



NATIONAL-CULTURAL SIGNS IN REALIA

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Abstract

This article examines, from a linguocultural perspective, the realia – namely clothing – that testify to the ancient national-cultural characteristics of the Uzbek and Karakalpak peoples and demonstrate their ethnic identity. It describes how unparalleled charm and elegance, customs, social relations, and religious beliefs are concealed within these cultural artifacts. It is shown that realia reflect the joyful or sorrowful moments of human life. It has been proven that the study of realia based on intercultural cooperation plays an important role in determining the differences between the languages and cultures of both peoples.

Keywords: Reality, national culture, customs, traditions, national clothing, linguocultural unity, mentality, national outlook, lexical unity, language, culture.

Introduction:

Among the material and spiritual monuments, the national clothing of the Uzbek and Karakalpak peoples reflects the uniqueness of each nation and also demonstrates their ethnic characteristics. In particular, these historical costumes conceal a unique charm and elegance, customs and traditions associated with the seasons of human life, as well as differences in social relations, religious beliefs, joyful or sad events in life. Looking back at the past, it becomes clear that the unique and diverse material culture of the Uzbek and Karakalpak peoples was formed. In ancient times, clothing worn at different ages embodied the entire lifestyle of the women of these two brotherly peoples, and they do not resemble each other at all. For example, the Karakalpaks' jegde, kiymeshek, sáwkele, malaqay, shógurme, and shekpen are not found in Uzbek culture. Additionally, Uzbek types of fabrics such as bekasam, alocha, atlas, and adras, as well as garments such as munisak, kaltacha, laki, and kultapushak, are not characteristic of the culture of the Karakalpak people. As a result of the linguoculturological study of these national costumes, it becomes clear that they are very ancient, that since ancient times, a distinct national outlook of Uzbeks and Karakalpaks has emerged, and accordingly, samples of that culture have created a unique landscape in the language and have survived to this day.



Literature review on the topic:

Various attitudes toward realia have been expressed in scientific literature. In fact, realia is derived from the Greek word *realia*, which means "material, real" [1, 6]. In O.S. Akhmanova's dictionary "Dictionary of Linguistic Terms," it is defined as follows: "Reality is the result of material culture in existence, while in classical grammar, it is understood as words representing the state structure of a specific country, the history and culture of a specific people, and linguistic units expressing the characteristics of communication in a specific language" [2, 381]. According to the Russian scholar L.N. Sobolev, "Realities are national words and phrases with special properties that have no equivalents in one language or in the linguistic environment of other countries" [3, 281]. Linguist L.S. Barkhudarov's definition of realia is characterized by some detail: "Realia are words that are lexical units that do not exist in the languages and practical lives of peoples speaking other languages" [4, 95]. S. Vlahov and S. Florin are the authors of a relatively complete and realistic description of realia. According to them: "Realities are words and phrases that express things, objects, and events related to the life, way of life, customs, culture, and social development of a specific people, and they have national and periodic characteristics" [5, 48]. In short, realia are the absence of words describing things or phenomena related to the culture of a particular nation in the second language.

Research Methodology

The reality is that the names that are clearly visible in the process of comparing languages, interlinguistic differences, representing the everyday life and national culture of a certain people, concepts, events, customs and traditions, naturally do not exist in the social life of other peoples. To be more precise, a realia is a word or phrase that reflects the characteristics of a specific nation's mentality and is not found in the national culture of other peoples. In the national culture of the Uzbek and Karakalpak peoples, unique clothing exists that is unique only to them. This, of course, is the result of both peoples in the past, looking at the world in a unique and appropriate way, observing the world through their national eyes, imagining things and events in the world, and reflecting them in the language. By studying these realities from a comparative-historical point of view, which testify to the mentality of fraternal peoples, it becomes clear that the national outlook, imagination and thinking of our ancestors living in the past, their understanding of the world were different, and accordingly, they described the things and events in the world in different ways in the language.



Analysis and results

Karakalpak women and girls liked to wear dresses made of embroidered red or blue fabrics on holidays. Young women preferred to wear colorful garments, older women preferred to wear white-red, checkered garments, and older women preferred to wear garments woven from white fabric. The wearing of jegde and kiymeshek, which have been preserved as their national clothing from ancient times to the present day, was also a tradition in their time.

