

A COLLECTION OF NATIONAL AND MODERN CLOTHES IN THE ETHNIC DIRECTION OF SURKHANDARYA PRET-O-PORTE DE LUX

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Abstract

In this article the combination of elements of traditional dress of the Surkhandarya region with modern fashion trends is studied within the framework of the Pret-a-Porter de Lux concept. The study analyzes the constructive transformation of national clothes, their adaptation to modern fashion, while preserving their cultural identity. The choice of materials, decorative elements, and the influence of ergonomic design on clothing aesthetics and functionality are discussed. The research results contribute to the development of national fashion, the combination of historical heritage and innovative design approaches, as well as the international recognition of the rich textile culture of Uzbekistan.

Keywords: National dress of Surkhandarya, ethno fashion, modern ethnostyle, Pret-a-porte De Lux, Uzbek design, combination of national and modern, Surkhandarya patterns, ethno collection, national fashion direction, Uzbek haute couture, traditional fabrics of Surkhandarya, design of national dresses, handmade decorations, modern ethno design, Uzbek fashion 2025, collection of dresses, designer collection, cultural heritage fashion.

Introduction

In times of today's globalization, along with modern trends in fashion, ethnic trends based on national culture and traditions have become more and more relevant. Especially in the Surkhandarya region, one of the regions of Uzbekistan with a rich historical heritage, the national dress is distinguished by its diversity, elegance in decoration and original stylistic approach. This collection — "Pret-a-porte De Lux" — is inspired by the ethno culture of Surkhandarya, where elements of national dress are blended with trends in modern fashion.

The purpose of the collection is not only to preserve national values, but also to appeal to the attention of the general public by presenting them in a way appropriate to the current fashion industry. Traditional fabrics, patterns, national decorations inherent in the Surkhandarya region are combined with a modern design approach, embodying the originality and charm of each landscape.

Surkhandarya Oblast is the southern part of Uzbekistan and its capital is Termez. The region is famous for its private cultural heritage and traditional attire. In the Surkhandarya region, embroidery is called national dress, or "chestnut", among men it is called "kurta". These clothes are a type of Uzbek national costume and are popular in Kashkadarya, Surkhandarya and other southern regions, as well as in other regions of Uzbekistan. The embroidery is mostly used to

show the beauty and elegance in the clothes of people in the south of Uzbekistan. They are broad-brimmed or thick sea-coloured kofta panjabi, commonly referred to as punjabi (shirt), with a short sleeve and an open slot. Embroidered dresses are mainly used to dress in the twelve-tower sphere, for communication or meeting, and for family events. Dresses are popularized by the average worker, agricultural person, and culture. For the analysis of national costumes of Surkhandarya embroidery, many classical texts and techniques are usually used. In the manufacture of these embroideries, emphasis is placed on national products, the practice of which is unique and which embodies the values of Uzbek. Many of the following basic materials and techniques are used to enhance the analysis of national costumes of Surkhandarya embroidery:

1. Cotton and food colors: Cotton material is usually used for Surkhandarya embroidery. They are also used for the analysis of natural materials, such as honeycomb, thread, wax, vash, and chin.
2. Crafts: The design, features and designs of the pen of embroidery are considered to be very important in the analysis of national products. For embroidery of the Surkhandarya, dézaens are usually used, such as colorful roses, lameness, lozim, striped and others.
3. Drawing and scratching work: Much attention is also paid to the scratching work of embroidery. The tire determines the face and integrity of the embroidery, and the description of the national dress is indicated. And drawing will highlight the face of the embroidery, helping to consolidate its design.
4. Threads and pearls: In the manufacture of Surkhandarya embroidery, attention is paid to the use of bolts. Bolts are made from pieces such as red, white, wild, weaving, etc., and determine the design and color of the embroidery.
5. Handles and names: The texture of embroidery's handles and moisturizers is also very important. They can also be designed for clothes such as eyewear, jibba, skirts, caps, etc.
6. The practice of analysis for Surkhandarya embroidery requires the use of a unique technique in the features and design of the Uzbek national dress. These techniques are essential for making the analysis look good, creating patterns and artificiality. National dress of Surkhandarya embroidery is recognized as a product of noble Uzbek value and requires a high level of skill in their interpretation. These materials and methods are of great importance in ensuring the quality of analysis. The following purposes may be associated with the analysis of the national dress of Surkhandarya embroidery. A lot of goals can be set on the theme of the analysis of the national costumes of Surkhandarya embroidery.

