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The Importance of Modeling Modern National Clothes

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ABSTRACT:In this article, the figurative expression of the costume is now achieved by other means than before, the silhouette changes frequently, the lines are whimsical and not constant; The interrelationship between the body and the suit is expressed in the dynamics - the clothes cling to the body at a glance, sometimes touching it lightly, and sometimes very far from the body. Service-based design, that is, the artistic design of industrial products, plays an active role in shaping the costume.

KEYWORDS: The concept of composition, art, costume, artistic style, the concept of fashion, Uzbek national dress, form, factors, climatic conditions, characteristics of fabrics, types of Uzbek national clothes, Uzbek national fabrics and their colors, flower patterns, types of decor.

I. INTRODUCTION

Clothing emerged in the early stages of the development of human society. Animal skins, fish intestines, plants, etc. were the material for clothing.

The historical development of clothing, its change is due to style and fashion.

Style is a somewhat stable commonality of historically composed creative principles of the figurative system of important and characteristic characters in the material and spiritual culture of a society. Style is the artistic language of this period, its artistic characteristic. The period is marked by a specific socio-economic formation.

Each period will have its own artistic style. It reflects important factors in the life of the community. Each historical period chose its own characteristic forms, subjugating to man a certain aesthetic ideal, which to a certain extent found its expression in the suit.

At the heart of the costume form of any historical period lies a certain degree of plastic elegance and stature of man. He developed his own understanding of each harmony (Greek harmonia-objects, events, the interdependence, harmony, conformity, similarity of different qualities of whole parts) and perfection, the aesthetic ideal of the human body, nebula.

II. THE MAIN FINDINGS AND RESULTS

The normative, aesthetic ideal approach of sewing artists of a certain socio-economic formation determined the nature of the multifaceted unity of the style of the objects of the material environment.



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Highly appreciating the art of the ancient world, emphasizing its integrity, K. Marx wrote that in it there was a stylistic unity in the highest form of norm between the art forms and the level of production. In ancient aesthetics, there is a rule that norm is the basis of beauty, and the absence of norm is dissimilarity (Plato). The Greeks knew that norm and harmony were inextricably linked, and that norm also served as a norm in social practice. They considered the human body to be the ideal of a rhythmic form. Greek architecture, statues, and costumes were “echoes of the human body”.

The style of the ancient Greek costume was a harmonious combination of human form and natural harmony with the fabric, which was reflected in the myriad different folds and draperies of clothing that hung comfortably from the shoulders down. The garment was made of a straight rectangular piece of cloth, which was tied over the shoulder or dropped on the shoulder, and draped with elegant folds, which showed the natural beauty of the body and the ease of movement, and which did not impede it. It would take great skill, culture, and taste to enjoy the art of dressing and to find diversity in a “standard” form.

In the Middle Ages, when the church dominated in all spheres of human material and spiritual culture, and feudalism was firmly established in European countries, a special aesthetic ideal and a corresponding costume character were formed. Enjoying the beauty of the human body was considered inappropriate and sinful, so the body was wrapped in rough, heavy, and then elongated shapes.

The narrow upper part consisted of a series of intricate folds, the back of which was paired with a very long shirt, a very high conical dress, and extremely long shoes, which changed the look of the stature. The reference to the ideal image of a woman, that is, the image of the mother, the madonna, was a reflection of this situation. The intricate silhouette lines of the suit matched the curved line plasticity of the body. The costume reflected on the one hand the desire to emphasize elegance, motherhood, and on the other hand the desire to hide the body, to bury it in the folds, according to the instructions of the church.

The Middle Ages began to develop a system of "sheaths" that tightly squeezed the body of the suit using various means (cords, corsets), moving it away from its natural shape.

Such a costume was an expression of the general style of the time, which was manifested in the luxury, length, architectural forms of the aspirations of the high-rise temples, in the rigidity and splendor of life and customs. As a result of the intensification of the contradiction between the spiritual factor and the material factor, disproportion and asymmetry find a special expression in medieval art.

During the Renaissance, there was a reassessment of aesthetic worldviews: a new humanistic ideology was formed. It was a period of great geographical discoveries, scientific and technical achievements, a period of art. It was the time of great scholars like Leonardo da Vinci, Raphael Santi, and Michelangelo.

