



AGE PERIOD SYMBOLIZATION IN THE TRADITIONAL FEMALE HEADRESSES OF THE FERGANA VALLEY

Khodjaeva Lola

National Institute of Art and Dezhign. K. Behzad

ABSTRACT

This scientific article provides an overview of scientific research of the most interesting element of a female folk costume - a headdress. Women's hats and their change symbolized various age periods, status and had their own semantics. And each detail had its own meaning and purpose. Girls of age (12-14 years old) wore small caps of a round shape, which covered only the crown of the head. By the age of 35-40, the main headdress was a square scarf "rumol" folded diagonally, and over which a piece of white cloth was tied. At 55-65 years old and above, preference was given to white shawls, the so-called "kalgay" and hats similar to a turban.

Keywords: Folk costume, archaic features, shawl, skullcap, turban headdress, ornament.

INTRODUCTION

The study of folk costume is a great scientific interest. In a costume aesthetic tastes of the people come to light. The study of the costume makes it possible to better understand the features of culture, unfortunately, there is relatively scarce information in written sources about that. A costume as aptly defined by O. Sukhareva, would be a passport of a person, determining his ethnicity, social and marital status.

The absence or change of details without the necessary reasons for that in a folk costume was considered dangerous for a carrier; this was due to certain beliefs and ideas of the people. The archaic features of the folk costume in many cases go back to the primitive social order, and their preservation over the centuries makes it a very important source for studying the historical path of the people and for elucidating its ethno genesis.

The most interesting element of the entire complex of any national costume is hats. Exactly they constrain the originality and traditional features of the people are most manifested. The headgear to the greatest extent retains traces of the influence of social and ideological factors.

MAIN PART

Women's hats of Fergana women of the late 19th and early 20th centuries were similar to the headdresses of other regions of Central Asia, mainly a headscarf, skullcap and turban-like headdress. Wearing one or another headgear was of a symbolic character; it denoted age, social status and marital status.

Since the end of the 20s of the XX century, after the removal of the burqa, the skullcap firmly became part of the women's costume; it was like a colorful detail in the costume complex. The word skullcap originated (from the Türkic word "tyube" which had the meaning, top). At first, women wore black and white, in the manner of men, but differed from them in that a small amount of yellow, red and green flowers was added to the skullcap ornament. A variation of this skullcap was characteristic of Kokand. The main part of the ornament in this skullcap is a strongly curved "baud", the teardrop shape adjoining the inner part of the bend. This pattern was repeated four times across the bottom sectors. Motive "bodom" was considered a symbol of life and

fertility. It had the meaning of a talisman and protected children and women (women in childbirth) from evil forces.

By the 40-50s, colored “duppies” appear and come into fashion, embroidered with silk threads and bearing the name “iroki” by the type of seam (iroki-half-cross). Fergana skullcaps with subtlety of work, grace of drawing, rich ornamentation, variety of color schemes and stylization of the ornament. The continuous sewing of the fabric background with white threads was characteristic of the Margelan skullcaps. As a rule, craftswomen have an innate sense of color. Working on each skullcap, they not only repeated well-known ornaments, but often added other patterns to their taste, and sometimes even changing the color scheme of the composition and creating genuine works of art. In the skullcaps "Iroki" at the bottom, four private composition of the ornament was created. The bottom of the skullcap was divided by two diagonal lines into four triangular sectors and filled with ornaments. For the rhythm of the composition, an alternation of warm and cold shades of the same color is often used. There were few ornamental motifs, but they varied endlessly. As a rule, these were plant ornaments. With all the variety of colors and methods of sewing, they had a common composition. In the skullcaps of the Fergana Valley, much attention was paid to the color of the background, which plays a decorative role in the composition of the skullcap ornament.

Girls before the wedding age (12-14 years) wore small hats on top of the braids. They were round in shape and covered only the crown of the head. It was believed that during this period of her life the girl was still in ritual purity and did not need magical protection (amulets, jewelry, bright colors, and especially patterns). They wore jewelry made of simple metals and in minimal quantities. Because of this, the color scheme of hats was modest in non-contrasting colors. The predominant red color was not allowed. Despite this, the hats were distinguished by the richness of plant-based ornaments and the stylization of the ornament. (Kokand Museum of Local Lore).

The traditional women's headdress in the Fergana Valley was a square scarf “rumol”, which was tied in many ways. These handkerchiefs are made of very thin silk fabric (gas, kisiya). Shawls were decorated with patterns using the heel technique and concentric circles made using the knot technique. Since the end of the 19th century, scarves of Russian factories have become the favorite headscarves of Fergana women: silk with woven flowers of the same color - “farangrumol”, with bouquets of flowers in the corners and a round rosette in the center - “chorgulrumol”, gas “halil” or “harirrumol” and cashmere with floral patterns - “sholrumol”.

