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## HARMONY OF UZBEK NATIONAL CLOTHING CULTURE AND MODERNITY

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### **Annotation**

*The article deals with the peculiarities of the culture of Uzbek traditional national dress, as well as analyzed the problems that arise in the harmonization of modern clothing with Uzbek traditional national dress and proposals for their solution from a philosophical and cultural point of view.*

**Keywords:** *values, culture, dress, national dress, modern national dress.*

**Аннотация:** *В статье рассматриваются особенности узбекской традиционной национальной культуры одежды и проблемы, возникающие при совмещении современной одежды с традиционной узбекской национальной одеждой, а также предложения по их решению проанализированы с философско-культурной точки зрения.*

**Ключевые слова:** *ценности, культура, одежда, национальная одежда, современная национальная одежда.*

**Annotatsiya:** *Maqolada o‘zbek an’anaviy – milliy libosining o‘ziga xos xususiyatlari hamda zamonaviy liboslarni o‘zbek an’anaviy – milliy liboslari bilan uyg‘unlashtirish yo‘lidagi muammo va takliflari falsafiy – madaniy jihatdan tahlil etilgan.*

**Kalit so‘zlar:** *madaniyat, libos, qadriyat, milliy libos, zamonaviy milliy libos, etnik.*

One of the most pressing issues in the world is the restoration and development of a culture that has an ancient history and serves the present and the future. In particular, the paying attention of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev to the “preservation, study and transmission of historical heritage from generation to generation should be one of the most important priorities of state policy” [1; p-29] is a clear proof of this. This, in turn, defines the task of developing and introducing our traditional national costumes, which are part of our culture.

There is a unique dress culture of more than a hundred nationalities and ethnic groups living in our country, which is characterized by the natural climatic conditions, lifestyle, labor activities, traditions, religious beliefs, national consciousness and in the formation and development of the culture.

According to the form and appearance of the national costume, being the an important part of culture, depending on time and epoch, Doctor of Philosophy, Professor of Cultural Studies U.H.Karabaev divided it into traditional and modern types. The scholar called the traditional national dress “clothes formed in the historical process, that is, the typical clothes worn by our ancestors for centuries”, and the modern national dress “modern clothes and later in the life of the nation” clothes that have found their place. He also noted that modern clothes based on national costumes combine traditional style and modern forms [2; p-125].

It can be seen that European countries began to promote modern clothing culture (fashion) in Central Asia mainly in the XIX-XX centuries. There are several types of fashion, depending on the scope. First of all, it is narrow and can be divided into neighborhood, village, district, city and regional fashions. Second, it is broad-based, and its boundaries are divided into countries, regions, continents, and world-wide fashion. National identity is predominant in narrow scope fashion, and it is important because it has been formed and developed over the centuries and passed down from generation to generation. And a wide range of fashion is important because it is created by certain groups and then it influences to certain nations, peoples and countries of the world. In particular, the world's clothing culture is constantly evolving and evolving, and new modern clothing, which is emerging every day according to the law of denial-denial of philosophy, is entering society by rejecting the old one. The shelf life of such garments varies, depending on the needs, requirements and tastes of the community. As an exception, there are rules and guidelines in some fashions that neither time nor space can deny. In particular, such clothes are national costumes that have been polished and perfected over the centuries, embody the positive features of the culture of each period, and are part of the system of national values.

Also, those who understand that clothes imported from Europe and other countries are mainly made of synthetic artificial fabrics and pose a threat to their quality and harm to the human body, are made of our own local cotton and silk fabrics, warm and wanting our traditional dresses that are suitable and comfortable for cold days. N.P. Lamanova, one of the Western fashion designers, was the first in the world to develop a project to create modern clothes based on traditional national costumes [3; p-3], while F.M.Parmon conducted a number of studies in the creation of modern models and collections through creative replacement of national costumes [4; p-272]. Uzbek researcher F.Z.Atakhanova said that “in the creation of modern clothing there is a process of re-perception of national costumes in terms of modern conditions, with the national spirit, national tones in the most interesting models from the design point of view ...” [5; p-46-52].

Although Western clothing is coming into our lives, our nation has a high demand for national costumes and embodies the traditions of succession, preserving our national image with pride. Our research has shown that, depending on the area of residence, the rural population is more likely than the urban population to wear national costumes, and that gender is more common in rural areas than in urban areas traditional using clothes. It can be concluded that the more the urban population uses modern European clothes, the more our national costumes are preserved in rural areas. In order for them to wear our national costumes proudly in both regions, we must first educate them in the spirit of patriotism and increase their knowledge and skills about the culture of dress, otherwise we will lose our national image and move away from ourselves.

At development of traditional and modern clothes, at propagating them worldwide the role of chairman of Union of Designers of Uzbekistan, Kh.Kamilova the clothing scientist is very big [6]. In particular, the work of this scientist is very big at organization of international festivals “Stile.uz.” - Fashion Week, the “Children – sweets” and at training of qualified personnel in the field of highly qualified clothing design.

Also, despite a lot of work, there are problems that need to be addressed in order to modernize national costumes.

In the course of our research, we have identified the problems that arise in the creation of modern types of national costumes, and tried to find ways and solutions to them.

**First**, it is important to reform the clothes and create modern copies of our national clothes. In creating modern types of national costumes (based on historical experience) should take into account factors such as natural conditions, lifestyle, customs, values, socio-cultural needs, history, age, religious affiliation, the requirements of the time.

**Second**, we need to increase the knowledge and skills of young people about our traditional dress. If we create modern types of national costumes, but the taste and culture of young people is low, such work will be ineffective. Just as we have been raised in a family since childhood, it is important to instill knowledge and skills in the culture of dress as early as possible.

**Third**, it is important to develop the basic principles of creating modern clothes, i.e. the Uzbek national model, based on the traditional Uzbek clothing culture, taking into account the stylistic and specific features of clothing.

**Fourth**, the issue of gender in modern clothing is becoming more urgent. Because by the 21st century, the gap between men's and women's clothing in the world is slowly narrowing. We don't see the problem as clearly in the West, but we

think it needs to be prevented. Because preventing this problem will ensure that the culture of dress is passed on to the next generation without losing its national identity.

**Fifth**, it is necessary to develop a theoretical basis for the design of modern clothing, based on the artistic, decorative and ornamental solutions of the elements of Uzbek clothing, taking our traditional clothing as the main source.

**Sixth**, it is necessary to create a database for the design and functional modeling of modern clothes based on traditional Uzbek clothing.

**Seventh**, in order to promote traditional national costumes among the population, we consider it appropriate to organize competitions of national costumes in educational and cultural institutions on the eve of the national holiday “Navruz”.

In conclusion, if we incorporate the requirements for dress into modern national costumes along with the shape and appearance of our traditional dress culture, the resulting outfits reflect external beauty and national identity. As a result, our modern national costumes can withstand all forms of clothing.

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