The man of this period is active, strong, zealous, and insatiable in action. He is not ashamed of his body as he was in the Middle Ages, but he is proud of it. Man's natural physique is an aesthetic ideal. She wore a pleated and loose-fitting skirt, and wide, open-necked suits with many pleats and cuts. The dress is made of heavy velvet, fabric, satin, wool, fur. The costume used a lot of precious stone ornaments. The hair is simple, natural, adorned with lace, holding a silk fabric, and wearing precious ornaments. The shoes had wide soles that could be worn comfortably.

As a reflection of the calm harmonic forms of the Renaissance, the seventeenth-century art of the Baroque style emerged, influenced by absolutism, nobility culture, and wars aimed at dividing the world. In art, solemnity, splendor, luxury, unbridled elegance, theatrical fake features will prevail.

Man no longer demonstrates his spiritual power to the beauty of body proportions; the image of a powerful man in the socio-financial world comes to the fore. Deliberately lying, theatrical behavior, lavish signs appear.

The plasticity of the body changes, as in the palaces of the king it is necessary to walk on tiptoe, which leads to the appearance of high-heeled shoes. To make the body look decent, they put different soles on the shoulders of the suit, under the abdomen. Women's clothing is multi-layered from precious fabrics (fabric, moire, satin, and velvet) and



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decorated with patterned embroidery, ribbons and woven lace. Men's fashion is dominated by a military suit (musketeers' suit) with ribbons, lace, and precious stones. The wig goes into fashion.

In the 18th century, the Baroque style was replaced by the delicate Rococo style. This style is a direct continuation of the previous style, which differs from it by the delicacy, complexity, and strange silence of its forms. This style is characterized by the pursuit of the world of dreams, hopes and love, going through the existing events. Under the influence of this style, a suit that is not related to the task of interest is decided. In such a suit, the waist, chest and buttocks of the body are visible. The suit is light, delicate, embroidered with flowers from head to toe, made of tulle, "gaseous" material, and woven net, and sewn as if "multiplied".

The history of nineteenth-century European costume (European costume) began with the stormy events of the French bourgeois revolution of 1789.

The new era was characterized by the rapid development of capitalism, science and technology, the emergence of new materials, sewing machines. It was an age of endless exploration, an age of two fundamentally different directions: a clash of new art with old traditional art created by the sweaty labor of artisans.

As a result, all the previous styles: classicism, which resembles the ancient world and ancient Roman art, empire, fake gothic, new borocco, new rococo, etc., pass one after the other, as in a kaleidoscope. It was an age of imitation.

The function of the design is that there is still no strong connection between the logic and the material of the garment. Row upon row of shapes, silhouettes in costume; to get rid of the carcasses (corsets and crinolines of the Classicist period) and again to stretch the body with them, preferring to sew some materials, ornaments and costumes. The beginning of the liberation movement of women, the interest of women in certain sports, such as cycling, tennis, horseback riding, was also reflected in the costume. The men's suit is adapted to workmanship, practical activity, and gives the first place to women's fashion in a decisive and complete way.

The twentieth century declares strict service, simplicity, and ease in the choice of form and materials as its principle. This is the century of scientific and technological progress, the century of rapid growth of industrial production, the century of active participation of women in the socio-political life of the country and social production, the century of space.

In fact, the idea of a single form — the idea of dynamically overcoming the gravitational force, weight, and static of the earth — is based on art. The suit corset, crinoline, tourniquet, etc. frees the body from artificial things, frees the female body, and changes the old perception of luxury. The main aspiration of the costume is to be as much as possible in accordance with human actions, not to oppress the person, not to subdue him, but to follow his vital interests, to realize individuality. The twentieth century has found quite stable elements for itself, and by using them has achieved an incredible variety of forms of clothing.

The figurative expression of the costume is now achieved by other means than before, the silhouette changes frequently, the lines are whimsical and not diomy; The interrelationship between the body and the suit is expressed in the dynamics - the clothes cling to the body at a glance, sometimes touching it lightly, and sometimes very far from the body. Service-based design, that is, the artistic design of industrial products, plays an active role in shaping the costume.

Clothes are inextricably linked with the history of the Uzbek people, reflecting the national identity of the peoples within the material and cultural monuments and are distinguished by ethnic symbols.

Clothes reflect some elements of traditions, social relations, enlightenment, religion and aesthetic forms that go back to the history of the people. Along with changes in society, economy and politics, the forms of clothing are changing, which reflects the material condition of the people, people's tastes, ideals of beauty, the peculiarities of management and some aspects of family life.