A jegde is a sleeveless garment worn by women and girls in ancient times, made of silk and wrapped around their heads like a headscarf. The jacket is slanted, the work is as smooth as a horse, the young men who have seen a bit, even lying there are sad ("Alpamys") [6, 192]. Indeed, the jegde was wrapped around women's clothes like a veil. That veil was thrown over the head, not over the shoulders. It had long sleeves, but they were not for inserting the arm, but were tied at the back with a short rope. Usually, the jegde was worn outside the home and, like Uzbek paranja, served to protect women's faces from prying eyes. There are three main types of jegde, which were mainly worn depending on age. For example, young married women or girls of marriageable age wore silk jegde, mothers and middle-aged women wore ak jegde, and elderly women wore kempir jegde.

Qizil or ipak jegde - made of one hundred percent cotton, appeared at the end of the 19th century and became increasingly popular in the first decades of the 20th century. Its weaving resembles the Uzbek "alocha" fabric. Only the color of the fabric and the white, black, and red stripes applied to it differ from the alacha. Embroidery consisting mainly of red, black, and green colors is applied to the collar of the silk jacket.

Ak jegde is made of thin cotton fabric, which was originally sewn by hand. To make the cotton yarn hard and yellowish-gray, it was first boiled in water with sorghum. Later, the ak jegde was made of white cotton fabric, and its entire surface, back, and sleeves were decorated with geometric patterns. If the embroidery on that ak jegde was more complex, it indicated that its owner was a woman of the highest status. That is why women aged thirty to fifty wore the ak jegde over a white turban.

Kempir jegde - has simple decorations compared to other jegdes, and only the collar part has a simpler embroidery. Its surface was flat, that is, no embroidery was applied, the fabric was left as it was.

A kiymeshek belonging to the Karakalpak nation is considered a women's head covering that covers the hair and upper part of the body but leaves the face exposed. When translated literally, "kiymeshek" means "small clothing" and originates from the word "khimar." It was always worn with a matching turban, and the front and



back were triangular in shape. There were two main types of kiymeshek: a) a white kiymeshek made of white or cotton fabric, conservatively decorated with geometric patterns; b) a kiymeshek made of red and black wool produced in special factories, decorated with chain patterns. Such garments were mainly floral and decorated with zoomorphic patterns.

The first of the mentioned kiymesheks belongs to the most ancient type. It has been in fashion since the first half of the 19th century. It was worn by elderly women between the ages of fifty and sixty. In the late 19th and early 20th centuries, it slowly began to fall out of fashion. The second type is considered one of the wedding dresses of Karakalpak brides, which was in fashion at the end of the 19th century and was worn until the mid-1930s. Since girls were married off at the age of fifteen, they were taught crafts from an early age by elderly grandmothers. Girls sewed their wedding dresses with their own hands until they reached marriageable age. The wedding dress consisted of five main parts: the golden kiymeshek, the dress, the golden jegde, the golden tuyme, and the gold-embroidered kavush. The first three of these dresses were made by the girl herself. During the manufacturing process, various patterns were applied to the fabric. Looking at these dresses, one could judge how skilled the girls were. In general, "kiymesheks worn by brides are mainly wedding dresses, and they are made in a triangular shape. They were decorated with colorful patterns. The patterns of the kiymesheks vary, and there are kiymesheks with five patterns and nine patterns" [7, 119]. Kiymesheks were worn not every day, but at weddings and other official or festive events. Consequently, they have been passed down from generation to generation and have been preserved to this day.

According to reports, the kiymeshek appeared simultaneously in Iran and Central Asia in the first half of the 16th century. In Arabia, they were known as "kimar." This name is also mentioned in the Quran. Uzbek, Tajik, Turkmen, and even Kyrgyz people also wore clothing similar to the kiymeshek. However, they were completely different from the kiymeshek worn by the Karakalpaks. Their distinction is directly related to the adoption of Islam.

