

Karakalpak National Costume

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Abstract: This article deals with the distinctive with their ancient history, unique customs and traditions, language and culture that constantly attract the attention of the world community thanks to the depth of content, vivid images, national spirit and philosophy.

Keywords: kyzyl kiymeshek, ak kiymeshek, ak zhegde, zhengse, saukele, crossstitch embroidery.

Karakalpak people are distinctive with their ancient history, unique customs and traditions, language and culture that constantly attract the attention of the world community thanks to the depth of content, vivid images, national spirit and philosophy.

Nowadays, exhibited samples of national clothing are considered to be the model for the revival of the material culture and traditions. In the past karakalpak men and women wore national clothes. It is connected with their tradition. We'll tell some of them as an example.

It is interesting to note that a blue dress without embroidery was considered the mourning attire of the karakalpaks. Kok koylek is relatively rare in everyday life, while other types of women's clothing (kyzyl kiymeshek, ak kiymeshek, ak zhegde, zhengse, zhengush) were available in almost every house. Hundreds of such copies have been preserved to date. [1.13]

The most interesting set of clothes is the traditional wedding dress of karakalpaks. So far, it has not been the subject of special study. All scientific publications devoted to women's wedding dresses of karakalpaks were mainly limited to the description of individual elements of the costume, in particular, headdresses – saukele and kiymeshek. [2.1]

The Karakalpak kok koylek was an anklelength, long-sleeved, unlined woman's tunicstyle dress. The entire front of the dress was intensively decorated with geometric crossstitch embroidery, as was the bottom part of the sleeves. The back remained undecorated. [1.13]

Meanwhile, it is in the wedding set of clothes that aesthetic preferences, the originality of color combinations, the sense of style and the skill of its creators found expression with extraordinary brightness. Wedding clothes, more than other types of them, were decorated with embroidery and jewelry, which gave it a unique and solemn look, corresponding to the importance of the main moment in a woman's life. In Karakalpak women's clothing, there is no "disposable" wedding clothes in the sense

that is accepted now. When preparing for a wedding, women usually created a set that was later worn as a festive one. It consisted of: a shirt and trousers, a blue dress – kok koylek, hats – kyzyl kiymeshek, saukele and tobelik. A head cape was thrown over the entire outfit – zhepek zhegde. Only after the girl had prepared the entire set of wedding attire, decorated it with embroidery, could she get married. [2.1]

Employees of the Karakalpak Museum of Art (Nukus), the Republican Museum of Local Lore of Karakalpakstan, the art fund of the branch of the Academy of Sciences of Uzbekistan (Nukus) are trying to recreate the entire set of women's wedding clothes of the late XIX - early XX centuries, its additions and accessories.

The wedding kok koylek is an ancient festive tunic-shaped dress, which was sewn from dark blue homespun fabric. Similar samples are currently stored in the collections of the State Museum of Ethnography (5 copies, St. Petersburg), the I.V.Savitsky State Museum of Art, and other collections. The kok koylek dress differs from ordinary clothes in color, which symbolized the color of the sky, the upper world, and the nature of embroidery, the ornament of which had some differences in different areas and depended on the social status of a woman and her belonging to a certain genus, but generally maintained compositional stability. The dress was embroidered with a cross with red threads, using yellow and green details.

The genesis of the embroidery pattern of the kok koylek dress is of undoubted scientific interest. It has a common name sauyt nagys – the pattern of a chain mail, since the rows of ornamental stripes of diamond-shaped figures on the chest resemble shell or a chain mail. According to A. Allamuratov, it retains a genetic connection with the military attire of the warrior girls of the Massaget tribes, sung in the Karakalpak folk epic "Kyryk Kyz". Such a connection of the embroidery of the kok koylek dress with women's armor has no analogies in the clothes of other people of Central Asia.

If the sauytnagys ornament was characteristic of the upper part of the dress, then the lower part was characterized by stepped rhombuses with crosses inside, the same size, horn-shaped motifs (Khorasan horns). These are traditional elements found in many types of nomadic art. Their symbolism is associated with the idea of fertility, the wish for the well-being of life, procreation. The use of these elements in the embroidery of a wedding dress was designed to emphasize and enhance the reproductive functions of a woman. In our opinion, the decor of the karakalpak wedding dress organically combines ideas that emphasize the dual role of a woman of tribal society – a warrior and a continuer of the family. [2.2]

The arrangement of the patterns on the blue dress is canonized, as well as its overall color scheme. The patterns include magic spells against the evil eye, wishes for a happy future, encoded information about the history of the girl's family and tribe. The whole composition of the embroidery of the blue dress is based on the principle of strict symmetry. Its central line has a pattern of "Khorasan horns" along its entire length, the number of which indicated the multiplicity of the tribes of the genus. In turn, from this axis of the composition, diamond-shaped patterns of "girths" and finely repeated "Khorasan horns" diverge on both sides obliquely upwards. Stylized images of earrings – syrga nagys are located at the base of the gate – zhaga. These patterns are placed where earrings or other jewelry are usually sewn to a simple dress that is not decorated with embroidery.

