

USE OF SEWING TECHNIQUES AND DECOR OF THE UZBEK NATIONAL COSTUME IN MODERN CLOTHES

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Abstract: The article deals with the issues based on the elements of traditional Uzbek clothing used in the design of modern clothing, created as a result of the increasing interest to the types of national clothes in Uzbekistan due to the process of national awakening that began in the late twentieth century. Some problems of re-assimilation and perception of national motives were considered. As well as, there has been highlighted the issue of applying the artistic and figurative features of the Uzbek national costume, rather than directly copying and repeating the traditional style, decor, methods and elements of technological processing.

Keywords: national clothes, traditions; traditional Uzbek clothes, fabrics and ornaments; national motifs and modern styling; traditional and modern style, embroidery and ornament.

The process of national awakening, which began in the late twentieth century, has intensified both interest and demand for national costume types. It has become a permanent attribute not only in the annual traditional holidays, concerts, ceremonies, but also in everyday life.

The increase in the number of specialized enterprises, workshops, design studios, sewing courses, which produce clothes similar to today's traditional clothes, indicates an increase in demand for Uzbek national clothes or clothes with traditional national features. Obviously, there are requirements for these enterprises, such as the production of competitive products and improving the quality of manufactured products.

Initial analysis of the production process of creating national costumes at the above-mentioned enterprises in Uzbekistan showed that there are problems with the development of models that are overly stylized and deviate from the real samples or completely copy from museum exhibits.

The costume as an object of national culture is indivisibly linked with the history and traditions of the people and is a valuable resource for the study of its spiritual and aesthetic potential by its creator. The costume of folk (national costume, traditional dress) is one of the most valuable sources of development, renovation and enrichment of modern clothing varieties. For this reason, it is particularly important to know the primary sources for solving the problem of developing folk traditions in modern costume.

Researchers of the Uzbek folk (national) costume as an object of material culture are mainly ethnographers. In this regard, several works have been done, and more information about the national costume of Uzbekistan is represented in the works of the ethnographer N. Sodikova.

As well as, information on traditional clothes were reflected in the research works of O.A. Sukhareva, G.A. Pugachenkova, L.I. Rempel, T.A. Abdullaev, S.A. Khasanova, Z.I. Raximova, G. K. Khasanbaeva, and V.A. Chursina.

The national costume is the deepest layer of national cultural traditions, which is a multifaceted scientific and creative source for modern researchers of costume.

The study of Uzbek national dress as any other sphere of life is closely linked with the study of the ethnic history and culture of the Uzbek people, its interaction with other peoples. It is a criterion that reflects the national identity and ethnic characteristics of peoples within material and spiritual monuments. Clothes reflect traditions, social relations, and some elements of ideology, religious beliefs, sophistication and aesthetic norms. Furthermore, clothes reflect the place and time of a person's life, as well as the happy or sad events in his/her life [8].

The national garment is an invaluable cultural treasure of the people formed over the centuries. National and traditional costumes, which have passed long way in their development, are closely connected with history and the aesthetic views of the creators. The art of modern clothing cannot develop without denying the folk, national traditions. Without detailed study of traditions, the progressive development of any type and genre of contemporary art is impossible. Traditional national costume is not only a unique bright part of culture, but also it is a synthesis of decorative-practical types of creativity. This combination has preserved and delivered the use of traditional styles, patterns, materials and ornaments typical of the Uzbek national dress until the middle of the twentieth century.

The Uzbek national costume is almost radically different in the current century, the template-style has been renewed, and the traditions of using headwear and ornaments have changed.

Ideas are rarely new: designers create by changing the environment. For a fashion designer, everything can serve as a source of inspiration. Ideas do not arise from miraculous causes they are the result of a systematic reworking of means of image, event, and concept. Often, the fault of new designers lies in the creation of a series of scattered models that do not have a specific source of inspiration and are not combined with a single methodological solution.

The use of folk dress traditions in the creation of modern clothing also depends on its function. The creative activity of fashion designers in this direction, and hence their creativity, also depends on a number of objective factors. One of these is to solve the artistic solution of clothing in relation to its utilitarian function. Unlike traditional clothing, the utilitarian function of modern clothing is demonstrated in relatively large versions. In this regard, the figurative solution of clothing should be different for each option, depending on the situation in which a person wears clothes. Therefore, when designing a dress using national elements, it should be borne in mind that it is different for clothes for different functions.

The main qualities of traditional dresses mentioned in the sources are mostly manifested and recognized in the following features. There are similarities and differences in all national and traditional dresses. In other words, the indicators that identify a particular dress reflect the individual qualities of each national dress. These can be divided into the following groups:

1. Types of clothing and distinctive styles and forms.
2. Fabric for sewing clothes.
3. Colors of clothes
4. Types of decorations on the clothes (decor).

