

ANALYSIS OF UZBEK NATIONAL PATTERNS ON THE USE OF TERRITORIES IN CLOTHES

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ABSTRACT

This article discusses the elements of artistic decoration in Uzbek national costumes, the symbolic meaning of the patterns and their analysis by region, as well as the invaluable creative resource for designers. Analysis of the use of Uzbek national patterns in regional clothing

Keywords: art, applied art, territory, ornament, color, dress, symbolism, semantics, composition, decoration, national

INTRODUCTION

Uzbek national patterns reflect as a key deep meaning - symbolism, an artistic depiction of the environment, everyday life, historical events and mysteries. National patterns have different names due to their long history and origin. Uzbek national patterns have found their reflection in:

- Artistic decorative embroidery patterns;
- Wood carving;
- Pottery samples;
- Uzbek national fabrics;
- Jewelry;
- Unique and fascinating historical buildings and mosques.

Over the centuries, the Uzbek people have created a rich and colorful practical and artistic tradition of arts and crafts. Applied art is the art of the people's way of living, the most important feature of which is the close connection between art and material demand; the interdependence of art and practical necessity creates the unity of their ideological -artistic and socio- practical essence. Works of applied art are distinguished by appropriateness of form, as well as form and image unity. The word "ornament" in translation from Latin means "decoration", including in the works and tools of applied art masters, architectural samples, from household items to clothes.

METHODS

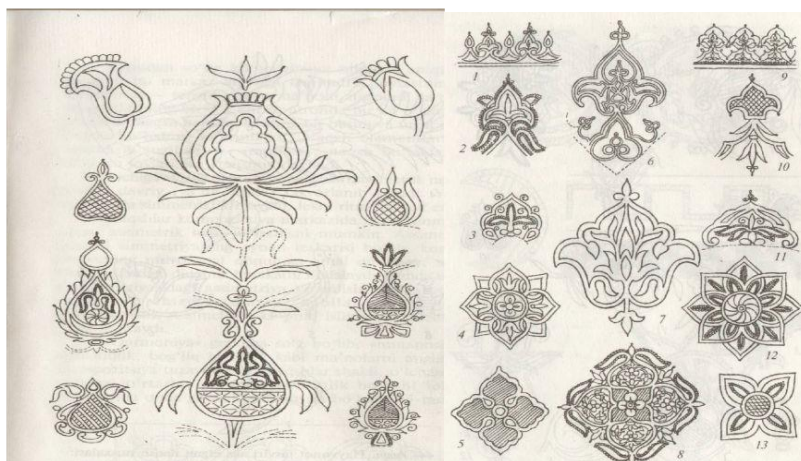
Uzbek national patterns are divided into regions and trends (directions) depending on lustre, types of patterns, colors and preparation techniques. These are Tashkent-Fergana, Samarkand-Bukhara, Surkhandarya-Kashkadarya, Khorezm-Nurata, and Karakalpakstan trends.

Tashkent-Fergana patterns are distinguished by their sophistication, gradual transition of colors, strict adherence to a certain color, the high usage of geometric and floral patterns. Patterns are often done in green gamma. The floral patterns are clearly stylized with moonflower, cotton, fabric, three-leaf clover, daisies, plant branches, petals and other elements. Basically, patterns are widely used in folk art. Patterns were almost never used in clothing. In women's clothing, we can see it mainly in the shoes and in hems of bags of newlyweds as their accessories. Almond, vegetable and geometric patterns are used on the hems. Men wear to'n – a national knee-length gown sewn from bekasam textile, with yakhtak - a white front-open shirt - inside, a massi - handmade varnished leather boots on the legs, and a blue velvet doppi - a national skullcap on the head. Fergana men's clothes are embroidered on black fabric with white threads. Pepper and ram horn patterns are the basic ornaments of doppi.

In Fergana painting, as in Tashkent, the most common elements are “mehrob”, “madokhil”, “bodom” and “buta”. Around the main patterns in it there are auxiliary ones - the types of patterns "four flowers", "main flower", "moonflower" and "chain". Decorations are most common and wide spread in the Fergana Valley. Each of the ornaments has a special name in several forms: cervical and breast jewelry - paykoncha, arpa jevak, zebigardon, nozigardon, tanga jevak, amluet, bozvand, golden amulet, neck amulet, breast amulet; zarkokil, which is worn on both sides of the hair and dropped on both shoulders, a coin that is worn on the back, a gold leaf that is worn on the forehead, a golden eyebrow, a chin, and various hair bangs (par hair bangs, tube hair bangs, grid hair bangs, bekokil and five kokils, domed hair buds, etc.

