



TRADITIONAL DRESSES OF BRIDES IN HOREZM BRIDAL WEDDING CEREMONIES

Matkarimova Nazokat Maksudovna, Doctorate of Urgench State University

Abstract: *This article enlightens the types, history and the social significance of the bride gowns on wedding day in Khorezm.*

Keywords: *Wedding, national ceremonies, clothing, national wedding gowns, dress, shawl, takhiya (skull-cap), makhsi (soft leather footwear)*

INTRODUCTION

Traditional dresses are the symbol of the nation¹. Looking at the historical formation of traditional dresses, we can see that it has been transformed over several millenniums and has various functions. The first task of clothing is to protect human body from cold. The second important task of clothing is the sexual and social separation and its ritualistic function.² In general, garments and fabrics mainly serve the following functions: protection, restriction, purification, holiness; symbolic means of moving from one age group or another to a social level; resent, gifts, payment, sacrifices.³

STATEMENT OF THE PROBLEM

The Khorezmoasis Uzbeks also have their culture and traditions of their own, and these traditions are manifested in connection with traditions, national and religious values, ceremonies, various customs and superstitions. Wedding dresses are distinguished by its traditional and regional features. These clothes are respected as a value of time that can preserve their national characteristics, even with the age features of the bridegroom, the interests of the bridegroom.

The wedding dress is made up of traditional wedding dresses, such as a wedding dress, a white cloth woven for the forehead, white kerchief, and a white leaflet wrapped around her leg (called 'paytava') and makhsi (soft boot made of leather usually worn with galoshes) .

¹Lobacheva N.P. Peculiarities of people's costumes in Central Asian and Kazakhstan region. // Central Asian Ethnographic collection. - M., 2001. Volume IV. p.70

²Ashirov A.A. Ethnic beliefs and rituals of the ancient Uzbek people. National Library of Uzbekistan named after Alisher Navoi, 2007. Pp-178

³Davlatova S.T. National clothing of Qashqadaryo: traditionalism and modernity. - T.: Generation of New Century, 2006. p.138



Each of these national costumes, each of which has a wedding, has its own meaning and content.

In the Khorezm oasis, the bride's wedding jacket is mostly made of white-colored chit or white atlas by an old-aged woman in large-sized fragments or similar fabrics. The bride's dress was cut at first by an only once married woman by wishing happiness like of this woman⁴. In Yangiariq district the wedding dress of the wedding dayis on the day of the "takhengnor" (the "takhengnar" –a ceremony held on early morning the day after the bridegroom's wedding) and the bride gave it to the largest mom (grandmother) of the house. In Khiva district, after the bride's first child was born, the bride gave the wedding dress to an elderly woman, who had laid her baby cradle. Hanka, Shovat, and Koshkupir districts it was given to mother-in-law. It's the same thing to look like, just like the elderly ones, to "widen the family", to see the nannies, to see their children's wedding.⁵The bride's old wedding jacket is worn today only during the day rituals. In the evenings of the wedding, wearing modern bridal dresses is on fashion. The wearing of modern-day bridal shirts dates back to the 1960s and 1970s. These shirts are made of white glittering cloth "taffeta" or "parcha" fabric in simple style, but reflect the elements of European style. In the 1980s, special factories were decorated with white silken fabric, wearing different nets, some wearing white hats and gloves as head-dresses, and among people the dress was "photo shirts" ("fata" - bride or white light cover for the bride's face, with the name of headgear). Today, the variety and style of wedding dresses are so diverse and varied, and the work of modern designers is worthy of note.

Particular attention was paid to the symbol of the color at wedding ceremonies. As in other nations, the Uzbek people, as well as the lifestyles of white, blue, red, black and colored fabrics, are symbolically significant representing various symbolic meanings⁶. White color, dominated on wedding parties, is in present day characterized by joy, purity and cleanliness. But in the past, white items were wizards for the success of a young family's future life⁷. In addition, the white color is a symbol of purity and kindness in our people. Therefore, wearing a white bridal dress on the first day of the marriage is the first of the bride's passionate

⁴Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 102

⁵Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 110

⁶Ismoilov H. Traditional Uzbek dresses. - T. Fan, 1979. p. 42

⁷Snesarev G. Relicts: pre Muslim beliefs and rituals.p. 86;



about the femininity of the bridegroom, and secondly, it is a sign of happiness and well-being.⁸ There are many concepts related to dresses in Khorezm. One of them is shawl. The old Turkic scarf was called "burunchak", which means the forehead covered with a head and covered with a cover.⁹ Women are dressed as seasonal headgear, depending on their age. Previously, the shawls were made of knitted fabrics from local looms and then factory fabrics. The scarf called "Choqarqat" or "chorqat" (silk-cut square silk scarf with tassels) was one of the most favorite women's shawls, which was used not only as a scarf but also as a belt for the wedding. In Khorezm, there were many types of shawls: "white takana (soft cotton cloth)" and "silk scarf" (with 'chitgar'(small) flower patterns), made from local masters, woolen shawl from "knitted wool" called 'serjunromol', imported shawl called 'bokiromol', 'parangromol' (French or European) and others¹⁰. In the 1980s and 1990s, the white wigs that were worn on the wedding day were often «bokiromol", romol with clover patterns', "silk-cut square scarf with tassels." Later, women used kerchiefs made in factories as a headscarf, wearing a "boki shawl" or white "takana" over it. Some of these scarves and shawls were included in the composition of the bride's outfit.