From the data we can distinguish the peculiarities of the traditional Uzbek national clothing:

- 1) 1) Static straight or extended to the bottom silhouette and rectangular sleeves;
- 2) the predominance of symmetrical compositions in decor, details and accessories;

3) The use of fabrics that were initially weaved by hand on a loom and then started to be created in factories such as “atlas”, “adras”, “bekasam”, “olacha”, “buz”, “bakhmal”, “kimhob”, etc.

4) Decorating with embroidery, ribbons, several rows of colored stitching, contrasting colored piping, fur, small beads;

5) Achievement of dynamic compositions in clothes through the use of contrasting colors;

6) The importance of the headdress in the composition of clothing.

All these qualities should serve as basic principles for the artist-modeler in creative activity. It is necessary to pay attention to the features of the national dress, such as style and form, silhouette and constructive lines, which it presents not only in terms of rationality, but also in terms of beauty. Moreover, the decoration of the dress, color, pattern technique, material plasticity is also important. Exactly these features of the national traditional dress that make up the structure - the content - the meaning - the essence of the concept of “national motive”.

National motifs are the interpretation of folk traditions from a distinct angle in the modern art of creating objects.

In the creation of modern clothing, the traditions of national dress are re-perceived in terms of taking into account modern conditions. At the same time, in the most interesting models from the design point of view, the national spirit, national tones are felt without being overstated. The analysis of creative samples in this direction revealed the following:

1. It became known that the models created by using national fabrics – “atlas”, “adras”, “shoyi”, “beqasam”, “bakhmal” play a significant role. In addition to the traditional patterns of these fabrics, the scope of application of printed versions of national patterns (ikat pattern) to other categories of fabrics was also wide.

2. Application of the style and its principles in most cases. At the same time, the modelers offer modern clothes, not an ethnographic costume, but the perfection of the shape of the outerwear "chopon", women's outerwear "mursak", dress on the yoke "kukrak burma", their shape-forming lines and sewing technology (straight tunic fit, stitch). From these form and styles deepened shirt sleeves (with and without additional tools) are popularized.

- Application of decor varieties. Its decorative solution serves to transform functional domestic clothing into an artistically perfect costume. Methods of artistic decoration of modern clothing of traditional ornaments: embroidery and its elements, patterns; application; decoration with decorative “bahya” rows, ribbon and “chilvir” (string); printing of floral, patterned, “print” and writings on various subjects; decorating with buttons and various accessories, fringe “shokila” and tassels “popuk”; use of natural and artificial fur, natural and artificial leather, knitwear as decoration; use for decoration of rolls, beads, beads - "mungchok", sequins, ribbons, bows and ties, natural and artificial flowers.

It is also worth noting the active use of decorative methods of decoration in traditional clothing in the decoration of knitted items (prints on youth t-shirts) and knitted painting. Of course, it is worth noting here the extensiveness of the use of national decor elements in children's clothing.

1. Applying the form, elements and their combination that are characteristic of a traditional dress in a modern dress. For example, a combination of traditional robe and modern jeans in clothing for youth; in a dress for events - a combination of a dress in a modern style and traditional scarves; in a ceremonial dress - a modern suit wearing with tunic-like top made of velvet like a women’s robe, and so on.

2. The use of descriptions in clothing. The increasing interest of designers in the theme of folklore is due to specific events in the development of modern society, such as appeals to traditional culture, the revival of cultural traditions and crafts. This trend is particularly

noticeable in the field of design. This is due to the fact that, the use of ethnic motives in designing has always been one of the most preferred stylistic solutions.

The main value of the national clothing is its diversity of appearance due to its extreme functionality, logic, rationality and expediency of construction and form, as well as the use of different methods of decorating.

The study of traditional and national art of the people and its creative re-approach creates opportunity for the enrichment, development, renewal of modern clothing. At the same time, it is enough for national motives in modern clothes to be slightly recognizable or to appear without attracting the main attention and emphasizing.

From the point of view of modern design, it is promising to use the artistic and figurative features of the Uzbek national costume, rather than directly copying and replicating the form, decor, techniques and elements of technological processing. Archetypes that stimulate symbolic-associative thinking play an important role in the formation of the artistic image of clothing.

The shape, sewing and decoration methods of the traditional Uzbek national dress are a rich source in the creation of modern clothes for various purposes. Such dresses were analyzed and it was concluded that they can be grouped as follows:

1. Home wear, which uses forms, elements and their combination, typical of traditional clothing in modern clothing. For example, in youth clothing - a combination of a traditional coat and modern jeans; in a dress for events - a combination of a modern dress and traditional scarves; in a formal dress - in a modern suit with a pleated top like a tunic, velvet like a woman's coat, etc.

