

Fergana Valley History of Formation of Traditional Clothes, Analysis of The Oldest Clothes

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ABSTRACT

The peoples of Uzbekistan have gone through great stages in the history of their handicrafts, each stage has its own regional features. At the same time, it is observed that local traditions have developed on new bases, methods of accession and harmonization.

Key words: textile, silk, wool, fabric, hat, decoration, cotton, color, clothing, silk

The development process is periodically divided into the following stages according to the characteristics of improvement and renewal: 1. Paleolithic - Eneolithic according to the emergence and regional characteristics of handicrafts and clothing (Southern Turkmenistan, Southern Uzbekistan, Fergana Valley, etc.) development; 2. Bronze Age - mil. ayy. In the III - II millennia in the settled agricultural oases of the region in connection with the transition to urban and then the first urban culture, the development of handicrafts and clothing in the form of the Ancient East, combined with the culture of Old Asia; 3. The first Iron Age of the original associations - mil. ayy. The formation of the first state in the first half of the first millennium. as a result of the functioning of craft mahallas specializing in industries in the ancient city centers. Especially pottery metalworking, partly jewelry. 4. Crafts of antiquity - mil. avv. IV - III centuries AD, the art of this period, based on the traditions of Bactria, Parthia, Margiana and Khorezm, combines the traditions of Eastern Hellenism and develops in new forms. Especially by the Kushan period, many innovations appear in the theme, landscape, and style of work of art; 5. Crisis situations in local art caused by drastic changes in social life of IV-V centuries; 6. VI - XIX centuries - a period of domination of various historical dynasties, a period of prosperity and recognition of the art and culture of indigenous peoples in various fields and around the world. We will talk about this in more detail in a special section of our work. Speaking of the historical and theoretical aspects of national art, it should be noted that national applied art is a culture of artistic appeal, aesthetic quality, production of vital objects, It is widely used in jewelry, as well as in the decoration of costumes. In the books of Uzbek scholars, the essence of the costume is revealed and described as follows: The costume is a specific figurative artistic system that represents a person's individuality or social group. Shoulder and waist dresses, hats, shoes, additions (accessories), ornaments, makeup, hairstyles, body painting, changing its shape - all together make up the costume. Various household utensils - chairs and tables, dishes, dishes, carpets, suzani, embroidery, jewelry, toys, etc. are all examples of applied art of our people. These include tiling, plastering, painting, stone carving, and wood carving used in the interior and exterior decoration of buildings. As the nuances of applied art can be seen in home furnishings, household items, and clothing, they can also be beautiful decorative patterns. In these two cases, although there is no strict boundary between them, each has its own characteristics. The aesthetic quality of works of art in practical service lies not only in their decoration, but also in the purposefulness and artistic impact of the objects. Applied art is one of the most ancient arts in terms of its origin. This art has been developing in the form of art among the people for centuries since the production of handicrafts became an independent field. The art of painting is widespread in all regions of Uzbekistan, and even today in the regions of the Fergana Valley some local features of this art are preserved in clothing. For example, in the field of wood architecture, there are many commonalities between flower arrangements in household items and flowers in clothing. The costume blends in with all art forms, especially architecture. Because architecture and costume have their own tectonic structures and constructive details [2]. The innovations taking place in our society are making radical changes in all spheres of social life and opening wide avenues and opportunities for the development of our national culture. In a historically short period of time, a number of achievements have been made in the restoration of spiritual heritage, the development of cultural values. The ethno-culture of the Uzbek people includes not only historical and cultural traditions, but also socio-educational experiences that affect the spirituality of today's youth, the effective use of which enriches the ideology of independence by artistic, emotional and mass means [1]. The development of our national character, that is, the development of positive traits and traditions acquired by our ancestors and their transmission from generation to generation, plays an important role in the refinement and perfecting of our traditional national values. Today, while the culture of dress is one of the problems of the time, our national traditions, our national traditional dress is one of the important factors in educating young people. In particular, the role of national traditions of Uzbek costume in the upbringing of the younger generation as spiritually, culturally and morally mature, spiritually mature, high-spirited. Today, the formation of the spiritual upbringing of the younger generation, the development of culture, the development of aesthetic taste, based on

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Uzbek customs and traditions, is of great importance. It is known that the history of traditional dress of Uzbekistan is closely connected with the ethnic history of the peoples who came to the territory of our country in the distant past and the Middle Ages. National costumes have undergone great changes from natural necessity to the era of civilization. This was manifested under the influence of socio-cultural, moral-aesthetic views at different stages of development. In particular, the main factors in this process were the area of residence, geographical conditions, climate, socio-economic, cultural and political development of each nation. Although clothing was created as a natural necessity, that is, as a means of protecting the body from the effects of external factors, as a result of the socio-economic development of human society, it has become an example of human culture. Thus, clothing has risen to the level of culture and has become a factor in ensuring the beauty of human appearance. If we think about the history of the dress code of our people, it should be noted that the peoples of Central Asia for centuries have been famous for their great culture, morals, customs, including the culture of dress. Clothing is a living page of human history and is notable as a unique example of our past culture. The stages of historical and cultural development of each nation are reflected in the clothes worn by their ancestors, and these aspects are inextricably linked with the states of self-awareness. Just as the history of our nation goes back thousands of years, the source of our national values is directly connected with our national history. The monuments of Zamonbobo, Dalvarzintepa, Sopollitepa of the early II millennium BC, formed and developed, testify to the economic and cultural development of ancient times and the culture of dress. Ancient monuments Topraqqala, Ayritosh, Yonboshqala, Dalvarzintepa. Munchoqtepa, Varaxsha. The magnificent palaces, ancient art, architecture, fine arts, painting, sculpture found in Akhsikent and other historical places testify to the high intelligence of our ancestors. Remains of clothing and clothing accessories belonging to him were found in these places. This is true, because the unique national mentality of the Uzbek people did not appear out of nowhere. For thousands of years, our national customs and traditions have tasted the bitterness of life, hardened in the fire, and settled down through the hardships of life. The Ancient Cultural Heritage of the Peoples of Central Asia and Iran "The Avesta also contains important information about the dress culture of our ancestors. Nowadays, the costumes were Greek, Scythian, and Indian. The spirituality of the members of the society changed and rose as the spirituality of the peoples of Central Asia was restored. and this led to significant changes in the culture of dress. The spiritual culture of the Eastern Renaissance (IX - XII centuries) and the culture of Amir Temur and the Temurids (XIV - XV centuries) In the 19th and 20th centuries, each period had its own style of dress. Artists had left a rich legacy in art. Artists such as Kamoliddin Behzod, Muhammad Chagri, Muassin Abdullo, Muhammad Murad Samarkandi skillfully depicted the lifestyle, appearance and dress of all segments of the population at that time. In the history of humankind, each geographical area has its own traditions, customs and ethnospecific features. However, these aspects are also evident in the traditional dress culture of the shortness.

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