

SYNTHESIS OF TRADITIONS AND INNOVATIONS IN MEN'S CLOTHING IN THE CONTEXT OF ETHNO-CULTURAL IDENTITY

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Abstract:

The article examines the process of synthesis of traditions and innovations in men's clothing in the context of ethnocultural identity. Changes in the silhouette structure, color scheme and functional purpose of clothing among the Uzbek people from the end of the XIX — beginning of the XX century to the present day are analyzed. Special attention is paid to the role of men's clothing as a marker of national identity and a symbol of social and cultural identity. the transformation of traditional clothing, as well as the importance of preserving cultural heritage through the adaptation and rethinking of national elements in modern life and fashion.

Keywords: Synthesis of traditions, innovations, men's clothing, ethnocultural identity, national costume, Uzbek culture, traditions and modernity, material culture, cultural adaptation, ethnodesign.

Intrtoduction

Clothing has always been an important element of the ethnocultural identity of peoples. It performs not only a utilitarian, but also a symbolic function, reflecting the historical path, worldview, social structure, and aesthetic preferences of an ethnos. In the context of globalization, active cultural exchange and modernization, a special process is formed - a synthesis of traditions and innovations in clothing, especially in men's. This process is especially important for the preservation and transformation of ethnocultural identity.

Traditional clothing acts as an expression of ethnicity and an important tool of cultural memory. In Uzbek culture, for example, such elements are chapan, skullcap (duppi), sash, as well as certain styles of wearing a robe and shoes. Each element carries a semantic load associated with the history, age, status and region of origin of the carrier [1, p. 45].

Ethnographers emphasize that traditional men's clothing manifests the archetypal ideas of the people about harmony, masculinity, modesty and connection with nature [2, p. 32].

The historically established system of traditional clothing of the Uzbek people is a reflection not only of the climatic conditions of the region, but also of ingrained ideas about morality, aesthetics and social hierarchy. National clothing acted as an important marker of ethnic identity, and also played a significant role in spiritual culture.

In particular, the traditional men's clothing of Tashkent Uzbeks at the beginning of the 20th century included undershirts and insulated outerwear. Like the Uzbeks of the entire Tashkent region, the Tashkent people had a wide swing men's shirt yakhtak. According to the observations of N. Sadykova, the yakhtak was usually used as a light robe without lining. It was sewn from cotton fabric of calico, calico or silk. Yahtak was worn by both young and old men. Such a comfortable and light shirt had a knee-length and below. The collar was decorated with several vertical stitches with a hook, and with

the advent of sewing machines, dense machine seams. Today, the traditional yakhtak in Tashkent has mainly been preserved as an element of clothing for the elderly. [7-c 272]

From the beginning of the 20th century, men's clothing began to undergo changes. These changes were especially noticeable in shirts and outerwear. As the researcher L.V. Underova writes, "in the first quarter of the 20th century, in comparison with the end of the 19th century, the total length of the shirt of the young and middle generation was reduced to the level of the thigh, among the elderly - to the knee. From the middle of the XX century, people of the older generation began to wear shirts, the hem of which bordered at the hip level" [8-p.28]

In the first quarter of the 20th century (compared to the end of the 19th century), in the region studied, among young and middle-aged men, the total length of shirts decreased to the level of the hip, while in older men it reached the knees. By the middle of the XX century, it became common among the older generation to wear shirts, the hem of which ended at the hip level, that is, shorter styles began to prevail. This change in the form of clothing was probably due to practical conveniences and the desire for modernity. As you can see, the reduction in the length of clothing occurred depending on the age group, the spirit of the time and the requirements of the lifestyle.

In addition, the preference for red in men's clothing deserves special attention. According to the classification of colors by researcher V.V. Turner, red symbolizes strength and power. This is especially due to its similarity to the color of blood, which is interpreted as a source of vital energy and strength. [9-c.58] From this point of view, the tendency to use red in men's clothing can be considered not only as an aesthetic choice, but also as a symbol of strength, protection and social status. Through the choice of color, men expressed their social role, masculinity, and inner energy through their appearance.

Thus, the traditional clothing of the Uzbeks, in particular its regional features, reflects deep historical and cultural processes. It not only performed a practical function, but was also an important symbol of national identity, intergenerational continuity and philosophical perception of the world. From the standpoint of sociophilosophy, the study of such elements allows a deeper understanding of the value system of the Uzbek people, their worldview and ways of cultural adaptation in the changing conditions of modernity.

Modern fashion actively influences the structure and perception of the national costume. Young people prefer comfortable and versatile clothes, often of the Western model - jeans, T-shirts, jackets. This leads to a decrease in the relevance of traditional forms, especially in urban conditions.

However, it should also be noted that the reverse process of "ethnic renaissance" is in fashion. In the context of increased interest in national identity after the collapse of the USSR, designers and fashion designers began to actively use elements of traditional clothing in their collections. For example, chapan is adapted to modern styles, decorations and patterns are taken from folk ornaments, silk or adras fabric [3, p. 117].

The synthesis of traditions and innovations in clothing allows you to maintain cultural continuity, while adapting to modern conditions. This approach is implemented in several directions:

- Stylistic synthesis designers combine traditional patterns, cuts and fabrics with modern styles and accessories.
- functional synthesis traditional clothing is reinterpreted in terms of convenience, practicality and versatility.

- communicative synthesis through clothing a person demonstrates his belonging to a culture without violating the generally accepted norms of modern society [4, p. 89].

An example is a modern men's costume with elements of national ornament or a stand-up collar that refers to oriental traditions. Such models are popular among young people, especially at weddings, cultural events, and official receptions.

Ethnodesign as a trend in fashion actively develops the idea of synthesis. He relies on an in-depth study of symbolism, textiles, cuts and applies them in modern solutions. In Uzbekistan, this trend is represented by designers such as Gulnora Karimova (in the early 2000s), Mukhayo Aliyeva and others. They create men's clothing in which traditional adrasa and ikat patterns are combined with laconic modern forms [5, p. 210].

Ethno-design contributes to:

increasing interest in national heritage;

support of handicraft industries (weaving, embroidery, dyeing fabrics);

the formation of a new image of national culture in the international arena.

In Uzbekistan, men's clothing has gone from a deeply traditional form to hybrid models. Modern men are increasingly using elements of traditional clothing as part of national pride and self-expression. This is especially evident during holidays (Navruz), rituals (sunnat toy, nikoh) and official events. Even in business clothes, there may be an element of national cut or trim. Such forms are a kind of manifesto of ethnocultural identity: "I am modern, but I remember and honor my roots."

The synthesis of traditions and innovations in men's clothing is not a threat to ethnocultural identity. On the contrary, it contributes to its dynamic development, adaptation and preservation in the conditions of modern life. Through clothing, cultural codes are transmitted, symbolic meanings are restored and new forms of identification are built. Ethnocultural identity, expressed through clothing, becomes a living, constantly renewing process. Men's clothing in this context plays an important role: from everyday to symbolic. It is important that state policy, education and culture support this process, contributing to the harmonious combination of the past and the present in the material culture of the people.

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