BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg
BG PULSE JOURNAL

THE SYMBOLIC EXPRESSION OF COLORS AND PATTERNS IN THE DOOR DECORATIONS OF THE UZBEK, TURKMEN AND KARAKALPAK PEOPLES

Begjanov Xalmuxammet
Nukus State Pedagogical Institute named after Ajiniyaz,
Nukus, Karakalpakstan

Abstract

In this article, the linguocultural content of patterns manifested in the national dress of the Uzbek, Karakalpak, and Turkmen peoples is analyzed. It is scientifically substantiated that the ornamental system, which is one of the important features of ethnic culture, occupies a very important place in the language, thinking, and perception of the world by peoples. The purpose of the research is to reveal the spiritual world of the people, the world of concepts, and symbolic information in the cultural color through the names, forms, and colors of patterns. The common cultural roots and national characteristics of peoples are shown through the linguistic description and meanings of images such as "ram," "cotton," "sword," "sun" in Uzbek, Karakalpak, and Turkmen patterns.

Keywords: linguoculturology, linguistics, psycholinguistics, ethnolinguistics, national costume, pattern, symbolism, color, folk culture, chapan, typology, art.

In modern world linguistics, the language of each nation is analyzed through lexical units that reflect its unique national characteristics. Such units are mainly studied in the ethnosemantic, anthropological-linguistic, and ethnolinguistic directions. As a result of these studies, it has been scientifically established that ethnographisms that arose in a certain territory are the semiotic, that is, symbolic language of the material and spiritual culture formed there. The results of such modern research, which have proven that language, ethnos, and culture are an integral system, as well as scientific and theoretical views, serve as the basis for a comprehensive study of the ethnographic lexicon of Turkic languages, including the ethnography of the Turkmen, Uzbek, and Karakalpak peoples, from a linguocultural point of view, based on historical-retrospective and comparative-typological methods. Ethnolinguistic research on the language, folklore, and traditions of fraternal peoples living in different regions, such as Turkmen, Uzbek, Kazakh, Tajik, and Kyrgyz, is extremely important not only from a scientific, but also from a social point of view. They serve to further strengthen friendship and good-neighborly relations between peoples. At the same time, the study of Turkmen, Uzbek, and Karakalpak ethnographisms, which have firmly preserved the main national characteristics of the Turkic peoples in their material and spiritual culture and have long been formed with territorial-areal (regional) features, shows the relevance of studying them from a linguocultural point of view.

The Turkmen, Uzbek, and Karakalpak peoples, living ethnoculturally close and neighboring, have had similar lifestyles and traditions since ancient times, maintaining socio-economic, cultural, and literary ties. At the same time, the cultural heritage and languages of these three peoples are extremely close, and typological similarities are clearly visible between them. Therefore, the study of the similarities and peculiarities of clothing names used in the languages of three related peoples

from the point of view of modern linguistics is one of the important issues of modern linguistics. Therefore, in this article, we will discuss the issues of the typology of clothing names used in the Turkmen, Uzbek, and Karakalpak languages.

S.B. Sokolovsky noted: "Every nation has its own way of life, and these differences are reflected in their spiritual wealth. These spiritual sources form the internal content of the language. In the native language of each nation, there are cultural phenomena that reflect its uniqueness. These phenomena influence the development of folk culture in a certain direction. Knowledge of language means knowledge of culture, the truth of life, which manifests itself through language. A large part of the reality of life finds its expression in the terms of customs and traditions. Such terms are among the socio-normative factors (customs, traditions, beliefs, spiritual culture, national psychology, etc.) that reveal the concept of "ethnos" [1; 93-99].

"Ethnolinguistics," in turn, is a new branch of linguistics that studies the ethnogenesis, way of life and customs, territory of residence, historical and cultural relations with other peoples, everyday life, material and spiritual culture of a particular people. It is closely related to historical sciences, archaeology, literary studies, as well as ethnography. This can be seen in the very term "ethnolinguistics" (from the Greek "ethnos" - people, tribe, and "linguistics" - linguistics) [2; 16].

