

CUSTOMS RELATED TO THE NAMES OF CLOTHES IN ENGLISH AND UZBEK

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Bu maqolada ikki xalqning kiyim nomlari bilan bog'liq bo'lgan folklyorda ya'ni urf-odatlarida, marosimlarida qanday ko'ylaklar urf bo'lganligi, ularning qardosh bo'lmagan xalqlarning milly o'ziga xosligini inobatga olgan holda berilishi tasvirlangan.

Kalit so'zlar: milliylik, folklyor, urf-odat, marosimlar, adras, beqasam, organza, kilt, chopon, paranji, trousers.

Abstract: this article describes what kind of shirts were the customs of the two peoples in the folkloric tradition of dress names, in their rituals, given in consideration of the milly identity of their non-fraternal peoples.

Keywords: nationalism, folklore, customs, rituals, adras, beqasam, organza, kilt, chopon, paranji, trousers.

Аннотация: в этой статье описывается, какие платья были обычаями в фольклоре, т. е. обычаями, обрядами, связанными с названиями одежды двух народов, даны с учетом национальной самобытности неродственных народов.

Ключевые слова: национальность, фольклор, традиции, ритуалы, адрас, бегасам, органза, килт, халат, паранджи, траузеры.

The role of the Uzbek people among the peoples of the world, their worthy contribution to the tama duns of mankind is evident, first of all, on the example of examples of folk oral creativity. Although the work of recording, publishing, researching the Uzbek folklore began from the beginning of the last century, it was thanks to the direct independence of the people to truly, comprehensively study their oral creativity, implement their perfect publications, show their importance in our history and today.

Folk creativity, in particular, the example of oral creativity, is considered a spiritual treasure that demonstrates the thinking and genius of our ancestors, as rightly emphasized by our country master. It is the main task of the industry staff to serve the Treasure Riches on the path of spiritual maturation of the younger generation. Also, President Of The Republic Of Uzbekistan Sh.As Mirziyoyev noted in his speech at the solemn ceremony dedicated to the opening of the International Festival

of happiness: “preserving and developing our incomparable spiritual wealth, classical art, rare examples of folk art, bringing it to the next generations is a noble duty of advanced scientists and artists in the world, state and society figures, people of all cultures”.¹

Spirituality is not a concept that has appeared yesterday or today, it is a great value that has been living with our people and progressing together since centuries. From the day a person comes into the world, until the last moment of his life, he grows up, matures within the values, traditions of the people he belongs to. Even a person who sees himself as alien to folklore, completely far from the definition of this term, grew up in these traditions, his consciousness, shuuri will be formed under the influence of these ancient traditions.

Information related to the past clothing of the Uzbek people is provided by ancient large murals found in the process of archaeological excavations, images painted on various objects, medieval book miniatures. Miniatures dating from the middle ages are rare examples of Uzbek clothing that show a distinctive style, namely The Shape of the tipi, and that they were kept until later times. Changes in the clothing of the people are noticeable, mainly at the beginning of the 20th century, and the transformation in it is clearly visible, mainly in urban areas. In the first half of the 19th century, due to the introduction of flax and other fabrics from Russia to Central Asia, in the late 19th and early 20th centuries, among the local population there was a picture of wearing mainly factory-made yarn fabrics: chit, Boz, raw surp, while wealthy people began to buy kimkhob, silk, satin, dukhoba, colorful Nevertheless, there was a great need for a variety of local gazmollar (such as adras, beqasam, podshoi, kimkhob, khanatlas, katakshoyi), which came out of the workbench of the poor.

A.D.Grebenkin writes that at the end of the 19th century, there was a tradition of camel-making and camel-wool fabric in Kipchak, Turkmen, Nayman. From them, this trade also passed to the Uzbek daurmans. In Particular, N.G.Borozna claims that the wealthy doormones, who were involved in camelry, bought white chakmon from the bells. Not only men's outerwear was woven from camel wool in the Oasis, but also Cattlemen tablecloths and jockeys.²

It is known that the Uzbek people dress separately in their national ceremonies. At a wedding or khatna wedding, the bridesmaids' robes, the wedding is divided into

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning xalqaro bax shichilik san'ati festivali ochilishiga bag'ishlangan marosimdagi nutqi // Xalq so'zi gazetasi, 2019-yil, 7-aprel. – №68(72-98) son. – B.1

² Борозна Н.Г. Материальная культура узбеков Бабатага и долины Кафирнигана... С. 110.

those worn by the child. The women's national dress consisted of an interior, a top, and a winter dress. Tops: jacket, light robe (mursak, bitch), sleeveless things. Paranjı was also considered a female top dressing, consisting of a chachwon made of Black Horse wool from the inside of the collar. Until the 30s of the 20th century, urban Uzbek women closed paranjı. The Paranjı (false – sleeved), consisting of a round, long hoop, is caught in a cloth curtain-chachwon bet woven from the horse's tail feather, over which the paranjı is covered. Chachwon covered the face and reached the waist. Usually, paranjı is closed when you go out of the House. In rural areas, paranjı was little used, closing it only on holidays and a long journey.³

In addition to acting as a headdress, shawls in our people have also performed the functions of a belt, wallet, handbag, tablecloth, joynamoz, towel and umbrella when walking on a trip. The clothes were worn under the head from under the scarf, as a decoration, embroidery, by young girls and bridesmaids, so that the hair remained collected and compact. The wearer under the handkerchief (doppie, taxya, pistol and b.) gave the man grandeur, splendor, and older women wore cloaks to avoid lying barefoot at night. A cloth goblet was placed on the wearers to prevent the headscarves from slipping out of the hair. Wearers worn under headscarves are variously named in other regions.⁴

Based on the folklore of the English people as well, we also drew on the analysis of the names of clothes worn by the English people both in their customs and holidays. For example: Gay Fox is a holiday where warm clothes, scarves and gloves are worn. Guy Fox's night, also known as campfire night, is celebrated on November 5 as a commemoration of the failed Gunpowder Plot of 1605. People gather to watch fireworks and bonfires, wearing warm clothes to be comfortable on a cold autumn evening. Christmas dress: Christmas sweaters (jumpers) are the official dress for church ministers. Christmas is a widely celebrated holiday in England. People often wear festive Christmas jumpers decorated with holiday-themed designs. On Christmas Day, many people attend church services wearing more formal attire, focusing on the religious aspects of the holiday. Memorial Day, celebrated on November 11, is a holiday honoring members of the armed forces who have died during the war. People wear red poppy pins as a symbol of memory and often attend ceremonies in formal or military attire.

³ https://commons.wikimedia.org/wiki/File:Shahlo_milliy.jpg

⁴ Lang G. *Collective Behaviour*. New York, 1961. P. 465-471; Turner A. H., Surace S. J. *Zoot Suits and Mexican Symbols in Crowd Behaviour // The American Journal of Sociology*. 1956. No. LXI. P. 14-20; Horowitz R. T. *From elite fashion to mass fashion // European Journal of Sociology*. Archives. Cambridge University Press. Vol. 6, № 2. P. 283-295.

To conclude all above views, clothing presents the nationality of people. With the help of them we can imagine how these people lived and how their lives went on.

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