



ANALYSIS AND PLACE OF ARTISTIC ELEMENTS IN THE SURKHANDARYA COSTUME

Professor X.X. Kamilova

Doctor of Technical Sciences,

Professor U.S. Rakhmatullaeva

Candidate of Philosophical Sciences,

Professor Muminova Yu.T.

Doctor of Technical Sciences,

S. Raksimkulova

Master

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Received: 7 th May 2021 Accepted: 30 th May 2021 Published: 30 th June 2021	This article explores the types of Surkhandarya and jewelry and their symbolic meanings, and develops schemes for them.
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INTRODUCTION

Traditional clothing is an integral part of the material spirituality of any nation, because clothing reflects national traditions, religious beliefs and aesthetic tastes of the people. The national costumes of the inhabitants of Vokha were formed and shaped over a long historical period.

The territory of the Surkhandarya oasis has an ancient history, and many sources reflect events reflecting the past of the oasis. Our ancestors have survived, who created the culture of the past, chronicles of their socio-economic life, historical, literary and artistic works, epics, legends, samples of folklore.

Clothing evolves in a unique way over time, in the process of socio-political development. This requires ethnographers to take responsibility for studying and reporting on the history of clothing. This is due to the fact that, in the study of the ethnic composition of peoples and in the scientific substantiation, a special place is occupied by the fact that clothes have retained their nationality over time. In particular, the costumes of the peoples of Central Asia depicted in the miniature art of the 16th century are characterized by similarities with the Tajik and Uzbek costumes of the last century (i.e., the end of the 19th century).

MAIN BODY

As mentioned above, although clothing has changed over long socio-political and historical periods, the style of cutting and sewing has not changed significantly. It is also worth noting that the clothes changed depending on the natural climate. For example, in mountainous areas and deserts, some aspects were different. Traditional costumes have evolved over the centuries.

Traditional costume is the most important and unique part of the cultural heritage, because it reflects the stability of traditions, environmental and aesthetic ideals, social, moral norms, as well as the worldview of a person in which self-knowledge takes place. The costume of the Surkhandarya people is stable and semi-permanent, with its diversity, unique headdresses, shoes and adornments that have different cultures and traditions that differ from other regions (Kungurat, Juzlar). The Chmanchi population living in this region makes the national dress inimitable and unrepeatable.

An integral part of clothing is jewelry that reflects the history and culture of the people, which is one of the symbolic models of existence and cultural and historical ties.

There were more types of jewelry in this area than in any other area. The social status and marital status of a woman is determined by jewelry. Ornaments are mostly made of metal such as silver, decorated with beads, carved stones, dope and necklaces.

Ornaments from this region include zebigardon, gajak, rings, zirak and bracelets. There are many types of witches, including the five-legged, three-eyed, and letuwu (lethiba), which is worn around the nostrils.

During the holidays, women used a wide variety of jewelry. One of such jewelry is a series of jewelry worn on the forehead of women.

The art of embroidery with beads, which Surkhandarya women use to make many types of jewelry for the chest and neck, is one of the favorite times of women. They protected from evil spirits, the evil eye, took care of their

health for the sake of procreation. Unique adornments with sacred power include hapamat and gulband - they are woven of beads of different colors.

"Hapamat" is most often worn by bells, although the name comes from the Tajik language and means "hafa" (hafa) and "bandage" (blocking, separation). The shape of this decoration depended on the manufacturing technology and was mainly geometric. Rows of colored beads are white, red, yellow, blue, black, braided, geometric shapes - rhombuses, triangles, trapezoids. Outwardly simple geometric shapes based on deep symbolic texts reflect the mythological perception of the world by people.

All types of hapamats are mostly triangular in shape, and their protective function seems to be related to the name of the Umayyad goddess. According to the ancient Türks, this goddess occupied a special place in the pantheon of patron spirits. She portrayed a worldly creature - birth, marriage and death, patronized children and their mothers, she was the goddess of fertility. The Umai symbol is a triangle, moon, comb, scissors and an arrow. One of the symbols of the earth - the rhombus - is also considered a symbol of fertility.

Cowrie shells (Latin - *Cepreaea moneta*) date back to ancient times, performing a sacred function in hapamat. Due to the fact that the shells of the bells are called "Jeanne Bosch" and look like the head of a snake, the magical power of the cowrie is associated with the worship of the snake, which in the past existed among almost all peoples of Central Asia. Surkhandarya bells are still embroidered on the backs of children's clothes to protect them from evil eyes and dark forces.

Another type of jewelry is gulband, which is made of beads of different colors. In addition to this decoration, a stone or silver tumor - boboxur - is placed in the middle of the stone. Such stones, in turn, bring happiness to women in the family.