The shawl is one of the most common headwear in Khorezm and the traditions associated with it are still preserved. For example, when match makers from the bridegroom, the bride needed to give a handkerchief. It meant the wedding was agreed. Otherwise the offer considered rejected. The head of a girl is bareheaded; it means she is not married. Immediately after engagement, she wears the scarf around her head. This tradition must have been associated with the ancient times of Islam, because the woman in Islam should not walk bareheaded.¹¹

One of the traditional headwear for women in South Khorezm is a skull cap with hinged silk scarf. This scarf covers women's necks and chests. The girls were wearing skull-caps until they got married, and it was called 'qazmatakhya'. It is usually made of "barrette" fabric and it was usually sent by the bridegroom as a gift. On wedding day, it was replaced by another one called 'chumaklitakhiya'. Chumaklitakhiya was with higher booms. It is cut into a ditch, filled with white and soft cotton. The lining of it was made of primer cotton fabric

⁸Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 100

⁹Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 68

¹⁰Jobborov I.M. Uzbeks: Lifestyle and Culture (Ethnographic Stories). - T.: Sharq, 2007, p. 45.

¹¹SaparboyRuzimbaev, NodiraSobirova. Avesto mythology and Khorezm folklore. Urganch-2001, p. 17



cloth. This head-wear was a bride's outfit, and it has more to do with silver jewelry. It is suppressed by the tagging. One end of the cover is on the back below to 30 cm than the other, and the other end is surrounded by a boom, and it is attached to the neck with a needle, a waist (pin, pin). The old models of the takhiya it had back tassels. It is also noticeable that wearing them had meaning, that is, the girls wore it with side tassel, and the married women with tassels on the back.¹² By the end of the 20th century, the Khorezm tradition was replaced by Bukhara-style beaded gold brocading embroidery headwear. Nowadays, Afghan style-shaped stretching and post-stacking stylized patterns, jewelry made of various gemstones and memorabilia, parasols or shawls are also available for sale. In the early days of the family life, new brides wear their headwear in harmony with their dresses. In traditional women's clothing, footwear is characterized by its peculiarities. In the Khiva khanate, the soft-haired footwear is widespread among both men and women.¹³ Today, the bride on wedding day is worn a pair of 'makhsi' on her feet. Usually at first a pair of 'makhsi' then galoshes are worn. The black-colored type of 'makhsi' made of sheep leather was on fashion.

A lot of customs and rituals associated with traditional and wedding dresses and jewelry wearing can be found in the Khorezm oasis. It is a product of the people's long traditions and beliefs and is of great importance in content. In 20th century the rapid removal of European-style dresses dumped locally made fabrics and handmade clothes or items that were considered necessary for the bride, to a certain extent daily. In particular, European hairstyle and scarves were replaced by a new style of foreign-made clothes, traditional dresses made of local style, and the latest designs of ethics and shoes replaced the need for comfort. The new style of global design and costume design in the history of suit all over the world has led to serious innovation changes in the dressing culture, and in the composition of traditional ceremonial clothes.

While contemplating the ritual clothing of Uzbeks from the Khorezm oasis, it is worth noting that the rituals of the ritual have changed slightly and are rich in modern designs, yet still

¹²Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 67

¹³Zadyxina K.L. Uzbeks of the Amu-Dari delta // Archaeological and ethnographic works of Khorezm expedition 1945-1948. Issued by S.P. Tolstov. - M., 1952. - p.25; Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 79



preserve their own traditional elements. For instance, the bridegroom's skull-cap, the lace, chopon (gown), the bride's gown, the scarf, takhiya, forehead-tie, makhsi, foot-wrap and other traditional items still have not lost their social significance.

Conclusion

The traditional appearance of the Khorezmian resume clothes has been preserved for centuries, which can be explained by the fact that the traditions and customs of the Khorezm continue to flow. This is because the necessity of dressing brides, bride-greeting, 'takha-tashar' (bride-groom throwing), belt unwrapping, and other ceremonies necessity of holding raises the demand for these national dresses and related traditional items, and is the basis for preserving their unique local characteristics.

REFERENCES

1. Mythology of the ancient world. M., 1977. –P.127.
2. Zadyxina K.L. Uzbeks of the Amu-Dari delta // Archaeological and ethnographic works of Khorezm expedition 1945-1948. Issued by S.P. Tolstov. - M., 1952. –P.25.
3. Lobacheva N.P. Peculiarities of people's costumes in Central Asian and Kazakhstan region. // Central Asian Ethnographic collection. - M., 2001. Volume IV. –p.70.
4. Snesev G. Relicts: pre Muslim beliefs and rituals. –P. 86.
5. Jobborov I.M. Uzbeks: Lifestyle and Culture (Ethnographic Stories). - T.: Sharq, 2007, –p. 45.
6. Ashirov A.A. Ethnic beliefs and rituals of the ancient Uzbek people. National Library of Uzbekistan named after Alisher Navoi, 2007. Pp.178
7. Ismoilov H. Traditional Uzbek dresses. - T.: Fan, 1979. p. 42
8. Davlatova S.T. National clothing of Qashqadaryo: traditionalism and modernity. - T.: Generation of New Century, 2006. p.138
9. Nurullaeva Sh. Traditional Khorezm clothing. T.: New edition, 2013. p. 102
10. Saparboy Ruzimbaev, Nodira Sobirova. Avesto mythology and Khorezm folklore. Urganch-2001, p. 17.