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COSTUME COMPLEX OF THE CENTRAL ASIAN INTERFLUVE: CONTINUITY AND TRANSFORMATION

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Summary: *The article discusses the study of the costume complex of the Central Asian interfluve in the aspect of continuity and transformation.*

Key words: *Fashion, Central Asia, Sart, "design culture", scientific and practical methodologies, Uzbek fashion industry*

КОСТЮМНЫЕ КОМПЛЕКС СРЕДНЕАЗИАТСКОГО МЕЖДУРЕЧЬЯ: ПРЕЕМСТВЕННОСТЬ И ТРАНСФОРМАЦИЯ

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Аннотация: *В статье рассматриваются вопросы изучения костюмного комплекса Среднеазиатского Междуречья в аспекте преемственности и трансформации.*

Ключевые слова: *Мода, Центральная Азия, Сарт, «культура дизайна», научно-практические методологии, индустрия моды Узбекистана.*

Design in the aspect of the fashion industry is one of the most important spheres of social life, functioning in accordance with the global factors of development of both the sphere of art and the spheres of industry and economics at the same time: "The position of the designer concludes that he must abandon pure creativity and take on a conciliatory role mediator between man and society" [1. p-478]. In the process of modeling a modern suit, those aspects of design that reflect the latest technical and technological innovations of scientific and, above all, creative aspirations become relevant: "Fashion can be understood in different ways. It is both an industrial and cultural phenomenon." [2. p-9].

Although in practical processes, since the independence of our country, modern progress has been achieved in this area, from the point of view of criticism of fashion, until now no research has been carried out on the implementation of key trends in the fashion industry of Uzbekistan at the level of countries with a developed fashion industry. In addition, systematic analysis of aspects of design culture and history, costume design methodology in different countries also remains non-research. For this reason, the fashion industry of Uzbekistan does not have the basis for the introduction of scientific and practical methodologies in the development of conceptual design and commercial collections that combine not only advanced and innovative technologies, but also the achievement of marketing strategies in this area.

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In the process of preparing this study on the priority areas of costume design as a motive and creative source for designers, a lot of work was done to study the historical styles and genesis of the stages of costume design in Central Asia, according to scientific sources existing in such fields of science as historiography, ethnography, cultural studies and art history.

Among the few studies on the history of costume of the early Middle Ages, N. Lobacheva's article "Central Asian costume of the early medieval era according to wall paintings" is an example of a scientific approach to solving the problem of analyzing the costume of the ethnic groups of the Central Asian region. The study provides a description of the costume of the Central Asian interfluvium, which is a detailed analysis of the form and silhouette of the costume of the early Middle Ages of the sedentary peoples of the region - Tajiks and Uzbeks.

This type of research, which served as a significant support in this study, can also include the dissertation research of S. Yatsenko, devoted to the study of the history of the "design culture" of costume in antiquity and the early Middle Ages of the vast Iranian-speaking area: "...Among other things, the costume gives scientists the most valuable (often irreplaceable) information about the ethnogenesis, cultural connections and aesthetic ideals of individual peoples, being an important historical and cultural source. Items of clothing served as diplomatic gifts and objects of trade, they moved along with captives and extradited married to women. The details of the costume of the great empires and representatives of small but active "trading" peoples (such as the Greeks or Sogdians) served as an object of imitation for their neighbors". And also in this dissertation: "The material is studied on the 13 most fully documented ethnic groups and groups of closely related ethnic groups, the three main periods mentioned above: 1) Persians of the Achaemenid era; 2) early Scythians; 3) Scythians of the "classical" period; 4) Pazyryk people of Altai; 5) Khorezmians (three periods); 6) Parthians of Iran; 7) Sarmatians and early Alans; 8) Yuezhi/Kushans of Bactria; 9) Sogdians (second and third periods); 10) Indo-Scythians of Gandhara; 11) Persians of the Sassanid era; 12) Khotanese of Southern Xinjiang; 13) Tokharistans (with the inclusion of a Turkic component)" [3].

In order to clarify the semantic meaning noted in this footnote of the Turkic component, it becomes necessary to provide information from the "Demographic Encyclopedic Dictionary": "Among the ancient ancestors of the Uzbeks are the Sogdians, Khorezmians, Bactrians, Ferghanas and Sako-Massaget tribes. From the 8th century BC e. Ancient states existed on the territory of Central Asia: Bactria, Khorezm, Sogd. By 6th - 4th centuries. include the invasion of the troops of the Achaemenid Empire, the army of Alexander the Great. In the 3rd - 2nd centuries. the territory of Central Asia - as part of the Seleucid state and as part of the Greco-Bactrian kingdom and from the 1st century BC. e. - as part of the Kushan kingdom." [4. p-485].

The population of the Central Asian interfluvium during this period was linguistically Persian-speaking; these were Sogdians, Khorezmians, Bactrians, Ferghanas and Sako-Massaget tribes. After the appearance of the Turkic layer in the region, bilingualism, the so-called Zullisonain, existed in the colloquial speech of the population of the region.