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The purpose of studying the history of the diverse, colorful and attractive clothing of our people is to express the national identity of young people, to show the traditional, unique clothes of the Uzbek people from ancient times to the present, to reflect and preserve the cultural heritage of our people.

Women's clothing. This dress dates back to the end of the 19th century and consists of a shirt, mustard, waistcoat and scarf. The shirt is made of red floral silk fabric, straight-shaped, wide and long, the skirt is slightly widened, the sleeves are straight and long. The front of the shirt has a cropped, straight collar (this collar is also called a "nogai collar" or "dog collar"), which is tied with a tie at the top of the front hem. He is wearing a *peshma*. The length of the tray is below the knee, lined, the aura is made of chimpanzee or a piece of fabric, the lining is sewn from yarn. The kerchief is made of silk, rectangular in shape, with fluffy edges – "*farang kerchief*", folded diagonally and covered with "silk". *Tillaqosh* is a forehead ornament made of a silver plate with a thin gold solution, the lower part of which is in the form of an eyebrow, the lower part of which is hung like a leaf, and the *tillaqosh* is decorated with beautiful patterns and turquoise and many other colorful gemstones ("eyes").

The bride's dress. This dress, which is typical of the early twentieth century, consists of a shirt, mustard, jacket and scarf. The shirt is straight-shaped, wide and long enough to cover the long heels, and is sewn from satin fabric. The jacket is made of thick silk with blue flowers, the skirt is widened, the sleeves are straight and long, and the front has a wide back collar that goes down to the waist. Hat - a silk scarf and "leaf" jewelry. The "leaf" is one of the most ancient ornaments, consisting of small square-shaped leaves made of silver and attached to each other with fine silver threads, decorated with turquoise and necklaces, and five or seven colored stones (or bottles) on the leaves.) is installed. At the bottom there is popcorn with short shocks – "shingles", at the ends of each of which hang leaves with a small golden juice. The leaf is worn over the forehead. The bride's dress is again filled with "*zebigardon*" and earrings. The earrings were in the form of a small dome and had 5-6 pendants, the "*zebigardon*" (Persian - chest ornament) consisted of 7 ornaments hung on five rows of silver chains, the central ornament of which was large. The thin silver coins were decorated with stones and had chokes on the bottom. Shoes - *maxi-kavush*.

Newly fallen bride's dress. This dress, worn by new brides in the early twentieth century, consists of a dress made of satin, mustard and a scarf. The shirt is sewn long and wide with a straight shape, with a vertical cut at the front and a buttoned top. At the beginning is a large silk scarf decorated with embroidery, with fringed edges. The bride wore a '*jevak*' with rings, earrings and a breastplate.

Jevak consisted of five rows of corals, including coins and shakilas, also known as shawls because they consisted of small pearls (like barley grains) (Persian: *jav - barley*).

Girls' clothing. This dress was worn in the early twentieth century. The girls jacket was called a "*kipti*" or "*kiptakli*" shirt. The length of the satin dress is up to the ankles and is worn with the need. In ancient times, girls wore skullcaps like boys until they were 9 to 10 years old, after which it was mandatory to wrap a scarf. They were wrapped in small floral handkerchiefs, and from the underside of the handkerchiefs were finely cut cuckoos.

The dress of a middle-aged woman. This dress, worn in the early twentieth century, consists of a shirt, a mustache, a camisole, a durra, a shawl, and a shawl. The dress is long, straight, wide, sewn from floral silk fabric, with a straight collar and long sleeves. He was wearing a striped jacket over a shirt. Durra is wrapped diagonally several times. Her jewelry consists of earrings, rings and *zebigardon*. It is obligatory to wear a shawl and a scarf when going out. This shawl is made of *muhayyar* (shiny) semi-fabric - *banoras*, the edges of the shawl and shawl are decorated with embroidered ribbons. The shoes were *maxi-kavush*.

