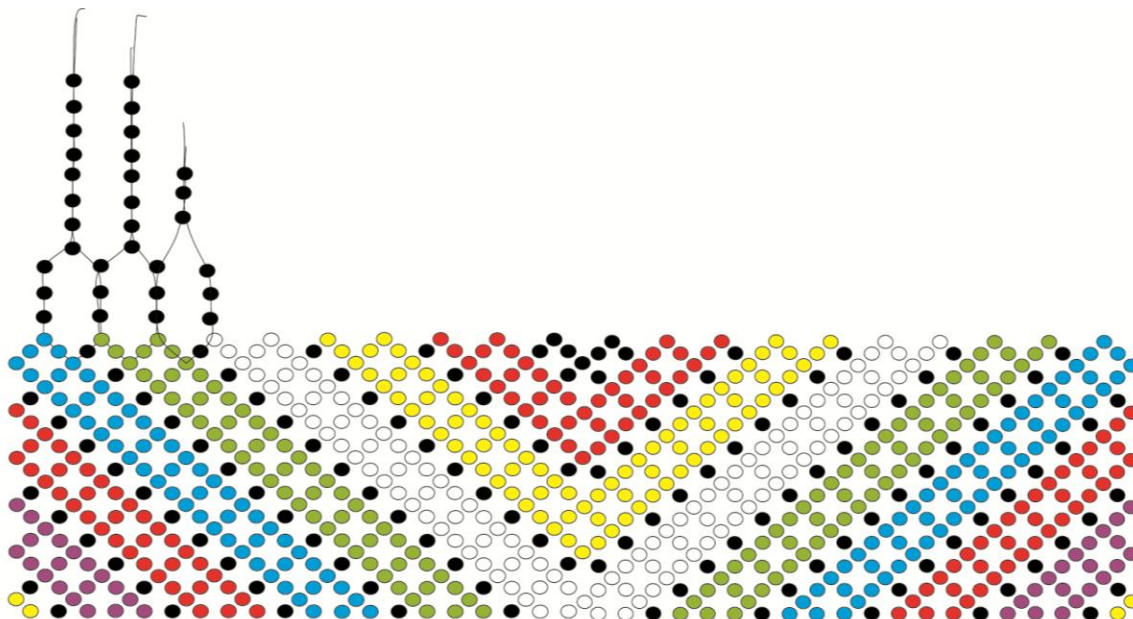
After the main part of the jewelry is woven, the hanging beads are woven. In the past, the ends of the beads were woven with coins and kauri shells. Some types even have buttons and other large beads. This type is decorated with two layers of beads themselves. There are 4 black, 3 white, 3 red, 2 yellow, 2 black and 3 yellow from the three parts of the triangle.

When the thread is threaded through the ink, the yellow beads become triangular in shape. Then 2 more yellow, 3 red and 3 white beads are passed through the black beads. The weaving continues through the Green Beads.



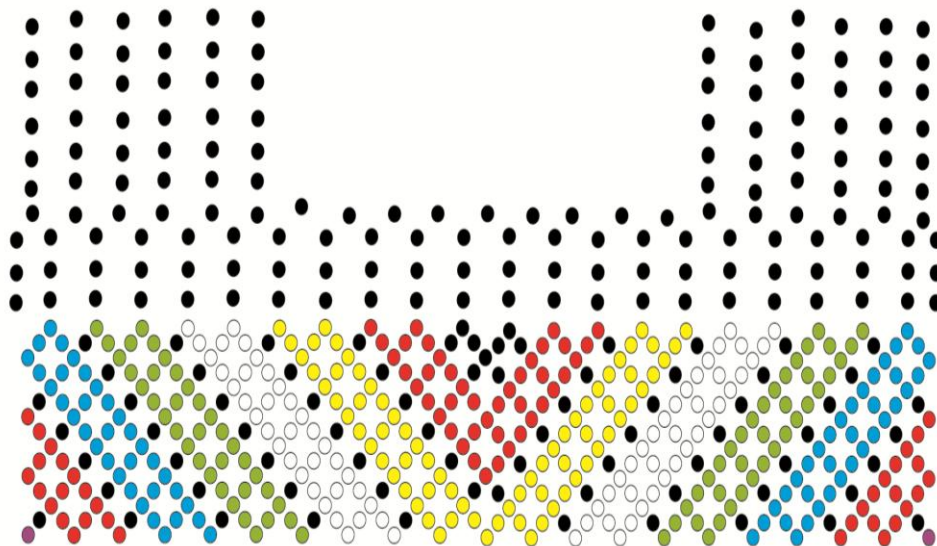
(Figure 4). Scheme of hapamat jewelry.

