

REVIVAL OF NATIONAL COSTUME

Nizami National Pedagogical University of Uzbekistan

Ismatullaeva Kholida Zakrullaevna, professor

Askarova Shokhida

Madrakhimova Khalimakhon students

Abstract: If the economy is the organism that sustains society, then spirituality is its heart and soul. Building a new Uzbekistan is impossible without the rich spiritual heritage of our ancestors and national value. Nowadays, great importance is given to the creation of national costumes. Art-joy is the basis of folk costume. Nowadays, great importance is given to the creation of national costumes. Art-joy is the basis of folk costume.

Key words: Renaissance, transformation, national history, national spirit, education, upbringing, costume, symbolis.

ВОЗРОЖДЕНИЕ НАЦИОНАЛЬНОГО КОСТЮМА

Национальный педагогический университет Узбекистана имени Низами

Исматуллаева Холида Закруллаевна, профессор

Аскарова Шохид студентка

Мадрахимова Халимахон студентка

Аннотация: Если экономика — это организм, поддерживающий общество, то духовность — его сердце и душа. Построение нового Узбекистана невозможно без богатого духовного наследия наших предков и национальных ценностей. В настоящее время большое значение придается созданию национальных костюмов. Искусство и радость являются основой народного костюма.

Ключевые слова: Ренессанс, трансформация, национальная история, национальный дух, образование, воспитание, костюм, символика

Today, the country places great emphasis on improving the educational and upbringing sphere, particularly on comprehensive support for scientists and educators. Intellectual wealth is revered, as it is directly linked to the history, character, mentality, age-old values, and dreams of our people. And here, the President's firm conviction is of no small importance; one might even say, his life principle: "The greatest wealth in the world is the

knowledge and profession acquired in youth.” Our great ancestor, Abu Ali ibn Sina, memorized the Quran at the age of four. One of the world's greatest scholars and the founder of the science of hadith, Imam Bukhari, corrected an error in the works of his mentor, al-Dokhili, at the age of 11. The great poet and thinker Alisher Navoi began writing poetry at the age of six and memorized Farid al-Din Attar's "Mantiq ut-Tayr" ("The Language of the Birds"). The poet and ruler Zahir al-Din Muhammad Babur ascended the throne at the age of 12. The Central Asian region, including the territory of modern-day Uzbekistan, existed throughout history as an ancient cradle of science, culture, and art. Information about this is also found in pre-Islamic sources.

In particular, the Avesta put forward advanced ideas for the time regarding the spiritual environment, science, education and upbringing, and state and legal institutions. It can be stated that the region played an important role in the global Renaissance, as Zoroastrian, or Avestan, law anticipated the development of Roman law by a millennium. During the first period, great scientists, possessors of encyclopedic knowledge, and famous Eastern thinkers appeared. The second period of the Eastern Renaissance was the Timurid Renaissance in the 14th-16th centuries. The role and significance of the great empire created by Amir Timur are incomparable.

Both "Renaissances of the East" (Timurid and "New Renaissance") represent unique phenomena that were permeated with the ideas of great ancestors about science, education, religious tolerance and humanism.

President of Uzbekistan signed over the past four years on the development of education, science, and science, the approved State Programs, and the new initiatives put forward science, the approved State Programs, and the new initiatives put forward, There is no doubt that the next center of the Renaissance of Enlightenment is Uzbekistan.

Our Jadid ancestors were also intellectuals: they studied in madrassas and believed that independence, progress, and prosperity are achieved only through education, the acquisition of knowledge, and the in-depth study of science. That's why Mahmudkhodja Behbudi declared: "School is the greatest monastery in the world."- Akmal Saidov

If the economy is the organism that sustains society, then spirituality is its heart and soul. Since we have decided to build a new Uzbekistan, we are relying on the solid pillars of the rich spiritual heritage of our ancestors and national values." «Необходимо преподавать национальную историю в национальном духе. Иначе не будет воспитательного эффекта.

Мы должны научить нашу молодежь извлекать уроки из истории, делать выводы, вооружить ее исторической наукой, историческим мышлением».

Nowadays, great importance is placed on the creation of national costumes.

