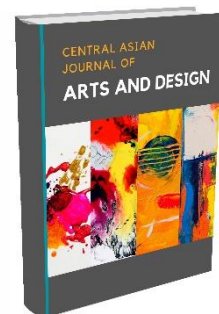




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Analyses of Surkhandarya Costume Art Elements and Techniques for Application in Modern Women's Clothes

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Abstract

This article provides general information about the history of Surkhandarya national costumes, the place of decorative elements and national ornaments. The scientific relevance of the dissertation topic is also highlighted.

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The French costume historian once said, "If all people disappear and only the costume remains, then it will be possible to restore the entire history of this civilization from the costume" [1].

"Before analyzing the special scientific works on the history of clothes, it should be noted that the masterpieces of our ancient written heritage about the Uzbek national costumes, which date back thousands of years, are also noteworthy. In particular, the book "Avesto", the oldest written heritage of the Uzbek people, as well as the works of the famous medieval Turkish linguist Mahmud Kashgari, encyclopedist Abu Rayhan Beruni and the great statesman Zahiriddin Muhammad Babur contain valuable information about the ancient clothes of our people. The clothes of our oldest ancestors living in the territory of Uzbekistan, like the clothes of other nations of the world, are formed on the basis of natural climate, living conditions and tribal traditions. For several years, the traditional artistic and material culture of the population of southern (Surkhandarya region) of Uzbekistan has attracted the attention of us and our foreign researchers - archaeologists, ethnographers and other scientists. Surkhandarya, one of the ancient regions of Central Asian civilization, is located in the south of

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Uzbekistan, and for many centuries it has been associated with the uniqueness of its traditional art and material culture, as well as the fate of different peoples. 'Igan. The valleys and mountains here, especially the serum lands along the rivers, as well as the favorable climate, were the basis for the emergence of villages and cities. Many ancient monuments of the oasis, such as Kholchayon, Dalvarzintepa, Ayritom, Kyzyltepa, Bandikhon, Kampirtepa, have been erected around the Surkhandarya region. In particular, photographs found during excavations at the top of his childhood revealed that he had a lump on his forehead. In written sources, the word "yaktak" has been known since the XII-XIII centuries. For example, in Muqaddimatul-adab, it is said that he wore one or the other. It is difficult to imagine today's art without folklore and ethnographic communities. Therefore, the costumes of these communities are unique in that they reflect the rituals and customs of each region. For example, the clothes of the folklore and ethnographic group "Boysun" also testify to national values. Men, who have preserved their ethnographic features in all their forms, adorn the women with a shawl, a necklace with ornaments on their heads, and a wide shirt with flowers made of antique jeans or red cloth. The headdress or the ancient submissive doppi on their heads are a unique example of the dress of the mountain peoples. The golden ornaments, the fountain, the sculptural garden, and the various forms of wisdom, which are examples of artistic decoration, certainly testify to antiquity. This further enriches the ethnographic calorie of the ensemble." [2]

Attention to appearance is an expression of inner spiritual beauty. Traditional costume is the most important and unique part of cultural heritage, because it reflects the stability of traditions, ecological and aesthetic ideals, social, moral norms, as well as an individual's views of the world, in which self-knowledge. The costumes of the people of Surkhandarya are stable and semi-nomadic, with their diversity, unique hats, shoes and jewelry, different cultures and traditions that differ from those of other regions (Kungurat, Juzlar). living in this region of the population makes the national dress unique and unique.

"Surkhandarya has been inhabited by different nationalities and ethnic groups for centuries. Only Boysun, Jarqorgon, Kumkurgan and Shurchi peoples have their own characteristics. Doppini is sometimes called "Kallapushi". For example: tulips, fillings, etc. (Figure 1). In Jarqorgon, Kumkurgan and Shurchi, there are bell-shaped headgear and "head" belonging to the bell culture. Each of them has its own symbolic meaning. " [3]

Figure 1. Women's skullcaps. Surxondaryo. Late 19th century Early 20th century. Surkhandarya Regional Museum of Local Lore. Termiz.



