

NATIONAL CLOTHING AS A HISTORICAL AND SPIRITUAL EVENT

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Abstract: Today, the role and significance of clothing design and its features in the development of our youth as fully mature and versatile people, in the formation of their spiritual and cultural worldview, and also in a sense influencing their moral education, are incomparable. The article is aimed at instilling a clothing culture of modern youth, i.e. boys and girls, at a time when they are rapidly immersed in the world of fashion. In addition, the specific features, mental influence and the importance of design and style of clothing in the moral and complex education of young people, the positive or negative influence of national and modern clothing on the worldview and norms of human behavior, as well as the use of experience are revealed. problems are highlighted.

Key words: national costumes, symbols, traditions, customs, design.

INTRODUCTION

As you know, it is impossible to imagine a person without clothes. In the course of history, man has evolved, and with him - and his clothes. As a result of the improvement of the spiritual world of man, the growth of his aesthetic taste, his clothes became not only material, but also served to satisfy his spiritual artistic needs. Clothing has become a mirror of the development of human culture. In our time, the spiritual and artistic features of clothing are more important than the material basis.

In the current period of restoration of national values, there is a great need to restore national costumes. Although there is a great need for the development of national costumes, in practice, the needs of the representatives of our nation in this regard are not satisfied. The population, especially young people, are more and more interested in foreign clothing due to inattention to national clothing. This negatively affects the formation of our national image. To solve problems in this area, it is necessary to pay great attention to the theory and practice of creating national costumes.

THE MAIN RESULTS AND FINDINGS

For the development of national dress, first of all, it is necessary to deeply study the symbols created by our ancestors, their philosophical and spiritual content.

It is no secret that the cultural art of the peoples of the East, including our Turkic peoples, today is the basis for the development of world culture. But we do not have complete information about this cultural and spiritual treasure. It is known that the reason for this is that until now the role of our people in world development, historical, scientific, philosophical and

cultural wealth has been discriminated against or prejudiced.

The independence of Uzbekistan has created conditions for studying the history of our national culture, studying our values, traditions, history and philosophical heritage, which are a reflection of the way of life of our people. Only a nation that understands who it is will be a nation. This is the purpose of the idea of national ideology, which is to be realized today - to form in the younger generation a sense of national pride, respect for the merits of past generations, love for the Motherland through self-awareness.

National costumes, their forms, their symbols are not just a cultural phenomenon that arises only because of the customs of people or the climatic needs of the area in which they live. The clothes of each nation should be considered and studied as a mirror of the millennial journey, religious beliefs, ways of thinking, philosophical ideas about the world and man, conclusions about natural phenomena, the environment of flora and fauna and myths. and legends.

Everything in the world has an external (external) and internal (internal) meaning. As well as national costumes. Especially the shapes and symbols in it. If we come to these meanings, if we look at the essence in them, we will be able to understand the identity of the nation, the spiritual image, and this understanding is the understanding of a person as a whole. This leads to the solution of eternal and eternal philosophical problems, such as man and society, man and nature, man and God. However, most Western and Russian art critics thought only about the appearance of our national costumes and the symbols in them. They sometimes described the side view as an exotic item. Such a light and indifferent attitude was based on the attitude towards our people. That is why we all need to look at our heritage, life beliefs, customs, scientific and cultural heritage of our ancestors from a different perspective and draw conclusions. This is necessary so that the nation does not lose its image and maintain its spiritual roots as a result of external influences in the future, when the gates of the whole world open and the gates of the world open wider.

It should be noted that Uzbek art is characterized by a unique and inimitable style that combines national traditions and modern trends. Designers of our country widely use traditional fabrics, including bekasam, silk, honatlas, zarbof and velvet, decorate them with embroidery and thus create beautiful examples of oriental art, rich in bright colors. Scientists from different disciplines help add more content to our modelers' work. They are reviving and discovering new

ways to decorate fabrics with strong, clean and vibrant colors, develop ways to preserve the properties of natural fibers, and improve the production of textiles, knitwear and silk products.

At a time when the main attention is paid to the development of the sewing art in Uzbekistan, it is important not to ignore the issue of its influence on the human psyche and educational processes. Today, a group of model artists in the country are acquiring individual features in their work. They strive to raise the industry to a higher level, to revive their interest, orienting folk costumes to rich traditions. During the Middle Ages, Bukhara and Samarkand were among the largest cultural centers famous for their fabrics, jewelry and beautiful clothes, and played a key role in popularizing fashion in Central Asia.

We live in a society where the aesthetic qualities of all elements of the living environment surrounding a person are equated with the qualities that are functionally located.

Taking into account the different desires of a person, his environment, objects, a long way was opened for the development of design at the state level and opportunities were created.

We, in turn, repeat many times the reform of the art education system, its sense of responsibility. Despite the fact that a lot of work has been done in this area over the years, there are a number of problems that need to be solved today. Including:

- bringing design education to the level of world educational standards, expanding cooperation with design universities abroad;

- creation of a new look for clothing design that meets modern requirements;

- Introduction to the psychology of creativity in the classroom;

- The influence on humanity of the features of both modern and national costumes, analysis of various ornaments and styles of their decoration, general requirements for them when teaching the history of clothing design today and the national character in the design of new costumes. Is to teach character, grace and tenderness, development models of clothing that reflect dignity and vitality.

Also, the traditional clothes of the Uzbek people are part of the material culture, reflecting the national characteristics, customs and aesthetic taste of the Uzbek people. The traditional clothes of the Uzbek people differ from the clothes of other peoples in their peculiarities. Like other folk costumes, traditional Uzbek costumes were formed and developed over a long period of time under the influence of socio-

economic development and over time under the influence of traditions, rituals and traditions.

The famous ethnographers O.A. Sukhareva, P.N. Lobacheva, M.V. Gorelik, M.A. Bikzhanov. According to the scientist O.A. Sukhareva: "In addition to lifestyle, work and climatic conditions, cultural development of people, the growth of aesthetic tastes are also key factors in the emergence and spread of clothing".

N.P. Labacheva analyzes the ancient traditions in the history of clothing of the peoples of Central Asia, believing that they have the same appearance in the form of women's and men's clothing, which has been preserved for a very long time. It should be noted that the scientist, as an ethnographer, studied in great detail the frescoes preserved in the monuments of Central Asia.

CONCLUSION

The main function of clothing is to protect the body from any danger, heat, cold. It also performed functions such as the physical and sexual separation of people and aesthetic decoration.

Clothing evolves in a unique way through socio-political development over time. This requires ethnographers to take responsibility for studying the history of clothing and its covering. Because in the study of the ethnic composition of peoples, as well as in the scientific justification, a special place is occupied by the fact that clothes have retained their nationality over time.

Finding solutions to the above problems and their early implementation should become one of the most urgent tasks facing professional colleges and universities in the field of design.

This is a key factor in the spiritual and cultural development of youth, behind which is the future of our country, which deeply learns the secrets of art design.

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