Bukhara-Samarkand. From time immemorial, Bukhara and Samarkand were famous for the production of silk, semi-silk, velvet and cotton fabrics. The flowers of these fabrics are of special importance. There are two main types of handmade fabrics, striped lines change in regularly. For women's clothing, various silk and cotton fabrics were used, such as alacha, bekasam, and adras, woven by local craftsmen. In the XXth century, the appearance of Samarkand abril fabrics was more similar to the fabrics made by Bukhara in terms of artistic style. For example, the use of large patterns and bright colors (mainly light red, light purple, inconsistent colors) typical of the Bukhara school is observed in abril fabrics. The composition of the local fabrics consisted mainly of circular, square, rhombus, hexagonal hoop, S-shaped pattern elements.

The Bukhara and Samarkand garments consisted mainly of outer and inner shirts, upper and inner trousers, and upper and inner gowns, skullcaps or turbans on head, mahsi and rubber galoshes and boots on foot. The almost uniformity of the shape of men's and women's clothes, both large and small, testifies to their antiquity. The headgear “doppi” – skullcap is distinguished by brightly colored geometric patterns. Patterns such as rhombuses, geometric ram horn, rectangles and circles are represented on it. Men's gown and shirts were decorated with hems of geometric ornaments. The Sleeveless jacket and jerkins are embroidered with hems and ram horn and Islamic ornaments (i.e. The Islamic pattern type is very common. It has a plant-like shape and is based on ropes, bushes, leaves and bushes. It consists of a repetition of ivy-like patterns that are continuously intertwined and connected. That's why masters sometimes call it a wrap or a plant-like pattern.). The belts were embroidered with Islamic patterns of embroidery. These patterns were used in the footwear too.



1-picture. Bukhara and Samarkand embroidery patterns

Women's costumes are expressed and decorated with doppi - skullcaps in bright yellow, red, blue and green geometric patterns. The embroidery style features rhombuses, flowers, twigs and leaves. The edges of the scarf are decorated with flowers, snake prints and geometric patterns. Underwears are represented in geometric patterns in bright yellow, red, blue and green. The embroidery style features rhombuses, flowers, branches and leaves. In the center of the gowns are used sunflowers and various flower patterns, around which there were used branches, leaves, geometric shapes and patterns. The dress is decorated with bright yellow, red, blue and green with geometric patterns on the edges. In embroidery style rhombuses, flowers, branches and leaves are expressed. In bags (women's trousers) hems are represented in bright colors and geometric shapes. In addition to the ribbons, the paranji depicts a variety of flowers in the center, surrounded by branches, leaves, and geometric shapes. Women's footwear - mahsi, kovush (special varnished footwear) are decorated brightly with colored geometric patterns.



3-picture. Hunter's trousers and embroidered boots. Bukhara.

Surkhandarya - Kashkadarya. The women of Surkhandarya adored red and cherry colors, which was traditional for this region. They chose a striped fabric with a line and a large floral abric textile pattern for clothes. The embroidery on the clothes was sewn not only for beauty and aesthetic taste, but also had a religious meaning. In particular, such ornaments are believed to protect women, children and brides from the evil eye.

It is impossible to imagine women's clothing without jewelry. In Surkhandarya region, jewelry accessories like clothing, has distinctive features that are typical of the ethnic lifestyle of this region. The forehead ornaments made from silver are called "sinsila" (sil-sila). Women's earrings have a variety of forms. The ones worn on the nose are called "letuva" and "natti". Surkhandarya women loved jewelry and wore it a lot.

Men's headgear – "doppi"-skullcap is distinguished by brightly colored geometric patterns. Patterns such as rhombuses, geometric shaped ram horns, rectangles and circles are represented on doppi. The geometric shaped hems are used in gowns and shirts too. Jackets, underwear, footwear, belts and ruffle hems are embroidered with ram horns and Islamic patterns.



2-picture. Women's jacket. Surxondaryo.