T.E. Alimov, a scholar who studied the etymology of clothing names in Uzbek linguistics, notes: "The general name of a set of items that satisfy a person's need to dress is expressed in the Uzbek literary language by such terms as "clothing," "clothing," and in colloquial speech by such terms as "yengil," "yengil-bosh," "clothing," "ust-bosh," "libos," "sarpo." Clothing related to traditions and customs has been formed over long historical periods and has emerged in connection with the geographical location of a particular people, type of economy, social relations, culture, ethnic origin, and a number of other factors [3]. Through these ideas, the scholar puts forward that the names of clothing are not only a lexical unit, but also an important ethnolinguistic layer reflecting the historical and cultural experience of the people.

Scholars who have reflected on the names of clothing used in Karakalpak aityshuv poems note the following: "Among the names of clothing found in the aitys genre, there are ancient terms that have narrowed their scope of use in the modern Karakalpak language or have completely fallen out of use. At the same time, there are terms that have been preserved in our modern language without losing their name or have undergone phonetic and morphological changes. The names of clothing found in examples of oral art are thematically divided into the following groups: names of headwear, names of outerwear, names of shoes, and names of decorative items related to clothing [4; 131].

Thus, if we look at the use of clothing names found in the culture of these three peoples, we see that they have both commonalities and peculiarities. Also, the colors and patterns of clothing among these peoples are of great cultural importance. That is, the national costumes of these three peoples embody a rich content not only aesthetically, but also semantically and symbolically. Each of the colors and patterns used in clothing is closely related to the worldview, beliefs, and spiritual heritage of the people. Therefore, Yu. M. Lotman defines symbols as "one of the most stable elements of the cultural system"[5; 241] A. K. Baiburin writes: "The inclusion of some things in the sphere of'material culture,' and others in the sphere of'spiritual culture,' first of all, shows that they are given different semiotic levels"[6; 72].

Thus, in this section, the linguocultural (linguocultural) meanings of colors and patterns are analyzed. Color has special significance in the study of culture. It is a means of increasing the power of influence, firmly established in the experience of language and society, enriched with various factors.[7; 203] Representatives of different cultures, based on their traditions, distinguish

colors as symbols of good and evil. At the same time, according to the hypothesis of B. Berlin and P. Kay, in all languages there are names, terms denoting white and black colors. The minimum number of words expressing color is two. Scientists have developed a basic scheme for the development of words denoting color: first, terms denoting white and black appeared, then terms denoting red were added to them, followed by terms denoting green and yellow, then blue, and finally brown [8]. This is a general (universal) scheme of the emergence and development of colors for all languages.

The colors used in Turkmen clothing are chosen not only for beauty, but also to express a certain meaning. Each color has a certain symbolic meaning among the people:

• **Red** - youth, courage, life force, celebration. It is often used in girls' clothing and wedding attire.

• **White** - purity, cleanliness, trust. In most cases, adults are found in women's headwear or caps.

• **Brown and gray** - connection with the earth, stability and authenticity. These colors are found in clothes close to rural life.

• **Blue** - sky, sacredness, spiritual height. It manifests itself in the patterns of special clothing.

The rich spiritual heritage, customs, and traditions of the Uzbek people are reflected in national clothing. National clothing not only adorns a person's appearance, but also symbolizes the people's worldview, aesthetic feelings, position in society, and the system of values. From this point of view, the choice of color in clothing is of particular importance for folk aesthetics. In the worldview of the Uzbek people, each color expresses a certain meaning, state, or spiritual mood. This is especially noticeable in national clothing. For example:

