

VIEW OF NATION'S CULTURE IN REALITIES

Kazakov Ilhom Rozmamatovich,

Associate Professor, Karakalpak State University named after Berdak,
Department of Uzbek Linguistics, Candidate of Philological Sciences

Abstract:	Keyword
In the article, the realities, that is, clothes, which testify to the ancient national-cultural characteristics of the Uzbek and Karakalpak peoples and show their ethnic characteristics, are studied from a linguistic and cultural point of view. It is described that unique charm and freshness, customs, social relations and religious beliefs are hidden in these culture samples. It is shown that happy or sad moments in a person's life are shown in reality shows. Researching realities based on intercultural cooperation has been proven to be of great importance in defining the differences between the languages and cultures of both nations.	reality, national culture, custom, tradition, national dress, linguistic and cultural unity, mentality, national outlook, lexical unity, language, culture..

Introduction

Among the material and spiritual monuments, the national clothes of the Uzbek and Karakalpak peoples not only reflect the uniqueness of each nation, but also show their ethnic symbols. In particular, unique charm and sophistication, customs and traditions related to the seasons of human life, as well as differences in social relations, religious beliefs, happy or sad events in life are hidden in the clothes related to this history.

If we look into the past, it becomes clear that the unique and colorful material culture of the Uzbek and Karakalpak peoples has been formed. In ancient times, the dresses worn at different ages embody the whole lifestyle of the women of these two sister nations, and they are not alike at all. For example, in karakalpaks, jegde, kiymeshek, sawkele, malaqay, shogurme, shekpen are not found in Uzbek culture. He also belongs to the Uzbek nationality beqasam, alocha, atlas, adras types of fabric such as; munisak, kaltacha, loki, kultapo'shak such clothes belong to the group of clothes that are not characteristic of the culture of the Karakalpak people. As a result of studying these national clothes from a linguistic and cultural point of view, it was found that they are very ancient, that the Uzbeks and Karakalpaks had different national views from the past, and accordingly, these cultural examples created a unique landscape in the language. , it is clear that he has been living until today.

Review of literature on the subject

In the scientific literature, there are different attitudes towards the realities. In fact, realia is derived from the Greek word realia, which means "real, real." [1, 6]. In the dictionary "Slovar lingvisticheskikh terminov" by O.S. Akhmanova, it is defined as follows: "Reality is the result of material culture in existence, and in classical grammar, it means words that express the state construction of a particular country, the history and culture of a particular nation, meaning Linguistic units representing the features of communication in a certain

language are understood» [2, 381]. According to the Russian scientist L.N. Sobolev, "Realias are national words and phrases that have special characteristics and have no alternatives in the same language and in the language environment of other countries.» [3, 281]. The linguist L.S. Barkhudarov's definition of realism is somewhat detailed: "Realisms are words that are lexical units that do not exist in the languages and practical lives of peoples who speak other languages." [4, 95]. S. Vlahov and S. Florin are the authors of a relatively perfect and realistic description of realities. According to them: "Realities are words and phrases representing things, objects, events related to the life, lifestyle, traditions, culture, social development of a certain people, and they have a national and periodic character". [5, 48]. So, the reality is that words describing things or events related to the culture of a particular nation do not exist in the second national language.

Research Methodology

The reality is that names that are clearly visible in the process of comparing languages, that differ between languages, that express the concepts, events, customs and traditions specific to the domestic life and national culture of a particular people, do not naturally exist in the way of social life of other peoples. To be more precise, reality is a word or a combination of words that reflect the characteristics of the mentality of a particular nation and are not found in the national culture of other nations. In the national culture of the Uzbek and Karakalpak peoples, there are unique and unique clothes. This, of course, is the result of the fact that both nations looked at the world in a unique and appropriate way in the past, observed the existence through their national gaze, imagined things and events in the world, and reflected them in their language. Through the comparative-historical study of these realities, which indicate the mentality of brotherly nations, the national outlook, imagination and thinking of our ancestors who lived in the past were different, and their understanding of the world was different. It is more clearly visible that the language describes it differently.