Clothes belonging to this group can be divided into several groups:

1.1. Dresses for everyday wear.

1.2. Gorgeous dresses are a direct use of such fabrics as satin, adras, bekasam, silk, which are used in Uzbek clothing, the unique elegance of the fabric gives way to the advantages of simple silhouette shapes, minimalism.

1.3. Another aspect of using traditional garments in modern clothing is *sarpo* dresses (collection of bridal dresses), which are sewn for brides. Due to the fact that the function of this category of clothing is also unique, they exhibit features of exciting luxury, and extreme "shine"

2. Clothing in another direction, which uses elements of traditional clothing, can be grouped into a separate group, which is a set of costume models that are staged, theatrical and serve to form the image. The development of Uzbek Estrada, and other performing arts has led to an increase in demand for clothing in this area. As a result, the design of these dresses is developing very actively.

3. Dresses offered for the podium and various contests.

4. Clothes introduced into mass production. It is also worth noting the active use of decorative methods of decoration in traditional clothing in the decoration of knitted items (prints on youth t-shirts) and knitted image. Of course, it is worth noting here the breadth of the use of national decor elements in children's clothing.

Each designer has a different approach to both the source of the creation and its interpretation, depending on the individuality and uniqueness of his or her creative style, whether it has been formed or is now taking a step. As a result of the study, it turned out that modern designers in our country turn to various constructive elements of Uzbek national and traditional clothes and apply different methods of clothing design to them.

The purpose of the voluntary design of these components involved in the formation of the composition of the dress and the task of the collection can be combined depending on the creative direction of the author. (Diagrams 1, 2, 3)

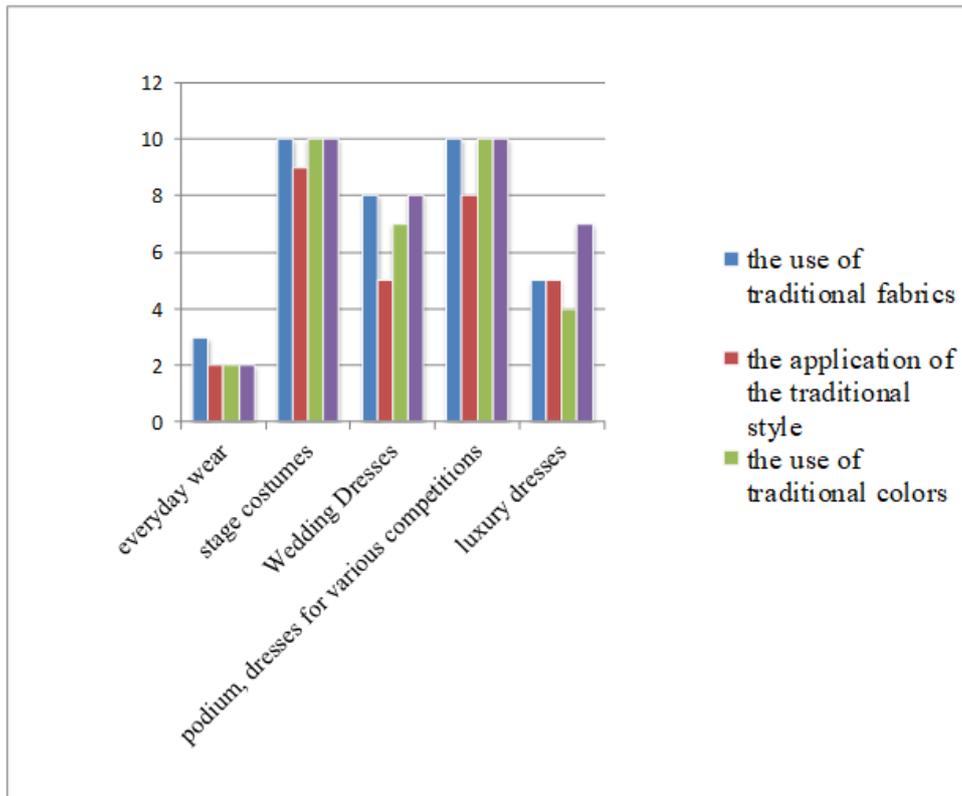


Diagram 1 The amount of modern dresses that applied traditional clothing elements.