Stepped rhombuses with crosses inside on a kok koylek dress are usually the same in size and are perceived as a single ornamented field (kok koylek from the St. Petersburg Museum). Sometimes there are only two ornamental stripes, then the lower one plays an auxiliary role in relation to the large

upper one. The ornament of stepped diamond-shaped figures can be continued in the lower field of the composition. A wide band of ornament adorns the sleeves. These are usually zigzags of small triangles, teeth and rows of squares with horn-shaped patterns. [2.3]

The most richly decorated with embroidery is such an element of the Karakalpak wedding set as the kyzyl kiymeshek, which is embroidered for a long time with great diligence. Embroidery is decorated not only with its chest part, but also with the edges of a triangular shawl sewn from behind, falling in a wedge. It is also complemented by brushes made of twisted threads in the form of a fringe 5-7 cm long, arranged tightly in one row. There are several rows of horizontal and vertical patterned stripes in the chest part of the shawl, which make up one complex composition. In the center there is a black horizontal stripe (5-6 cm wide), the ends of which do not reach the edges and bend upwards in narrow stripes along the cut line. This horizontal black stripe – an insert made of cloth – orta kara is also embroidered with a variety of patterns. The Orta kara is always the center of the composition of the chest of the kyzyl kiymeshek, often the space around it was not embroidered to highlight the beauty of the pattern on the black stripe. The edges of the kiymeshek were embroidered with floral ornaments – these are narrow stripes of black cloth – shettegikara and a black stripe on the shoulders – yinkara, which connects the ornaments of the chest and the border of the kyzyl kiymeshek. [2.4]

Women's hats called "saukele" and "tobelik" were mystiques findings for historians and according to ethnographers, resemble the helmets of ancient amazon-massagets whose echo is believed with red cloth and richly decorated with pattern metal buckles and pendants, colored stones and beads. Tobelik was worn over saukele. [1.14]

The ancient headdress of the Karakalpak women in the form of a saukele helmet was worn over a kiymeshek. It was made of felt, covered with red cloth, richly decorated with metal patterned plaques and pendants, colored stones and beads, mainly coral. One of the main pendants, the zhyga (precious), descended to the forehead and was decorated with stones and beads. Other small plaques on the saukele are called kyran, which means dexterous, grasping, sharp-sighted, hitting without a miss. The shape of the plaques resembles the head of an eagle or hunting birds. Along, embroidered strip of fabric – hulk was attached to the back of the lower part of the saukele. Large-mesh nets of beads of green, yellow or the color of pomegranate seeds were sewn to the sides of it, which descended to the shoulders. Completing the framing of the head, three long bundles of boyd beads, different in size and material, descend to the chest.

The saukele was worn in combination with another headdress, the tobelek, which was a cylindrical metal cap that was worn as the pommel of the saukele on its soft cloth – cuff. The tobelek was richly decorated with metal ornaments and had many convex plaques with colored stones inserted into them. Only a rich family could afford these expensive types of hats.

The wedding costume was completed with a robe-cape – zhipek-zhegde, resembling an Uzbek burqa and a Turkmen robe – chirpy, it was draped over the head and shoulders. A characteristic feature of the cape were very long false sleeves, thrown over the back, where they were tied with special ties. To pass the arms at chest level, vertical slits were made in the floors of the jacket, as well as in the burqa. The collar of the zhegde was usually decorated with embroidery and silk tassels, on the ends of which beads were strung. A red striped silk necklace was part of the girl's dowry. They were worn from the age of 15, but at the age of 40-50 they were already wearing white - ak zhegde. Unlike the Uzbek burqa,

it was not combined with the chachvan among the Karakalpaks. The Karakalpak women never covered their faces. [2.3]

Silver jewelry, which included long earrings – syrga, breast jewelry – haikel (in its middle part there was a cavity for storing “dua” – prayers against conspiracies, protecting from misfortunes), ongirmonshak, tuime, gave a special festive look to the wedding costume. Haykel could be replaced by silver plaques with stones in a frame – a tuime ball, nose Arabek earrings, rings, shashbau earpieces, bracelets and tumar amulets. Magnificent examples of the above-mentioned jewelry have been preserved in the museums mentioned above. The wedding dress was pinned with a round flat aishyk brooch made of silver, decorated with coinage and grain. A carnelian was inserted into the center of the brooch. The shape of aishyk probably had the appearance of a warrior's shield, being an echo of the military past. [2.4]

The bride's face was decorated with a thin golden Arabek ring, which was threaded through the nostril; her hands and fingers were decorated with rings and rings – a juzik with various ornaments, inserts of precious stones and bracelets – kuime bilezik. In the braids, the bride wove shashbau plaits, which are strips of fabric 2 – 2.5 cm wide with sewn beads, coins, bells and many brushes. Carnelian played a special role in jewelry decoration, which was considered a talisman stone by all the peoples of the East. [2.5]

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