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 dresses, older women preferred to wear white, red and checkered clothes, and older women preferred to wear dresses made of white fabric. It has been preserved as their national dress from ancient times to the present day jegde and kiymeshek. It was also a tradition to wear them in their time. Jegde – It is a sleeveless garment made of silk and worn by women and girls as a head covering. Jegdesin qıya jamlıǵan, Ishi attay qımlıǵan, Birpara kórgen jigitler, Hátte jatıp saǵınǵan («Alpamıs») [6, 192]. Indeed, jegde women are wrapped around their shoulders like a blanket. That blanket was not thrown over the shoulders, but over the head. It had long sleeves, but they were not meant to tuck in the arm, but instead were tied at the back with a short string. Usually, jegde it was worn outside the house, and it had the function of protecting women's faces from prying eyes, like Uzbek veils. Jegde There are three main types, and they are mainly worn according to age. For example, young, married women or girls of marriageable

=====

age jipek jegde, mothers and middle-aged women aq jegde and older women kempir jegde they wore clothes like. Qizil or jipek jegde – made of one hundred percent cotton, appeared at the end of the 19th century and became more and more popular in the first decades of the 20th century. It is woven by Uzbeks alocha it looks like fabric. Only the color of the fabric and the white, black and red stripes printed on it alocha differs from Jipek jegde on the collar part, there are mainly red, black and green embroideries. Aq jegde – made of thin cotton fabric, it was originally sewn by hand. In order for the cotton thread to be hard and acquire a yellow-gray color, it was first boiled in water with oatmeal. Later on aq jegde made of white cotton fabric, its entire surface, back and sleeves are decorated with geometric patterns. If so aq jegde the more complicated the embroidery decoration, it was a sign that its owner was a woman of high status. That's why aq jegde is worn by women aged between thirty and fifty over a white turban. Kempir jegde – another jegde have simpler decorations than, and have simpler embroidery only on the collar. Its surface is flat, that is, there is no embroidery, the fabric is left as it is. He belongs to the Karakalpak nation kiymeshek – it is a women's veil that covers the hair and the upper part of the body, but leaves the face exposed.

Kiymeshek when translated literally, kichkina kiyim meaning, «ximar» comes from the word It was always worn with a matching turban, and the front and back parts were triangular in shape. Kiymeshek There were two main types:

a) a white garment made of white fabric or cotton fabric, conservatively decorated with geometric patterns; b) a garment made of red and black wool, decorated with chain motifs, produced in special factories such kiymeshek are mostly floral and decorated with zoomorphic patterns.

Noted kiymeshek The first one belongs to the oldest type. It entered the tradition from the first half of the 19th century. It was worn by old women between the ages of fifty and sixty. At the end of the 19th century and the beginning of the 20th century, it slowly began to go out of style. The second type is considered one of the wedding dresses of Karakalpak brides, it was in the tradition at the end of the 19th century and was worn until the mid-1930s. At that time, girls were married at the age of fifteen, so they were taught handicrafts by older mothers from a young age. The girls sewed their wedding dresses with their own hands until they were of marriageable age. The wedding dress consisted of five main parts: oltin kiymeshek, ko'ylak, oltin jegde, oltin tuyme va zarli kovush. The first three dresses were made by the girl herself. In the process of their preparation, various patterns are placed on the fabric. The person who painted these dresses was able to appreciate how beautiful the girls are. In general, "Worn by brides." kiymeshek are mainly wedding dresses, they are sewn in a triangular shape. They have colorful patterns. Kiymeshek patterns are different, there are clothes with five patterns and nine patterns» [7, 119]. Kiymeshek are worn not every day, but at weddings and other formal or festive events. Due to this, they have been passed down from generation to generation and have been preserved until now. According to the data, kiymeshek Iran and Central Asia in the first half of the 16th century appeared at the same time. In Arabia they are «ximar» Iran and Central Asia in the first half of the 16th century appeared at the same time. In Arabia they are. Kiymeshek similar clothes were

=====

worn by Uzbeks, Tajiks, Turkmens and even Kyrgyz. But they wear turbans kiymeshek completely different from Their difference is directly related to the acceptance of Islam. It is one of the headdresses that clearly shows the national culture of Karakalpak women sáwkele is considered.

It is the oldest of the headdresses worn by girls. The spread of this headdress goes back to very long periods. "Sáwkele headdress probably appeared in Mesopotamia in very ancient times, that is, in the 10th century BC. Later, sak and massagets must have entered the country. Although its roots go back to a long history, the fact that it spread only among the Karakalpaks has attracted the attention of many scientists. [8, 120]. Karakalpak sáwkele si is a ceremonial headdress decorated with pearls and semi-precious stones. At first, it was worn by the daughters of wealthy families in the 19th century at wedding ceremonies. Sáwkele consists of three main parts: a) tumaq a long domed hat or helmet known as; b) beaded and decorated forehead covering; v) beaded and decorated forehead covering beaded and decorated forehead covering.