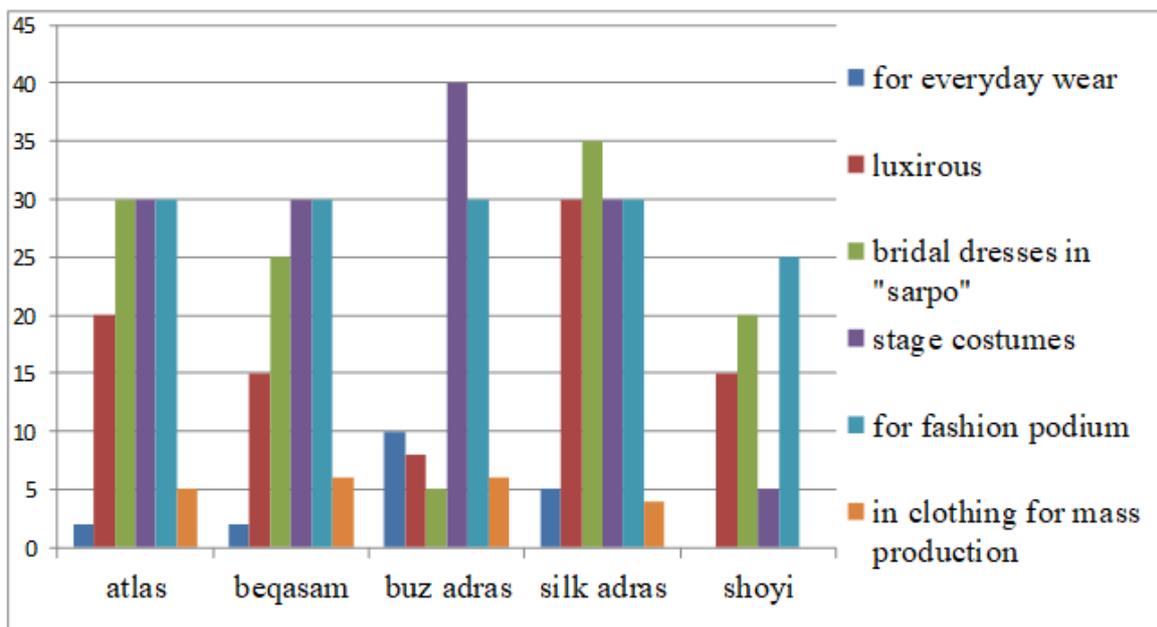


Diagram 2. Application of national fabrics

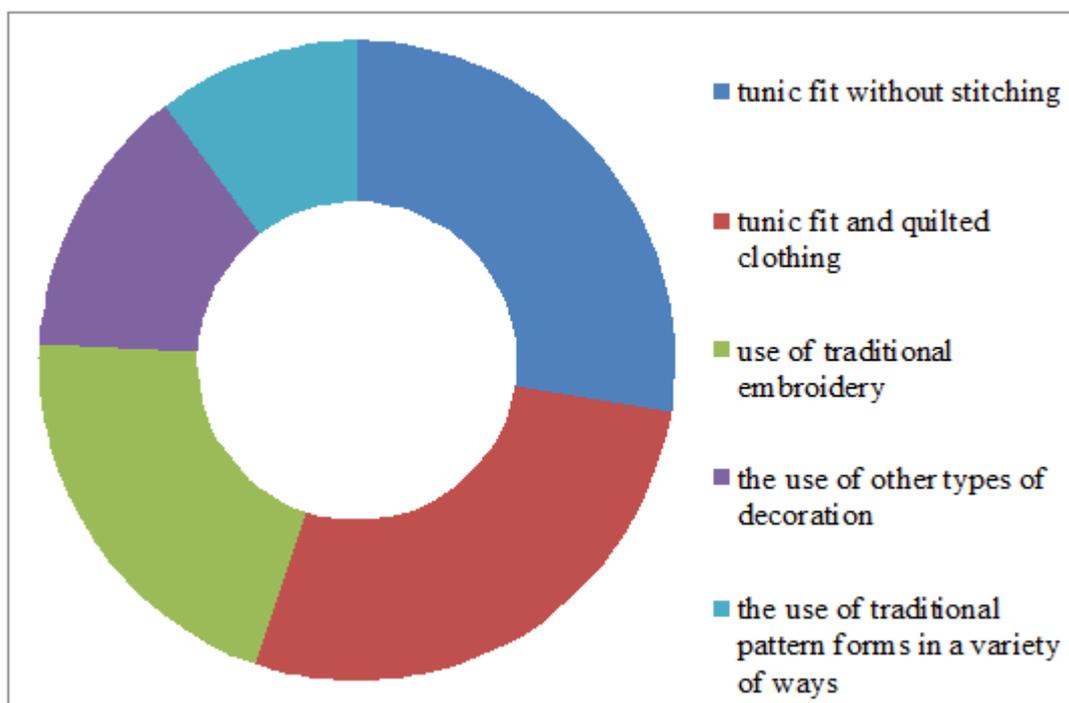


Diagram 3. The use of traditional elements in modern clothes in the form of traditional dresses

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