The oasis girls' shirts are made of red, pink, yellow, blue and dark red fabrics. Because the girls who wear it have to show off the tulips. The brides wore a white shawl or a red silk scarf. These costumes are worn to commemorate the ceremony, the song being sung, and the dance being performed. A variety of jewelry is worn to match these outfits. For example: gilded, spring sculptural garden, precious stones of various shapes and chains. Most of the Baysuns themselves made various types of jamalak from black thread. These features are not unique to the community, but the clothing, jewelry,

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and hairpins are the national pride of the local people (Figure 2).



Figure 2. Types of jewelry a) hairpin, b) iris, c) nozigardon.

“Every decorative element in ancient folk costumes is unique, original, attractive and has a variety of symbolic meanings. The richness of the decor is remarkable not only then, but also today. Of course, other nations also have national decorative elements, but the decorative elements of Central Asia are unique. That is why at the same time, designers are skillfully applying nationalism to modern clothes, creating modern clothes that are both competitive and inspiring the spirit of nationalism.

Decorative elements, color and environment play an important role in creating a color composition in a suit. The search for a coloristic solution of the costume can face serious problems, which include not only the harmony of the chosen colors, but also external factors - function, means, human age and, finally, the decorative elements. The latter factor has great significance and interest at the same time”.[4]

The colors of the national costumes of Surkhandarya also have certain meanings and reasons. Due to its location in the south of Uzbekistan, the Surkhandarya region is slightly hotter and drier than other regions. As a result, national costumes in the region are mostly used in warm colors such as red, yellow, and amber.

Today, our national costumes are being replaced by more modern ones. This, in turn, indicates a decline in our need for national costumes. In fact, even if we created our national costumes in combination with modern costumes, we would be able to maintain both nationalism and modernity. As an example, we can create a modern dress using the artistic elements of the national costume (Figure3).



Figure 3. The use of artistic elements in modern clothing.

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This collection of clothes is designed for a master's dissertation, the topic of which is: Analysis of the artistic elements of Surkhandarya and the creation of women's clothing using them. The national embroidery of the Surkhandarya oasis is inconceivable without suzannas. In Suzanne, national ornaments are mainly based on a very large composition (Figure 4). the scientific relevance of the dissertation topic is to simplify the elements in these compositions by stylizing them and giving them as an ornament to a particular part of the dress.

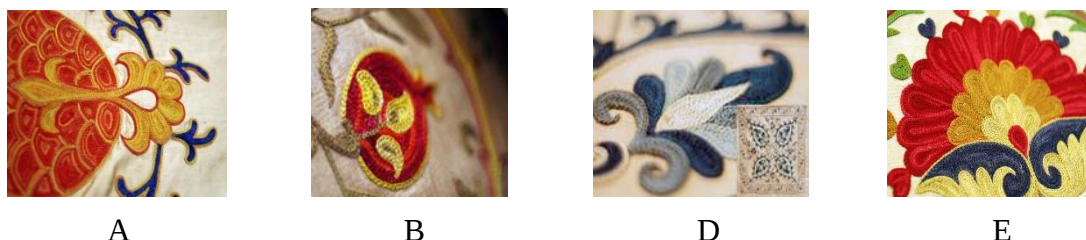


Figure 4. National ornaments. a, b-bofta; d, e-madohil.

The creative source plays an important role in the process of creating clothes for the artist. The embroidery direction of folk handicrafts was chosen as a creative source in the dissertation. In ancient times, embroidery occupied an entire area of clothing, but in this collection it was used as an ornament on a particular part of clothing, namely the collar, sleeves and sides. Nowadays, it is a tradition to create simpler and brighter colored dresses, unlike luxury dresses. In ancient times, it took months to create a single dress. But to date, our designers have made it much easier to use time and manpower. Even though the use of special sewing machines instead of human hands for embroidery has been introduced, the role of hand-embroidered embroidery will always be unique.

Chain stitches, loops, loops, basma, chamak and baxya stitches are widely used in Uzbek embroidery. The type of chain stitch to be sewn with a needle was chosen for the collection. Not only embroideries but also colorful beads make a dress beautiful. "Beads are a key component of ethnic jewelry. In the territory of Uzbekistan, such jewelry made of beads is very popular among our women. It was customary to sew beads by mixing them with gold embroidery and embroidery. It takes a great deal of skill on the part of the designers to create a wide range of beads, to find the right color scheme to decorate the dress, and to choose the appropriate composition of the pattern". [4]

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