



NATIONAL DRESSES OF CENTRAL ASIA: AS A COMPONENT OF "CULTURE OF DESIGN"

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Annotation: *Constructive solutions of national costumes, which are among the achievements of the design culture during the ethnic history of each nation, are reflected in their aesthetic peculiarities. In this sense, in ethnography, costumes as components of the ethnic culture of the nation show the relevance of the subject being covered as a means of studying the processes of cultural development.*

Keywords: *tunic tailoring; culture design; terracotta figurines; cultural areal; method; detailing.*

INTRODUCTION

The expressions "national", "ethnic" or "ethnographic" are considered to be synonyms. Ethnos is a nation. In the sense of clothes, the question arises whether the national dress is not an ethnographic dress, but in the current sense they are different from each other. National costumes are national costumes that incorporate elements that are common to a nation as a whole. On the contrary, the clothes in the form of characteristic of a certain people or group of a certain nation acquire ethnographic identity.

MATERIALS AND METHODS

The main function of national costumes is closely related to their creation in accordance with the natural climate of this region. The features of our national costumes in the process of adapting to the hot climate in summer and cold in winter have formed their positive features in adapting to work in different climatic conditions, creating an artificial microclimate for the human body. It is known that in ethnographic literature, the dress culture of the peoples of Central Asia is simplified as a whole, and dresses are expressed by the phrase "tunic-like" shape. However, the population of the region called Central Asia consists of different groups in terms of ethnic composition, their way of life is correspondingly different, their level of material culture and the achievements achieved due to "design culture" are different.

RESULTS AND DISCUSSION

In the scientific literature on the history of clothing created until this time, the term "national ethnographic costumes of the peoples of Central Asia" is used for the clothes of the inhabitants of this region. As a result, the clothes of these peoples are given the quality of "tunic-like" clothes. However, these nations differ in terms of their ethnic composition and the diversity of their ethnic components. About this, "Peoples with similarities in Central Asian costumes can be divided into three groups: Tajiks and Uzbeks in the first



group; the Turkmens to the second; the third includes Kazakhs, Kyrgyz and Karakalpaks. Most importantly, it is necessary to take into account the anthropological differences between these peoples: "Tajiks and Uzbeks are included in the circle of settled peoples; it is noted that the Turkmens have been leading a semi-sedentary lifestyle; Kazakhs, Kyrgyz, and Karakalpaks have lived a nomadic way of life in history." As a result, he determined the level of material culture according to their social lifestyle: "The diversity of their social lifestyle created differences in ethnic components-housing, customs, tunes-music, folklore, ornaments, patterns and costumes".

Such irrigation facilities are an indicator of the level of "design culture" formed by our ancestors, the Sogds, in the early days of our country. "Culture of design" is a clear expression of the incomparable achievements of the people during the cultural development, in the sense of the prelude to the field called "design". As another great product of the design culture, the various structures that exist today, especially the double-roofed residential buildings, whose structural aspects date back to ancient times, due to the characteristics of the shell in them, give the room temperature-coolness in the summer and warmth in the winter. It is considered an exceptional construction project for an area prone to earthquakes. Or, the ratio of the dimensions of the sides of different structures-madrasahs and mosques, the domes, porticoes, pediments and plant and geometric pattern decorations in them, such decorations and domes are typical of geometry in the design-the circle is not only four or five, but seven, nine, which is difficult to divide equally eleven distributions, and especially the fact that they all correspond to the law of the "golden ratio", is considered one of the incomparable achievements of our current "design culture".

Naturally, a reasonable question arises about the level of dress design in a country where the design culture has already formed. According to the unfounded information in the ethnographic literature, it is said: "The tunic-like pattern of clothes appeared in ancient times and is preserved in modern times, for example, in the clothes of the Eskimos and the peoples of Central Asia". Such a definition can be evaluated as a superficial analysis of the rich heritage of the field, which has made a significant contribution to the development of world civilization with its effective achievements in various spheres of social life in our country, and, moreover, is now called the term design.

Since the clothes of the previous periods were not considered as a component of material culture, not only the clothes of antiquity and the early Middle Ages, but also the clothes of the Middle Ages have not reached us. However, the costumes of the characters of Panjikent, Bolalik Tapa, Varakhsha, Tuproqkala and Afrosyob, which are monuments of the famous wall paintings of antiquity and the early Middle Ages, and the images of the characters' clothes in miniatures of the medieval book art, are of incomparable importance in restoring the silhouette and constructive aspects of the clothes of the past periods in the history of our country. The best source for studying the history of national costumes is first of all a sample of that period, but it is very rare. Such a find alone cannot give a complete picture of the dress of that time. In this sense, sufficient information can be obtained from majestic paintings and sculptures, in which other types of fine art: terracotta sculptures,



images on the surface of metal objects do not gain enough importance as conditional images".

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