The women's headgear - skullcap features geometric patterns in bright yellow, red, blue and green colours. The embroidery style features rhombuses, flowers, branches and leaves. The edges of the shawl (women's national headgear) are decorated with flowers, snake trails and geometric patterns. Sleeveless jacket, jerkins and dresses in bright yellow, red, blue and green are represented by geometric patterns on the edges. The embroidery style features rhombuses, flowers, branches and leaves. The sunflowers and various flowers are used in gown's center, as well as tree branches, leaves, geometric shapes, and patterns.

The dress is of bright yellow, red, blue and green colour with geometric patterns on the hems. In embroidery style rhombuses, flowers, branches and leaves are expressed. In bags (women's trousers) hems are represented in bright colors and geometric shapes. In addition to the ribbons, the paranji depicts a variety of flowers in the center, surrounded by branches, leaves, and geometric shapes. Women's footwear - mahsi, kovush (special varnished footwear) are decorated brightly with colored geometric patterns.

The embroidered items of Kashkadarya and Shakhrisabz are distinguished by their brightness and color harmony. These are men's gowns, national trousers, skullcaps and various women's items, such as shawls, handbags, handkerchief, mirror and comb bags and other items, which are distinguished by contrasting colors: bright red, dark-yellow, dark brown, violet and green. In Kashkadarya and Shakhrisabz, we can see the examples of "yorma" and "kandakhayol" embroidery methods, the "Iraqi" method of embroidery was also widely used.

Khorezm-Nurata: Khorezm is an ancient oasis located in the north of Uzbekistan, characterized by a sharp continental climate, hot summers and harsh winters. The uniqueness of clothes is determined by the age, social status, worldview, sad and happy events of life, economical management and natural conditions of the person who wears them. These standards and requirements also affect the fabrics used in sewing, the patterns, decoration, colors, shape and size of the garment.

The national costumes of the Khorezm people are distinguished by the following features: the harmonized colors tradition, the originality of the form of men's and women's headgears (large caps with long fur). This type of hat is called "chugirma" which is sewn from sheepskin and fur and is worn by men all year round. Lachak is a ceremonial headdress and unique jewelry, is one of the elements of the national costume.

Men's clothes.

The headgear - doppi is embroidered with almond and ram horn patterns. Geometric patterns are used in men's gown and shirt. Sleeveless jacket and jerkins are embroidered with geometric embroidery ornaments. Belts were used by the aristocracy as jewelry. It mainly reflects Islamic patterns and ornaments. The qiyiqcha (belt) is decorated with rimmed Islamic patterns. The shoes of aristocrats and noblemen were decorated with geometric patterns.

Women's clothes.

Doppi is national headgear which is embroidered with Islamic patterns, flowers, branches and leaves. The shawl or kerchief is embroidered with Islamic patterns, flowers, branches and leaves. underwear items are embroidered with pomegranate flowers, tulips, sunflowers, circles and leaves. The gowns are decorated with geometric patterns. The dress is bright yellow, red, blue and green with geometric patterns on the hems. The embroidery style features rhombuses, flowers, branches and leaves. In addition to the paranji ribbons, in the center are sewn various flowers, around which there are tree branches, leaves, geometric shapes. Mahsi-kovush – national footwear is decorated with geometric patterns in bright colors.

Karakalpak national costumes and ornaments. From the ancient times, Karakalpak people sewed by hand small cross-shaped embroidery ornaments on the fabric using silk thread on the basis of geometric patterns. This method is called shiris-nagis. Karakalpak ornaments consisted of cosmogonic symbols: crosses and rosettes (sunrise, sides of the world), zigzags (sky water), rhombuses (fertility). Patterns that bring particular well-being include ram's horns, frogs, goose necks, scorpion tails, crow's claws, bird's tongue, plant seeds, and flowers. Jewelry, tools and hunting weapons were also found in Karakalpak embroidery.

Karakalpak patterns and ornaments are very ancient, dating back to the Scythian period. Majority of these jewels, such as the shar-tuyme, the anshik shakila, and the chakka tumor

(kiran) depicting the eagle's attack on a mountain sheep, are not found in other nations. Jewelers have designed large chest necklaces for young girls. These include: jumalak-tuyme ("snake trail" decorated as a belt (belboq), half-egg-shaped ornaments); frog button (different styled frogs); ball-button (the cross shaped the Sun and Fire symbol). The "sounding" ribbon patterned "ongirmonshak" ornament was believed to have the ability to drive away evil spirits. It had a dome-shaped form, from the round base of which resounded balls (nuts) and rhombic shaped chains.