First of all, it served to show off the high status of the bride to the guests. Secondly, it served to hide the hair of the bride during the marriage. Because based on ancient beliefs, it was thought that evil forces enter a woman's open hair, settle in her whole body and mind, and harm her unborn baby. For this reason, unmarried girls wore their hair uncovered. It is not surprising that they followed the above belief and hid their hair from the moment they started a family. Also, sáwkele there was an idea that it protects girls from all kinds of men and women, from the evil eye. that is why sáwkele red and semi-precious stones such as coral and turquoise, beads are attached to it.

As it has always been in other regions of Central Asia, Uzbeks too do'ppi, ro'mol is valued as the main headdress. Do'ppi It is completely different from the headdresses worn by the people of each region in terms of its style, shape, ornamentation, harmony of colors, as well as the use of goldsmith art. According to historical sources, among the Uzbeks do'ppi and ro'mol apart from salla There was also a similar headdress. It is on the sides of Samarkand loki called. Loki it consists of several parts, and it is first sewn on the head, decorated with golden threads kultapo'shak (there is also a type made of ordinary fabric) so-called headdress is worn. It consisted of a front flange, a long, deep, right-angled pouch, open on both sides. Hair was transplanted from that bag. Kultapo'shak a scarf was thrown over him. The scarf is decorated with golden patterns peshonaband (a cloth or scarf that is tied on the forehead of women) is tied. Peshonaband and a silk scarf woven with dice was thrown over it. Women and girls have one or two scarves on their heads. In this case, one is thrown over the head and the other over it peshonaband is tied in appearance. It is worth saying that a scarf is a cloth held over the face: a towel; scarf (cha)] 1. A cloth, usually rectangular, that women wrap around their heads. Doka ro'mol. Shohi ro'mol. Er-xotinning urishi, doka ro'molning qurishi (Maqol). 2. Umuman, shunday mato, parcha. Uning [Toshmatning] boshi ..o'ralgan, chap qo'li ro'mol bilan yelkasiga osib qo'yilgan edi (H.G'ulom, Mash'al) [9, 694].

Karakalpak men's clothing includes a variety of cloaks and furs, the most famous of which is the movut, that is, a wide, hand-woven camel coat. shekpen (shepherds) were. Poorer

people wore it from sheep's wool, as well as from cotton thread [10, 116]. Shekpen and po'stin the uniqueness of stins can be seen in the fact that a triangular amulet is embroidered on their back. This amulet embodies the idea that a person is always weak from the back, and it belongs to me «belida o'q to'la o'qdon olib yurish» originated from tradition. Shekpen The shape of a triangular amulet placed on the back side of Another information is that in the past it was for Karakalpak men qayıs (kamar) wearing is considered mandatory. Because there was an idea that the belt is a symbol of honor and power of a person. In everyday life, a simple scarf served as a belt, and on holidays, a silk belt was tied around the waist. From the economic point of view, the men of the dark household are made of cowhide qayıs made it a habit to connect. This qayıs has the image of a tiger's head and paw, made of silver and decorated with various colors. In addition, various shokilas are attached to it. Also, the caps are made of soft leather qayıs It was also a tradition to wear. Belts of this type were mainly used by hunters, and they were filled with bowls, arrows, flints and other such things necessary for mobile life.

Conclusions and Suggestions

So, on the one hand, the realities bear witness to the unique characteristics of the national culture of any nation and are considered an indicator of the level of mentality of that nation, on the other hand, as a result of long-term intercultural influence, a special freshness, Linguistic and cultural units of the level that can acquire a view. Studying realities on the basis of intercultural cooperation is important in eliminating various obstacles in the process of communication, as well as clearly showing the differences between the languages and cultures of both nations.

References

1. Садиков З. Қадимги туркий реаліялар таржимаси. Монография. –Наманган: «Vodiy Media», 2021.
2. Ахманова О.С. Словарь лингвистических терминов. –М.: Сов. Энциклопедия, 1969.
3. Соболев Л.Н. Пособие по переводу с русского языка на французский язык. – Москва: Просвещение, 1952.
4. Бархударов Л.С. Язык и перевод. –М.: Международные отношения, 1975.
5. Влахов С., Флорин С. Непереводимые в переводе. –Москва: Просвещение, 1986.
6. Қарақалпақ тилиниң түсиндирме сөзлиги. 2-том. –Нөкис: Қарақалпақстан, 1984.
7. Мамбетов К. Қарақалпақлардың этнографиялық тарийхы. –Нөкис: Қарақалпақстан, 1995.
8. Ўша манба.
9. Ўзбек тилининг изохли луғати. 3-жилд. –Тошкент: ЎзМЭ, 2007.
10. Мамбетов К. Кўрсатилган манба.