- **White** is a symbol of purity, cleanliness, and good intentions. The widespread use of white in wedding dresses and children's clothing stems from this.
- **Red** is a symbol of courage, bravery, spiritual elevation, and love. This color is considered a symbol of life force, vitality, and vital energy. In the Uzbek language, red is often used to express the meanings of joy, happiness, beauty, love, and life.
- **Blue** is a symbol of a clear sky, spiritual stability, and peace. It represents dreams, peace, and renewal. In Uzbek linguoculture, the symbolic use of blue is widespread.
- **Green** is a symbol of nature, life, and the new generation. In many cultures, green symbolizes renewal, spring, and vitality. It is also a symbol of harvest and peace, therefore it is more common in youth clothing.
- **Yellow and gold** are symbols of glory, height, wealth, and celebration. Used in national patterns and beautiful clothing (jacket and grain). Omar Khayyam described this color as healing [9; 208]. Yellow is one of the factors that attracts attention, is remembered, and stimulates the nervous system. At the same time, it is also perceived as a symbol of faith and hope [10; 203].
- **Black** is a symbol of respect, wisdom, and experience, often found on adult clothing.

The national clothing of the Karakalpak people is not only material objects used in everyday life, but also closely connected with the historical and spiritual world, worldview, and cultural traditions of the people. The colors on clothing are personified by the spiritual world of the people and occupy a special place in a symbolic sense. Each color expresses a certain feeling or attitude in folk art, traditions, and even in everyday life.

- **White** is a symbol of purity, cleanliness, and peace. In the imagination of the Karakalpak people, white is a symbol of purity, cleanliness, goodness, and tranquility. The fact that brides wear

white clothes at wedding ceremonies also signifies this - good wishes and the beginning of a happy life.

- **Red** is a symbol of courage and love. Red is common in both folk art and clothing. It is considered a symbol of courage, love, enthusiasm, and vital force.
- **Yellow** is a symbol of wealth and joy. Yellow or golden is used in Karakalpak culture as a symbol of wealth, joy, glory, and happiness. Yellow is used as a symbol of sunlight, warmth, and hope. In halos and national ornaments, this color represents the light of life and tranquility.
- **Blue** is a symbol of sky and peace. Blue is perceived as a sacred color in the worldview of the Karakalpak people. For example, the blue dress represents the rituals and religious beliefs of the people.
- **Green** is a symbol of spring, revival, and harvest. In the imagination of the Karakalpak people, green is a symbol of nature, spring, revival, and life. It is considered a sign of vitality, fertility, and new beginnings.
- **Black** is a symbol of stability and strength. In the opinion of the Karakalpak people, black is a symbol of strength, stability, kindness, and protection. Black is widely used in men's national costumes, symbolizing their courage, reliability, and stability.

Patterned ornaments are also widely used in the national clothing of these three peoples, and they have symbolic meanings. Let's discuss this topic as well:

Keşde is one of the most widespread and ancient forms of art in the world. Turkmen women skillfully select unique patterns, harmonize colors, and accurately apply patterns to the fabric surface. The elegance and delicacy of the kešde, the harmonious and orderly use of colors, determine its artistic value as a handicraft. The colors used in Turkmen schede are mainly white, yellow, black-green, brown, and various red threads. Even with a small number of colors, when they are used correctly, the patterns are clearly visible. Keşde is applied to the collars, sleeves of women's and men's dresses, as well as various parts of children's clothing. Also, tahya, g'inaq, and headdresses are decorated with keşde. Thus, the harmony of colors and patterns not only enhances the beauty of clothing, but also reflects the cultural and symbolic expression of the people.

One of the main features of Turkmen clothing is **patterns**. These patterns are used not only as decoration, but also embody protective, belief, and historical meanings:

• **Gozenek** - represents the beauty of nature and happiness. It is often found on women's dresses.

• Patterns such as **chalek, akga, mountain, star, bird wing** - express various historical and spiritual meanings. For example: **Bird wings** represent freedom, happiness, and good wishes. **The star** is a symbol of light and righteousness. **Mountain** represents stability.

• **Amulet sheds** - associated with faith and perceived as protection from evil.

Floral embroideries represent beauty, elegance, and the season of spring.