Improving the quality of national products: National costumes of Surkhandarya embroidery through the analysis show the unique art and development of Uzbekistan. The products are of high quality and take their place in the international market. With the help of the analysis of national dress of Surkhandarya embroidery, national products of Uzbekistan are recognized and accepted throughout the world. This will open the path of international trade and increase the export potential of Uzbek national embroidery and clothes to the country. Through the taxil, the embroidery of the national costumes of Surkhandarya attracts critical acclaim around the world. Their unique design, artificiality and materials make international art and fashion more interesting. The analysis of the national costume of Surkhandarya embroidery is of great

importance in the creation and presentation of national art. Through analysis, national embroidery and clothing play an important role in the creation of a unique art history of Uzbekistan.

The analysis of the national costumes of Surkhandarya embroidery will help Uzbekistan to take its place in the field of tourism. Uzbekistan, which plays an important role in attracting tourists and international customers to the country, views national dresses and embroidery as one of its main attractions. The goals of the theme of the analysis of the national costume of Surkhandarya embroidery are important for many areas and national embroidery and clothing is an important tool for the development and acquaintance of Uzbekistan. The discussion and results on the topic of analysis of national dress of Surkhandarya embroidery will definitely be useful for different industries. These discussions and results are important in improving the quality of the analysis, identifying the variables about Uzbek national embroidery and clothing, and ensuring the development of national art. The analysis of the national costume of Surkhandarya embroidery is an important component of the national art, culture and economic development of Uzbekistan. This analysis reflects the value of honey of Uzbekistan through its unique design, artificiality, patterns and materials. In conclusion, it can be said that the analysis of the national dress of Surkhandarya embroidery has the following important points. In general, the analysis of the national costumes of Surkhandarya embroidery provides the culture and art of Surkhandarya at a high level.

LITERATURE REVIEW ON THE TOPIC

In the process of in-depth study of this topic, a number of literature on national dress, modern development of ethno-fashion, cultural heritage of the Surkhandarya region and the concept of "Pret-a-porte" has been analyzed.

First of all, the sources of folk applied art of Uzbekistan (M. Islamova, R. Rajabova and others) provide important information about the culture of dressing that has been formed in the Surkhandarya region, national fabrics - adras, bean, satin - and methods of their use. This literature provides information about the form of national dress, the symbolism of patterns and sewing methods.

Also, foreign and domestic scientific articles on trends in contemporary fashion and topics of ethno-design were analyzed. In particular, the study "Ethnic Fashion in a Global Context" (S. Nguyen, 2020) highlights the role of ethnic elements in modern fashion, their commercialization and preservation of cultural identity.

Articles on practical activities of designers of Uzbekistan and fashion shows (for example, "Development trends of fashion industry in Uzbekistan" – A. Karimova, 2021) showed the approaches to the integration of national clothes into global fashion.

Meanwhile, the theoretical foundations of the "pret-a-porte" concept are outlined in the French and English fashion theory books, which emphasize the style's focus on designs that fit everyday life, yet look luxurious. This concept is in line with the basic idea of this collection concept.



Also, ethnographic literature providing information about customs and culture of the Surkhandarya region (for example, "Surkhandarya — cradle of ancient culture", 2018) served as the main source for determining the regional characteristics of national dress.

DISCUSSION AND RESULTS:

The discussion and results of the analysis of the national dress of the embroidery of the Surkhandarya will be obviously useful for various fields. While these discussions and results are important in improving the quality of the analysis, identifying variables about Uzbek national embroidery and clothing, and ensuring the development of national art, they can also have developing political, economic and social consequences. The following discussion and results can be obtained in various fields on the topic of analysis of the national costumes of Surkhandarya embroidery.

CONCLUSION

During the study, it turned out that the rich cultural heritage and ethnic identity of the Surkhandarya region can serve as a huge source of inspiration in the design of modern fashion. National dress has a recurrent not only historical, but also aesthetic, practical and social relevance, and it has been proved that by the combination of national dress with modern fashion trends it is possible to create new and original objects.

In the "Pret-a-porte De Lux" collection, national patterns, traditional fabrics, decorations are combined with modern cuts and styles. This made it possible to adapt the dresses to the requirements of the current everyday fashion, without losing their nationality. Especially through the introduction of elements characteristic of the Surkhandarya region into the design, the regional identity was preserved and manifested in a new interpretation.

This work shows that the design of national dress has not only aesthetic, but also cultural, educational and economic representation. Such ethno-contemporary collections created by local designers are the most important step in the preservation and promotion of national heritage and bringing it into world fashion.

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