



THE ROLE AND DIFFERENCE OF NATIONAL AND MODERN COSTUMES IN SOCIETY

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ABSTRACT: - This article discusses the role and difference of national and modern costumes in society. In today's rapidly changing rhythm of life, the design of folk clothes, the convenience of which has been tested by time, can become very popular as the basis for the design of industrial products. Traditional forms of costumes are so unpretentious, versatile and modern that they can be combined with the most daring solutions that correspond to the new trends of the time, the latest fashion trends.

KEYWORDS: Difference, national costumes, modern costumes, society, rhythm of life, design of folk clothes, industrial products.

INTRODUCTION

Today, the problem of separating modern clothing design from the traditional costume, which carries the invaluable centuries-old experience of an entire nation, is still relevant. Until now, there is a lack of objective solutions to enhance the continuity and development of the traditions of folk art in modern design.

The main emphasis is often placed on the preservation of traditional art as part of the cultural heritage, without its interpretation

and renewal, which turns unique values into a dead museum piece. The purpose of this work is to identify the importance of folk costume for the modernization of existing methods of shaping in modern design.

Uzbekistan, as one of the most multinational countries in the world, has the richest stock of cultural artifacts. Each of the peoples living here has its own unique culture, and, accordingly, a costume. Some of them still

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wear traditional clothes today, both on special occasions and in everyday life, not only because of the conservatism of concepts and customs, but also based on its convenience and rationality.

THE MAIN FINDINGS AND RESULTS

Features such as dimensionlessness, versatility, layering, elementary cut, economical consumption of fabric are characteristic of the traditional clothing of the northern peoples of Uzbekistan. Each element of the national costume is not accidental and is a creative processing of the experience accumulated over the centuries: everything that was most practical was selected, which proved its convenience in everyday wear.

In today's rapidly changing rhythm of life, the design of folk clothes, the convenience of which has been tested by time, can become very popular as the basis for the design of industrial products. Traditional forms of costumes are so unpretentious, versatile and modern that they can be combined with the most daring solutions that correspond to the new trends of the time, the latest fashion trends. Work aimed at studying and popularizing the folk costume should be carried out not only for the sake of preserving the memory of the cultural heritage, but in order to actively use the acquired knowledge in the field of modern design.

National clothes in our country today, unfortunately, are perceived as something from the distant past, obsolete. A traditional costume cannot go beyond the scope of a museum exhibit, stage, festive clothing, which has no place in everyday life. Variations of folk motifs offered by modern designers are also not always suitable for everyday wear.

Thus, the potential of the national costume, the utility and convenience of which have been polished for centuries, is not revealed in

modern design, the question of using the principles of traditional clothing in modern design remains open.

In the development of the traditions of studying the role of modern Uzbek national costumes and problems in the educational process in students through design classes, the works themselves, elements of art history, design activities are a separate component in visual arts, theory, the role of modern Uzbek national costumes and the study of problems in the educational process.

The meaning of developing the traditions of studying the role and problems of modern Uzbek national costumes in the students through design classes is to form the perception and learning of the works of design art, the surrounding reality and children's artistic creativity.

The traditions of studying the role and problems of modern Uzbek national costumes in the educational process are manifested in the ability to determine the processes that awaken the aesthetic feelings of a person through the environment and the content of works of art in design education.

Based on this basis, the traditions of modern Uzbek national costumes and the problems of study in the educational process will be fully understood, and for its formation, students will be able to skillfully understand the assessment of form, color, and composition. should have the ability, and also contribute to the development of the artistic taste and feelings of the individual by improving the creative ability by thinking at the level of artistic images, the style of artistic culture, the ability to distinguish colors.

In this case, it is important to understand the artistic emotion in the course of educational activity as a subjective emotional state arising from the phenomenon of certain modern

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Uzbek national costumes and the traditions of studying them and their problems in the educational process. The feelings of the traditions of studying the urn of modern Uzbek national costumes and the problems of the educational process, which emerge by organizing the educational activity as an artistic reality, in turn create design experiences: excitement, deep thinking, purification of the heart, suffering, helplessness, joy and happiness, sympathy. Artistic experiences, mainly in the content of educational subjects, reflected in the organization of the educational process, the urn of modern Uzbek national costumes and the problems of the educational process, which are manifested as a necessity in communication with values based on the traditions of studying helps the emergence and development of spiritual-artistic and design needs.

The role of modern Uzbek national costumes in design, education and training activities has a great impact on the inner world of a person, creates diverse and complex experiences. At the same time, artistic feelings, needs and ideals stimulate socially useful activities, form beliefs, encourage them to fight against things that prevent their realization. This is the main educational function of art. Educational activity as a form of social design education is a bright and unique source of knowledge of both the way of life and its spiritual content. Studying a number of subjects in higher education institutions through works of art is always carried out in a deep and thorough way, because it activates the whole system of sensory-enriched clear-image thinking. For example, in order to understand and understand the spiritual world that exists in the modern Uzbek national costumes, you need to have a great moral outlook, emotional culture, and sharp perception. For this, it is important to strive to develop the artistic

consciousness of students on the basis of the wonderful masterpieces of national and world modern Uzbek national costumes and traditions in the educational process. The purpose of teaching modern Uzbek national costumes and traditions to students is to form the humanitarian ideal of all-round development, to cultivate the artistic taste of young people, and to achieve them, the role and traditions of modern Uzbek national costumes should be developed, artistic taste is to ensure the emergence of productive imaginative thinking.

Based on the above points, it should be noted that the role and traditions of modern Uzbek national costumes in students through design classes is considered an important direction of artistic training, and its formation is the modern style of students. Uzbek national costumes and traditions should be implemented taking into account the national features and ethnic traditions that are directly involved in the process of cultural activities.

CONCLUSION

National clothes in our country today, unfortunately, are perceived as something from the distant past, obsolete. A traditional costume cannot go beyond the scope of a museum exhibit, stage, festive clothing, which has no place in everyday life. Variations of folk motifs offered by modern designers are also not always suitable for everyday wear. Thus, the potential of the national costume, the utility and convenience of which have been polished for centuries, is not revealed in modern design, the question of using the principles of traditional clothing in modern design design remains open.

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