And from other sources: "It is clear from here that in the second half of the 11th century the Sogdians of Semirechye were bilingual. An example of a similar thing can be observed now." [5. p-290]. Which has survived to the present day among the so-called Sart [6. c-46]. layer, the most numerous, inhabitants of cities and oases of ancient agriculture [7].

This study presents an analysis of the costume complex in the light of existing problems both in ethnography and art history in determining the shape and silhouette of a costume as one of the components of the "design culture" of the Central Asian region, during which the presence of a

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number of controversial and unresolved issues was revealed. In particular, in the last quarter of the 19th century, in the process of studying the national costume of those years, the Uzbek national clothing was characterized by ethnographers as “tunic-like”.

This definition is still repeated in various sources, and prevents an objective interpretation of the history of project culture in Central Asia. “The key concepts used in the text are the ethnic costume complex (a set of costume elements documented for a specific ethnic group, with an emphasis on its specific aspects) and types (and mechanisms) of costume contacts. Many colleagues would probably suggest replacing the last term with another - “fashion”. However, for the practical solution of the problems posed in the dissertation, it is extremely inconvenient due to its amorphousness and ambiguity. If by fashion we understand the possibility of individual choice of various innovations.”

[3]

With a deeper and more detailed examination of this definition in the historical context of the “design culture” of Central Asia, there are grounds to assert that already in the early Middle Ages in costume design there were all three forms of geometric structure characteristic of the design of the shape and silhouette of a modern costume: straight, trapezoidal and oval silhouettes. These geometric designs of the costume were revealed during the analytical study of the inner clothing - dresses, shoulder and waist clothing of the characters in the wall painting monuments of the early Middle Ages.

It is known that in historiography changes in social relations are usually associated with a change in the social system. Without denying the significance of changes in social relations, B.Ya. Stavisky noted: “... a new stage in the history of the artistic culture of the Central Asian peoples began not with the IV century (the time of the supposed change ... of slave society to feudal), but with the VIII - IX centuries .. – the period of the final victory of the new Muslim ideology over the previous Central Asian cults and beliefs.” [8. p-240]. It was during this period (from the 8th – 9th centuries to the 14th centuries) that transformation processes in costume modeling took place, which determined the appearance of the shape and silhouette of the Uzbek national costume, corresponding to the trends of Islam, what was defined by ethnographers as “tunic-like”.

However, the obvious cannot be denied: the design traditions formed in the early Middle Ages, the design features of clothing, the detailing system, and silhouette forms were used until the 10th century, so:

- despite the demands of religion, the trends in costume modeling that developed during the early Middle Ages (VIII – IX centuries) continued due to inertia;
- we can confidently say that Islam influenced the clothing design trends of the Middle Ages. To prove this, we can refer to the work of our compatriot, the great thinker Imam al Bukhari (“On the Ethics of Dressing”). This work became the basis for the formation of principles for modeling the shape and silhouette of the Uzbek national costume, which complies with Sharia norms;
- the trends in medieval costume can be judged from the works of the Bukhara school of miniatures, which only returned to public life in the 14th century. The works of miniatures contain many images of women's, men's and children's costumes and accessories (the shape and silhouette of the national costume of all levels of society until the 18th century, when the art of miniatures disappeared from public life). But these trends were not interrupted until the emergence of European trends in costume design. I would like to note that, according to Armenia Vambery:

“... the clothes market of Bukhara supplies all the faithful with fashionable clothes as far as Chinese Tartary (Dungans). Kirghiz (as well as Kazakhs), Kipchaks and Kalmyks also tend to come here from

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the desert... Here they see the highest example of civilization, Bukhara is his Paris and London” [9. p-47].

In the course of studying current practical problems in clothing design for the construction of modern forms of costume, it was revealed that appeals to the motifs of ancient costumes, unfortunately, are not yet used rationally enough in the country. We have to admit that to date, the formal approach dominates in the use of the form, silhouette and elements of the national costume due to a lack of understanding of the essence and principles of the national costume, especially the historical costume of the early Middle Ages. Due to this:

– the question remains relevant of a deeper study of the formation of the traditions of designing the Uzbek national costume in particular and the ethnographic clothing of the rural population of Surkhandarya and Kashkadarya, which is distinguished by its characteristics, which can be a source of success for young designers in designing and modeling costume collections within the Uzbek fashion industry;

– in the country’s fashion industry there is another underutilized source – an appeal to the form and silhouette of historical costume. That is, an appeal to clothing from antiquity and the early Middle Ages, which can be a source of success for young designers when creating modern costume collections.

In fact, solving the above problems that impede the further development of the fashion industry of Uzbekistan, formed during the years of independence, requires specialists in the field of great responsibility in training creatively wealthy design personnel. The conclusions made during this study from the point of view of criticism of fashion and proposals for solving the above problems are very significant, since they represent a practical strategy for the formation of new stages in the development of the Uzbek fashion industry and serve the task of meeting the needs of consumers and fashion fans.

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