The name "Gulband" comes from the word "gul", which, according to local residents, means measles and rubella, and "stripe" means impassability. Therefore, wearing a rosette is believed to prevent measles. The most interesting part of Gulband - a stone tumor - is the "bobohur" in the center. Young women wore it as a symbol of family happiness, protecting family happiness and marriage. The study and analysis of the semantics of traditional jewelry in Surkhandarya will help to reveal the content of various aspects of jewelry activity, to reveal archaeological layers. Jewelry from this region is an interesting topic for studying the traditional costumes of the peoples of the south of Uzbekistan [2].

This type of jewelry is not worn around the neck. The hapamat was worn during and after the wedding to prevent eye contact [3].

Also in the oasis there were decorations called "Dardigazna" and "Tomoglov". "Dardigazna" comes from the Tajik language and is used as a tumor to protect against all diseases. Dardigazna is woven from different beads in several different ways. There was a silver ornament in the center. Much attention has been paid to the color and geometric shape of this piece. Each piece of jewelry required special attention and time. Because the colors had to match. Dardigazna jewelry is worn over Hapamat jewelry. These decorations are located on the front of the garment and are used as decorations. Not everyone can weave these jewelry. This is because it is made of very small beads and you need to create patterns as you knit. Each piece is different in texture and color. But every piece of jewelry used red, yellow and black colors. The secrets of jewelry making are passed down from generation to generation. Nowadays, few people weave such jewelry.



Figure 2. Women's necklaces: 1, 2 - necklace, 3 - necklace, 4 - necklace. Surkhondarya. The beginning of the twentieth century. Surkhandarya Regional Museum of Local Lore. Termiz.

Chest ornaments such as the zebigardon also include statues, tomocles and urpies. Usually these necklaces are worn on top of each other. For example, necklaces are decorated with silver coins, while necklaces are decorated with setora, zirak and rings. All this created the unique clothes of Surkhandarya women. Of course, it is impossible to imagine a woman of any age without such additional diapers.

The weaving pattern was also complicated due to the wide variety of Surkhandarya decorations. To date, the knitting pattern of jewelry has not been studied and systematized, therefore, the pattern of these jewelry has been studied and a new knitting pattern and pattern has been developed. The decoration was designed in the form of saddlebags, bouquets and treasures.

The scheme and sequence of weaving the Gulband jewelry is as follows:

The Gulband decoration consists of 1 flower, 3 flowers, 5 flowers. First, pass 3 white beads through both ends of the thread and connect them with two white beads. Then 6 white beads are passed on both threads and 2 red beads are passed on opposite threads. We pass two red beads through two threads and connect with 2 more red beads. Now thread 6 red beads through one thread and connect them with 2 blue beads.

Then, 2 blue ropes are passed to both ends of the rope and 2 blue ones are connected. Hold 6 blue beads again and connect them with 2 yellow beads.

Attach 2 yellow beads to each end of the thread and connect 2 more yellow beads.

After weaving, the threads are directed in the opposite direction. Inside there are 2 white beads, and inside there are 2 white crocheted beads.

This sequence continues. Knitting focuses on colors. At the end, the trim is shortened from the top to the tip.

After knitting in the same order, knit the other end the same way.

After the flower is woven from the flower, an auxiliary form is woven.

On each end of the thread we pass 3 yellow beads and connect them with 2 yellow beads. Then 2 yellow beads are transferred to both ends and connected with 2 red beads to make opposite beads. Then skip 2 red beads and connect with 2 red beads.

Two strands are passed through 2 red beads and connected by 2 white beads that run in opposite directions. We also make the rest of the beads according to the scheme.

If during the weaving of the previous tumor only one end was shortened, now both ends are shortened.

A special thread is taken from the end of the scroll to make the strands at the end of the scroll. 1 red, 1 green, 3 white, 6 black, 1 white, 4 red, 1 yellow, 1 black, 1 white, 4 carrot colors, 1 white, 1 black, 1 white, 1 red, 6 white beads come back between red, white, black, white beads.

Then 4 more carrot beads are taken and passed through the white bead. Take 4 black beads and thread them through 1 black, 1 white, 1 green and 1 red beads.

It is passed through 2 white tumor beads and woven in the same sequence.

Finished parts are combined. They are placed side by side, and the beads are moved at a distance. Starting from the corner of the Gulband bead, 2 black, 1 red, 4 yellow, 1 red, green beads, 1 black, 3 white, 1 black, pass through the beads in the corner of another detail and return to the trail. " ... When weaving, it is re-passed through the beads. It is also threaded through the beads and completed with sequential weaving.

All parts of the garland are knitted after weaving. After the last piece is woven, the threads are woven and tied together.

CONCLUSION.

We can see how skillful and patient these women show themselves in embroidery and jewelry. We need to go deeper into every piece of clothing, jewelry, embroidery, hat, every item, research it and pass it on to the next generation.

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