The peculiarity of the pattern is that its background appears as a pattern at the same time. There are more than 60 types and names of eye-catching (preserving) patterns. The most popular among them are combinations of different horn motifs - symbols of fertility and prosperity: kos-muyiz (pair of horns), segiz-muyiz (eight horns), oneki-muyiz (12 horns) and others. Other patterns include flora and fauna, household items such as: tai-tuyak (foal's hoof), balik-koz (fish-eye), garga-claw (crow's claw), kus-kanat (bird's wing), flower, irgak (hook), tarak (comb), earrings, salma (channel) and others.



4-picture. Karakalpak patterns

Men's clothes. In doppi - headgear, the intricate shape of the rhombus is expressed by embroidery. The gown has a complex composition of geometric-rhombic, rectangular, triangular shapes on the front, in sleeves and hemline. The rhombus, which is chained in front part of the shirt, and the snake trail inside it are reflected in the geometric shape of the Islamic patterns. Jerkins, belts and sleeveless jackets use a framed rhombus, a complex composition of a circle with a wide border at the front. The rhombus, which is bonded with chain and the trail of a snake inside it are reflected in the geometric shape of the Islamic patterns. Geometric patterns were used on the footwear too.

Women's clothes. Doppi (headgear) and shawls were decorated with geometric and Islamic patterns. The rhombus and the snake trace inside it, which are chained to each other in dresses and jerkins and sleeveless jackets, are expressed in the geometric form of Islamic patterns, and in the center of the composition one can see the plant-like shaped patterns again. The front part of the dressing gowns are decorated with a rhombus in a wide frame - a complex composition of a circle. The bag's (women's national trousers) hems are expressed with geometric patterns.

THE RESULT

Colors shades can determine the mood and other features of a person's character. People who like warm colors are considered to be enthusiastic and curious, while those who like cold color shades are polite and calm people by nature.

Let's consider the influence of colors on the human spiritual world: Green is soothing. Yellow color - refreshing. Red color - cheers up. Dark blue - opens up the appetite. The orange color attracts attention.

The symbolic meanings of colors:

Green is a symbol of mother nature, symbol of Islam.

Blue symbolizes the sky, the universe, peace, protection from the evil eye.

Red is victory, fire, warmth, joy, gladness, blood.

Yellow symbolizes holiness, brightness, the sun and width.

Black is mourning, infinity, abstraction, fear, depression, uncertainty.

Blue is the color of faith.

White is the symbol of purity, freedom, lightness, happiness and luck.

Symbolic meanings of Islamic pattern elements: The Almond - happiness. The leaf is a spring awakening. Pepper is a symbol of protection from all kinds of evils and evil eye. Iris - (fleur-de-lis) - peace and longevity. The Pomegranate - goodness, richness, abundance. Moonflower is a symbol of happiness. Curly is a symbol of wealth. The apple is a symbol of love. The twig is wealth and prosperity. Leaves - satiety, spring awakening, Navruz (New day). Harmala (plant) is a symbol of protection from the evil eye. The rose is a symbol of beauty.

CONCLUSION

As a conclusion of the research result, we can state that each area has its own unique pattern elements, range of color, types of decoration. The colors used in the patterns can have both positive and negative effects on a person's psychology and mood. Each region has its own rules for using patterns in a special way. Types of patterns are usually interpreted according to what they are used for. Designers and specialists must pay attention to the symbolic meanings of the patterns when designing new clothes. The types of patterns used on headgear should not be used on footwear, and vice versa. The study revealed that each region has its own unique types of patterns, including Bukhara, Samarkand and Nurata, although the colors and philosophical patterns of the ornaments used in palak, suzana and clothes are close to each other and it should be remembered that they differ from each other in terms of symbolic meanings. In general, this topic is broad and specific to all regions of Uzbekistan, in such territories as Tashkent-Fergana, Samarkand-Bukhara, Surkhandarya-Kashkadarya, Khorezm and Karakalpakstan distinctive and particular patterns are widely used and at presents times their usage in clothing as an artistic decorative element is very relevant.

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