These patterns often have separate types specific to each tribe, and their arrangement also gives a certain meaning at the language level. The preservation of these features indicates the close connection between the language and culture of the Turkmen people.

National patterns on the clothing of the Karakalpak people are the most important element of these clothes in terms of decoration and symbolic meaning, through which the worldview, lifestyle, beliefs, and feelings of the people are expressed. Karakalpak national patterns have been passed down from generation to generation for centuries and have retained their folklore value to this day. The history of the patterns of the Karakalpak people goes back to ancient times. Archaeological

finds and ethnographic sources show that the earliest forms of patterns were inspired by the shapes of soil, water, birds, animals, and celestial bodies.

Karakalpak national patterns come in various forms. The most famous of them are the cotton flower pattern, the ram's horn pattern, the shilavush pattern, the belly jabil pattern, the kerege pattern, and others. The names and forms of these patterns are closely connected with the people's life experience, relationships with nature, and daily life. For example, the ram's horn pattern is a symbol of bravery, strength; the cotton flower pattern is a symbol of beauty and feminine tenderness; the kerege pattern is used as a symbol of home, family, and stability. The patterns of women's and men's clothing of the Karakalpak people are arranged with special meaning. Patterns on the faces of women's dresses, headwear, robes, and bracelets symbolize a woman's love, purity, and the continuity of life.

Different features are manifested in the methods of executing patterns, their geometric structure, and the types of craftsmanship performed. Turkmen patterns are often based on a symmetrical structure and deeply meaningful geometric elements; Uzbek patterns are based on the harmony of bright colors and the elegance of floral compositions; Karakalpak patterns are distinguished by originality and simplicity, based on the living conditions of the people and the peculiarities of the local nature.

As a result, the national patterns of the Turkmen, Uzbek, and Karakalpak peoples are a vivid expression of the spiritual and cultural ties that have continued uninterruptedly for centuries. These patterns are important not only as a symbol of decorative art, but also as an important symbol of oral folk art, worldview, historical and cultural development.

References:

1. Соколовский С.В. Этничность как память: парадигмы этнологического знания. Этнокогнитология. Вып.1, 1994.
2. Адилова Г. Қарақалпақстан қазақлары этнографизмлериниң лингвомәдений анализи. Филол. илим. филсоф.докт. дисс. –Нөкис, 2018.
3. Алимов Т. Э. Баъзи ўзбек анъанавий кийим номларининг этимологияси ва функцияси хусусида. https://inlibrary.uz.
4. Кудайбергенов М.С., Зайрова Қ.М. Қарақалпақ халық айтысларында кийим-кеншек атамаларының қолланылыўы. Қарақалпақ мәмлекетлик университети Хабаршысы. – Нөкис, 2018. №2 (39).
5. Лотман. Ю.М. Семиосфера.- СПб.:”Искуство СПБ”, 2000. –С.241.
6. Байбурин А.К. Семиотические аспекты функционирования вещей// Этнографическое изучение знаков средств культуры. –Ленинград: Наука, 1989.
7. Бегизова М. Подходы к изучению слов цветообозначения. Ҳозирги замон тилшунослигида когнитив лингвомаданиятшунослик ва гендер тилшунослиги йўналишларига доир масалалар. –Тошкент, 2013.
8. Berlin.B.Kay.P.Basic colour terms: their universality and evolution. Berkeley: University of California Press.1969
9. Базыма Б.А. Психология цвета. Теория и практика. –Москва: Из-во Речь, 2007.
10. Бегизова М. Подходы к изучению слов цветообозначения. Ҳозирги замон тилшунослигида когнитив лингвомаданиятшунослик ва гендер тилшунослиги йўналишларига доир масалалар. –Тошкент, 2013.
11. Atanyýazow S. Türkmen diliniň sözköki (etimologik) sözlügi. –Aşgabat: Miras, 2004.
12. Sadikova N. O‘zbek milliy kiyimlari: XIX–XX asrlar. – T., 2006.