When the three parts are knitted, the part that connects the neck to the neck is woven. It is woven through the beads at the top. Start with 3 blue and 1 black, 1 green Beads and one end of the string is pulled out. The other end is in the blue bead itself. 3 black beads are passed to each end of the thread. [6,85,86] The two threads are joined and black beads are passed until they reach the desired length..

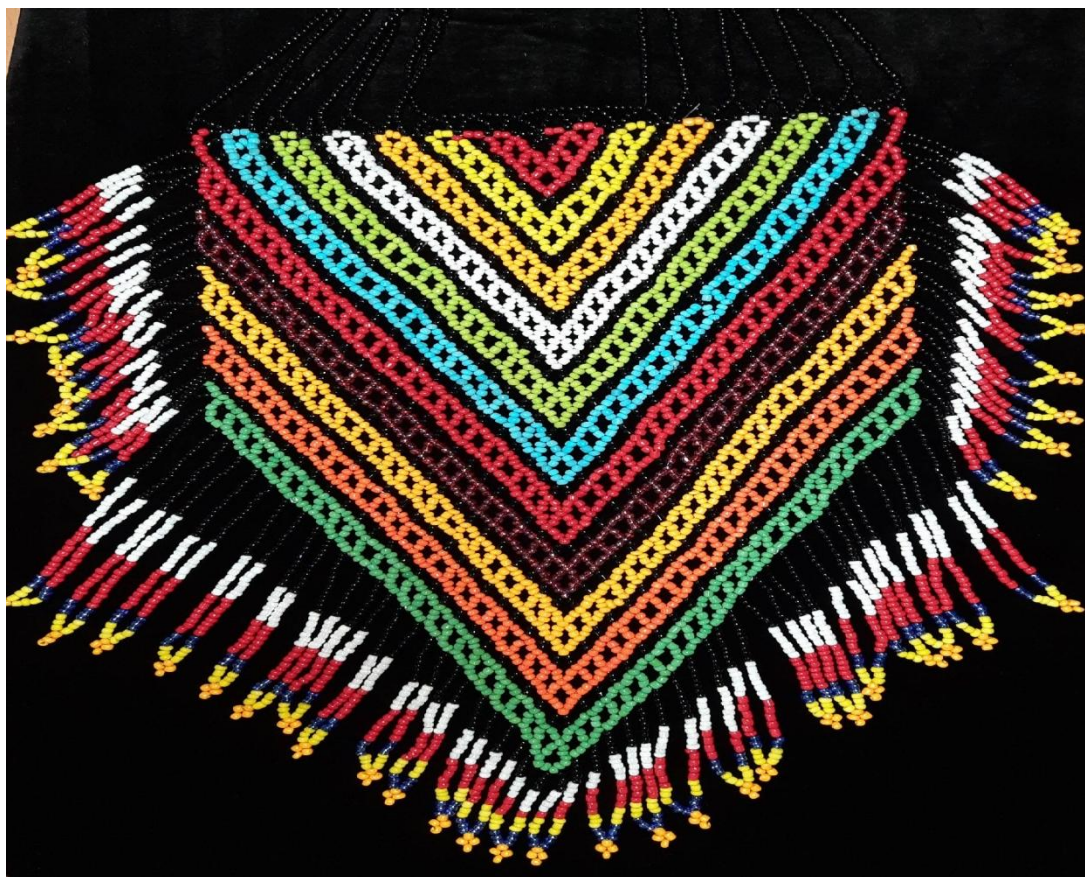


(Figure 5). Scheme of hapamat jewelry.

During knitting, a place is left in the neck and knitted. The beads are woven on both sides [6,87]. The rest of the beads are removed with a few beads and returned to the trail.



(6-rasm). Xapamat taqinchog'ining sxemasi.



((Figure 7). Hapamat jewelry.

In conclusion, it should be noted that our national costumes are very diverse. The process of restoring such jewelry and designing the technical process in them should be designed with the help of new innovations. They also need to pay attention to the quality of the yarn used.

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