One of the headwear that vividly reflects the national culture of Karakalpak women is the saukele. It is the oldest headwear worn by girls. The spread of this headgear dates back to very ancient times. It is possible that the Saukele headgear originated in ancient times, specifically in the 10th century BC, in Mesopotamia. Later, it must have entered the lands of the Saka and Massagetae. Although its roots go back to a long history, its spread only among the Karakalpaks attracts the attention of many scholars" [8, 120]. The Karakalpak saukele is a ceremonial headdress decorated with pearls and semi-precious stones. It was originally worn in the 19th century by the



daughters of well-to-do, wealthy families at wedding ceremonies. S wkele consisted of three main parts: a) a long dome-shaped cap or helmet, known as a tumak; b) a headpiece, surrounded by beads and decorated; c) ear-flaps, consisting of various upper and lower parts.

The function of such a headgear varied. First of all, it served to show off the bride's high status to the guests. Secondly, it served as a cover for the bride's hair during the wedding. This is because, based on ancient beliefs, it was believed that evil forces would enter a woman's exposed hair, settle throughout her body and mind, and even harm her unborn child. Therefore, unmarried girls wore their hair uncovered. It is not surprising that from the moment they got married, they followed the above belief and hid their hair. It was also believed that the saukele protected girls from various evil spirits and the evil eye. Therefore, red and semi-precious stones, beads such as coral and turquoise, were attached to the saukele.

Since ancient times, among Uzbeks, as in other regions of Central Asia, the skullcap and headscarf have been valued as the primary headwear. The skullcap differs fundamentally from the headwear worn by the people of each region in terms of its cut, shape, patterns, color harmony, as well as the use of gold embroidery art. According to historical sources, among Uzbeks, in addition to skullcaps and headscarves, there was also a headdress similar to a turban. It was called "laki" in the vicinity of Samarkand. The "laki" consisted of several parts, and first, a head covering called a "kultoposhak" (there is also a type made of plain fabric), embroidered with gold threads, was worn. It consisted of a front rim, a deep and rectangular long pouch with two open sides. The hair was in that bag. A shawl was thrown over the duvet cover. Above the headscarf, a browband with gilded patterns (a fabric or headscarf tied to the forehead of women) was tied. A silk headscarf woven with gold thread was thrown over the band. Women and girls covered their heads with one or two headscarves. In this case, one is thrown over the head, and the second is tied over it in the form of a forehead band. It should be noted that a headscarf is a fabric worn over the face: a towel; a shawl (cha)] 1. A fabric wrapped around a woman's head, usually in the shape of a rectangle. A gauze scarf. Silk headscarf. The fight between husband and wife, the drying of a gauze scarf (Proverb). 2. In general, such fabric, a piece. His [Tashmat's] head was wrapped, and his left hand was hung over his shoulder with a shawl (H. Gulyam, Mash'al) [9, 694].

Among the Karakalpak men's clothing, there were various types of robes and sheepskin coats, the most famous of which were broad shapens (chopans) woven by hand from cloth, that is, camel wool. Poorer people wore it woven from sheep's wool, as well as cotton thread [10, 116]. The uniqueness of the shekpen and fur coats lies in



the fact that on their reverse side, a triangular amulet is embroidered. This amulet embodies the idea that a person is always weak on the back, and it originated from the tradition of men "carrying a magazine full of bullets on their waist." The shape of the triangular amulet on the back of the shekpen was evaluated as a symbol of the ancient mother goddess. Another information is that in the past, it was considered mandatory for Karakalpak men to wear a belt. Because the idea that a belt is a symbol of human honor and power has emerged. In everyday life, a simple headscarf served as a belt, and on holidays, waists were tied with a silk belt. From an economic point of view, the men of a well-to-do household have made it a habit to tie belts made of cowhide. This belt depicts the head and paw of a tiger, is made of silver, and is decorated with various colors. In addition, various pendants were attached to it. It was also customary for the Karakalpaks to wear belts made of soft leather. These types of belts were primarily used by hunters and were filled with bowls, quivers, flints, and other items necessary for a nomadic lifestyle.

Conclusions and suggestions

Thus, realia, on the one hand, testify to the unique characteristics of the national culture of any people and are an indicator of the level of the mentality of that nation, and on the other hand, they are linguocultural units that can acquire a special beauty and appearance as a result of long-term intercultural influence. Studying realities based on intercultural cooperation is important for overcoming various barriers in the communication process, as well as for clearly demonstrating the differences between the languages and cultures of both nations.

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