The national spirit in the creation of a costume is manifested through its elements, which reflect the culture, traditions, way of life, and character of the people, as well as their history and spiritual values. This spirit is reflected in the choice of materials, cut, decoration (embroidery, patterns), and symbolism

. By studying traditional women's clothing, one can discern certain patterns used in the decoration of national costumes. Although each region had its own distinctive features, women's clothing shared common traits. Its cut, shape, color combinations, and number of details remained mandatory for all residents of a given area, and only the material and decorations indicated the property status of the owner. As this costume evolved, it retained its distinctive, smooth, flowing lines, hence the expression "stepping like a peacock." Every woman will walk with a light, graceful gait, feeling and sensing the joy of her festive attire. Art-joy is the foundation of folk costume. The insatiable desire for beauty that resides in the human soul embodies its dream, especially in the creation of people's appearance.

Creating history "in the national spirit" usually means that it reflects and promotes the unique culture, values, traditions, and historical experience of a particular nation. This includes an emphasis on national heroes and events that shaped the national idea. The revival of Uzbek costume is reflected in the combination of traditional elements with modern fashion, as well as the use of folk ornaments and embroidery in clothing design. This process involves adapting classic silhouettes such as robes and *kuilaks* to create new collections that infuse contemporary looks with a touch of national culture, and reinterpreting the past through a national lens.. Cultural sensitivity and a reinterpretation of the past through the prism of a national perspective.

The revival of Uzbek costume is manifested in the combination of traditional elements with modern fashion, as well as the use of folk ornaments and embroidery in clothing design.

This process involves adapting classic silhouettes, such as robes and *kuilaks*, to create new collections that infuse contemporary looks with a touch of national culture. Traditional elements used in contemporary design: Robe: A wide and embroidered robe, worn by both men and women, is now used in modern collections, often in velvet with gold embroidery, as an element of evening or festive wear

Skullcap: A traditional headdress worn by both men and women, it remains an important element of the national costume and can complement both traditional and modern outfits.

Capes and shapans: Abayas (capes) and shapans add a touch of femininity and national flair to an outfit, and are worn both in everyday life and at social events.

A blend of tradition and modernity add a touch of femininity and national flair to an outfit, and are worn both in everyday life and at social events.

A blend of tradition and modernity High Fashion: Uzbek motifs and patterns are infiltrating high fashion, demonstrating a unique approach to preserving cultural heritage and creating new trends.



According to the definition given in the philosophical dictionary, "Aesthetic education" is associated with a specific manifestation of the value relationship between man and the world, the perception of beauty. Folk art includes diverse forms of self-expression, such as music, dance, crafts, and traditional costumes According to the definition given in the philosophical dictionary, "Aesthetic education" is associated with a specific manifestation of the value relationship between man and the world, the perception of beauty. Folk art includes diverse forms of self-expression, such as music, dance, crafts, and traditional costumes.

Studying folk art, including Uzbek costumes, helps develop aesthetic appreciation in the younger generation. The vibrant colors, intricate patterns, and unique shapes of traditional clothing can inspire creativity and self-expression among young people. It is important for higher education students to use these elements in their projects and work, thereby deepening their knowledge of cultural heritage. Uzbek costumes, as part of folk art, can serve as an excellent example of how traditions can be adapted to modern realities, contributing to the development of creativity and the formation of cultural identity in the younger generation. tic of a particular region. It is distinguished by its cut, compositional design, texture and color of the fabric, and the nature of its decoration.

A French costume historian put it this way: "If an entire people were to disappear and only their costume remained, then the entire history of that civilization could be reconstructed from their costume."

A distinctive feature of Uzbek costume was and remains its elaborate gold embroidery. Such attire is typical of wealthy people. popular, and the ruler gave them to his confidants, often receiving similar gifts in return. Only noble materials, such as silk and velvet, were used for gold embroidery. Embroidered patterns were primarily floral in theme, though geometric designs were rarely seen in gold-embroidered garments. Gold thread embroidery was used to decorate not only clothing but also headdresses and footwear.

On the streets of Central Asian cities today, one can see more and more people wearing clothing with national elements. Fashionistas are setting the tone, boldly mixing jeans and modern trousers with chapans or abayas.



National clothing is one of the hallmarks of national identity. And today we're seeing a trend of renewed interest in our roots. It's a kind of national awakening," said Noilya Usmanova, a well-known Tashkent designer.

She noted that it is important for her to create clothing that would contain both national style and at the same time be adapted to modern living conditions.

Literature

1. Bezrukova, V.S. Pedagogy: A Manual. RN/D: Phoenix, 2013.
2. Kon-Viner. "History of Fine Arts Styles." Moscow: 2000.
3. Atakhanova, F. Z. (2021). A LOOK INTO THE PAST, 4(6).