From the moment of marriage, for young women, the headdress becomes the headscarf, the so-called small scarves “kichikrumol”. Also, there is an assumption that marriage was not the moment when radical changes were made to the headdress and hairstyle. The girl’s hat was saved and details were added, for example, it could be a scarf draped over the hat. According to O. Sukhareva, from the last quarter of the nineteenth century or from the beginning of the twentieth century, there has been a transition to more and more prolonged wearing of girl’s hairstyles and headgear, and this process largely determined the emergence of later forms of the national costume. If in the old days a girl’s hat and a girl’s hairstyle were worn, except by girls, by very young women who had recently been married, then later wearing this headdress, for example, in the Fergana Valley, it was worn before the birth of 3-4 children.

There were several options for tying small scarves on the head. In one of the options a small scarf was sometimes with a thick cardboard laid in its middle. The middle of the headscarf with cardboard was on the frontal part of the head, forehead was lowered and head was tied high, and at the same time it fit on the head in

the form of a cap, and sometimes it was shifted to one side of the forehead. Another way to tie a small scarf is as follows: the scarf folds into a corner, put a strip of cardboard in it, wrap it together with the scarf in one, and if the scarf was larger, then in two layers, so that the corner remains not wrapped. The corner hung over his face, and then he was thrown back. It seemed that they wore a headband and a scarf.

The change of a girl's headdress to a young woman's headdress was marked by a ritual consisting of a ritual feast, during which a woman was solemnly put on new-cut clothes and a new hat. This ritual was accompanied by magical actions that were supposed to provide the young mother with longevity and a happy life. We tried to find out some reasons that allow young girls not to cover their hair and wear it loose and put on the so-called girl's headgear, and vice versa, women's head-dresses that should hide their hair. These assumptions are confirmed by the fact that hair closure was given magical significance. In Central Asia, the idea of a magical connection between hair and the fate of a person was widespread, since witchcraft associated with "damage" through the hair was widespread. Therefore, young women took care that their hair did not fall into the hands of ill-wishers. Undoubtedly, the transition to a female headdress is explained by the desire to protect a woman from magical damage, who is in the most important period for the continuation of the genus - the period of procreation. Also during this period, charms, jewelry, colorful and tinted color combinations, and especially patterns - (a circle is a solar sign, a tree of life; the color and even the fabric itself used for hats were also considered to be a talisman). Headscarves of young women were mainly silk patterns were embroidered, and the color of the scarves was mostly bright colors.

By the age of 35-40 years after the period of childbearing, women ceased to need magical protection, and therefore the colors of clothes and hats became more restrained in color. Mostly wore green, brown, and blue - as a mourning color. During this period of life, the main headdress was a square scarf "rumol", in the Fergana Valley it was called "kalgay".

There were many ways to tie scarves. In addition to the Kalgai, a special headdress was worn in the Fergana Valley. The method of tying it was as follows: a square scarf was folded diagonally and then thrown over its head, then a small scarf of a "fool" of black or whatever color was tied over it. Then it was applied to the forehead, and the ends were planted on the back of the head and crossed, then the ends were transferred back to the forehead, tied in a knot, or the ends were tucked into the folds of a scarf. Then a narrow piece of white matter loki was tied to the "Durrach", the ends of which were fixed at the back. A piece of white fabric also mattered, a small speck of white against a dark background meant. That a woman is approaching old age, in which white begins to prevail. Currently, women in rural areas of the Fergana Valley continue to wear this headdress.

At 55-65 years old and above, as if in the last years of her life, a woman preferred to wear white scarves. White was considered the color of holiness. At home and in the hot season, older women wore scarves with loose ends. A large white scarf was thrown over his head, folded diagonally, sliding it over his forehead, both ends were taken to the back of the head, one end remained there, and the other was circled around the head and, dropping down to the face, lifted the end to the crown and secured. This method of tying a scarf can be seen in our days.

Forms of women's clothing similar to a turban are traced in almost all the peoples of Central Asia. Information about the absence of a female turban in some regions of Uzbekistan, for example, in the cities of the Fergana Valley - Margilan and Kokand, may be explained by insufficient knowledge of the history of costume

in this region. Only from the recollections of old people can we find out that, in some areas of the Fergana region, a turban-like headdress existed during the years of their childhood.

Thus, the change of women's hats had a magical meaning, protecting from damage in the most important period of life - the period of childbearing. Women's hats also symbolized various age periods, status and semantics. And every detail in the headdress had its own meaning and purpose.

CONCLUSION

The ancient forms of hats bearing archaic features underwent great changes, already in the second half of the 19th century they began to gradually go out of use. The process of the disappearance of archaic forms did not take place in different places at the same time. And by the twentieth century, hats in different places were different from each other. These differences resulted from the accession of Central Asia to Russia.

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