Xonpeshanabog. In the 19th and 20th centuries, scarves were mainly used as women's hats. The girls were handkerchiefs from the age of 9-10. The quality of the scarves varied depending on the material, color and method of wrapping. The most commonly used fabric is gauze. Embroidered on the corners of women's scarves. The bridesmaids had 30-40 required embroidered scarves in the sep, with which they made the bride's house. Women from Tashkent wore embroidered scarves until they had 2-3 children, and then wore white scarves without embroidery. The women's hats consisted of 2 scarves. The large handkerchief was folded in two diagonally and thrown over the head, with the ends thrown forward, while the older women twisted the ends of the handkerchief and threw them over their shoulders. A small handkerchief is folded several times diagonally over a large handkerchief, which is called a "*durra*", "*durracha*", "*peshanabog*".



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Men's clothing. Men's national clothing is divided into underwear and outerwear according to its composition. The underwear consisted of a shirt and pants. The men's jacket was mostly made of white fabric of the same color, straight, slightly widened towards the skirt, knee-length. The collar is cut in two rounds: the front is closed, uncut, with a shoulder-to-shoulder cross-sleeve - a "mullah's shirt", and sometimes a collar is sewn on the collar. The second type of dresses are straight-collared, front-cut dresses with two pleated stripes sewn into the cut. Men's outer garments were of several kinds: a cotton-skinned coat or cloak, a loose-fitting yacht or *avra* coat, a woolen cloak, a coat without *avars*, a *pocha* coat, and so on. He usually wore an open coat over his shirt. The coats are made of cedar fabric, striped *bekasam*, floral semi-fabric and *adras*. The belt played a special role in the composition of men's clothing. *Chorsis* decorated with belts, *belgars* and embroideries sewn from local fabrics were very pictorial. Hats - skullcaps vary depending on the age and position of the people: *chukka*, half-domed and rectangular-shaped skullcaps are worn separately or together with a turban.

Turbans are made of yarn fabric, yarn mixed wool fabrics, gauze, sometimes precious fabrics. Each social class of the population was distinguished by its unique wrapping of the turban. Older people are usually white, middle-aged people are gray, and young people are dressed in colorful *sala*. Men's shoes consisted of *maxi-kavush*, "amirkon" boots and stockings.

Groom's dress. The dress, which is typical of the early twentieth century, consists of a yacht, trousers, a "drum" robe and a turban. The yacht is made of white fabric, the front is open, without a collar, the collar is sewn with two folded planks and is tightly sewn. A belt is tied over the yacht. The coat is straight, slightly widened towards the skirt, sewn from a floral semi-fabric; the edges are made of black fabric. The *doppis* wrapped in a turban made of silk fabric; the turban is decorated with *ukpar*. Shoes – *amirkon boot*.

Decoration is not an independent element of the composition - it is an addition, an ornament, and it can be absent in clothing.

Each stage of the history of clothing is characterized by its own types of decorations and ways of using them.

The types of ornaments used in the modeling experience of clothing are diverse and can be the main idea in the composition or reinforce and enrich the intended artistic-figurative intention in the costume. It is used to embellish the shape of a garment or part of it from the ornament and to separate the shape into pieces. The decorative and constructive importance of decorative ornamentation (draping, embossing, fine folding, corrugation, pleats, etc.), decorative and utilitarian significance (belts, lining pockets, buttons, fittings, etc.) and only decorative significance (embroidery, embossed folds, application etc.).

The current myriad ornaments can be divided into the following groups according to the material and shape: ornaments formed as a result of sewing all kinds of embossed seams, folds, embossed folds, drapery, pleats, corrugations, ornaments; decorating clothes using details made of their own material or decorative fabric (folding folds, double-sided folding folds, flywheels, beads, cores, ribbons, ties, clasps, *patas*, shoulder straps, etc.); decoration using special decorative materials (nets, ribbons, tassels, ribbons, flowers, etc.); fittings (buttons, weaves, decorative pistons, block-pistons, "zippers", etc.); embroidery, applique, emblems, beads, etc.; decoration using other materials (fur, leather, suede, knitwear, lace, etc.); Decorate the details of the dress with printed flowers.

III. CONCLUSION

The figurative expression of the costume is now achieved by other means than before, the silhouette changes frequently, the lines are whimsical and not permanent; the interrelationship between the body and the suit is expressed in the dynamics - the clothes cling to the body at a glance, sometimes touching it lightly and sometimes very far from the body. Service-based design, that is, the artistic design of industrial products, plays an active role in shaping the costume.

The choice of the type of decoration, its location depends on the type and purpose of clothing, the shape of clothing, the texture of the material, gender-age factor, the type of human body, personal characteristics of the body, and the character of the person.



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