

## **THE ROLE OF UZBEK NATIONAL COSTUMES IN FOSTERING CULTURAL IDENTITY AMONG YOUTH THROUGH MODERN TECHNOLOGIES AND PRACTICAL PROJECTS**

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### **ABSTRACT**

*In this paper, the authors will discuss the influence of the Uzbek costumes on the formation of the cultural identity of the youth, and the emphasis will be made on the application of the modern technologies and practical projects. Uzbek folk art and especially textiles and traditional costumes can be seen as an element of the cultural heritage that helps the younger generation to have a sense of belonging and take pride in their belonging. The paper examines how the traditional Uzbek costumes affect the cultural self-awareness of the young people and how it can be applied in the learning processes and cultural events. A special focus is placed on digital platforms and social media as the means of promoting folk art among the youth and on practical projects including exhibitions and workshops as the ones that provide the active involvement and engagement of the youth in the conservation and development of cultural traditions. The results provide the significance of folk art as one of the ways of intercultural communication and development of the sustainable cultural identity in modern society.*

**Key words:** *aesthetic education, art, folk art, the younger generation.*

### **INTRODUCTION**

According to the experience of practical activity in the sphere of education, the systematic and well-organized instruction is not enough to guarantee the effective upbringing. There is also the need to schedule the classroom and extracurricular contacts and activities by considering the processes of national cultural revival, which facilitate the formation of aesthetic and value-based consciousness of a person.

The aesthetic effect of nature and objects is felt in this process, as well as the intentional organization of educational, social, athletic and artistic work. Nevertheless, the best and the most pedagogically available practice is definitely the art and folk creativity. As a cultural heritage of images, ideas, and world perspectives, which have priceless traditions and moral orientations, folk art has unrestricted possibilities of developing aesthetic sensibility and taste among young people.

## **DISCUSSION AND RESULTS**

One of the most topical pedagogical problems has always been aesthetic education of younger generation. The essence of education is three-fold: purposefulness and the existence of a model to be followed; correlation of the educational process with the values of the sociocultural experience as the results of the historical development of humankind; and the existence of the system of influences.

The organisation of education presupposes the observation of pedagogical principles that allow defining the attitude of the teacher to youth, professional work with simplicity and grace, and result in the attainment of goals. To begin with, education is realized by means of starting the active participation of the learner: love of beauty is formed in the active way of interaction with it: by perception, by recreation, by study. Second, one should consider the existing needs of the learners and keep the proportions between the student and the teacher in the collaborative activities.

The philosophical dictionary spells out aesthetic education to be connected with a particular expression of value-oriented relationship of one person to the world via the perception of beauty.

We want to keep in our culture those precious, special, and reasonable things, which have been produced throughout centuries and which belong to the universal human culture.

The aesthetic education of students, including the acquaintance with the works of artists, the Uzbek and foreign art, architecture, and design is one of the methods. Such things as in a focal point in excellent works of art reflect typical phenomena of life; it provokes a new look at the world and understanding of its beauty. The perceiving and evaluating skills and ability of artworks improve the cultural level of the students. Knowledge and skills grow in a gradual process- starting with the simplest thing of seeing a picture and grasp the subject of what is on the painting to knowing the methods of artistic expression used by the artist in expressing their creative purpose. Folk Art and their place in educating young generation.

The folk art involves different types of self-expression which include music, dance, crafts, and traditional costumes. These are not only components of cultural peculiarities of a people but also their tool that allows passing the knowledge, skills and moral values between generations. There is also the role of education via folk art in building up of the identity, appreciation of historical origins and respect of traditions.

The aesthetic perception of the young generation is developed with the help of the studying of folk art such as Uzbek costumes. The variety of bright colors, patterns and unusual forms of traditional clothes can give the young people a motivation to be creative and express themselves. University students should also include these components in their projects and works, which will enable them to learn more about cultural heritage.

Interest in folk art also enhances socialization skills in the youth. Teamwork and collaboration skills may be developed by taking part in group projects, e.g., organization of exhibitions or staging of theatrical performances in accordance with folk traditions. This is especially significant to the students who have in advance their future career in the profession.

To be effective in applying folk art to the education process, some pedagogical conditions have to be determined. The incorporation of the aspects of folk art in the learning programs can enable the students to learn about their culture and become appreciative. As an illustration, fashion design courses could incorporate Uzbek costumes, their history and symbolism, which would enable students to learn how to be creative and put their knowledge to practice.

The ability to create and encourage creativeness is one of the main considerations in teaching the younger generation. The students are supposed to get a chance to play with various materials and techniques associated with folk art. Good platforms of self-expression as well as creative potential development can be offered by workshops, exhibitions, and competitions.

In youth education, family and society have a significant role to play. Joint events, including folk art festivals, Uzbek costume displays, etc., help to strengthen the ties between generations and develop respect towards cultural traditions. Students are able to attend the events as organizers or performers to have a better insight into the importance of folk art.

Students are also able to produce projects that are dedicated to the Uzbek costumes and entail research about the history, meanings, and modern usage of the costumes. In this kind of projects, traditional clothes exhibitions may be held with student works being based on Uzbek motives.

Traditional crafts workshops like weaving or embroidery assist students to not only learn new skills but also learn more about folk art. This can be conducted in schools as well as in the society.

## **CONCLUSION**

Folk art has tremendous capacity of educating the young generation. To be effectively implemented in the educational process, it needs the right pedagogical

conditions such as integration into curricula, developing creative activity, and using modern technologies. Such a practice is not only conducive to the preservation of the cultural identity, but also the provision of the most imperative moral and aesthetic principles to the young generation, which is critical to their harmonious growth in the contemporary world.

The process of folk art education of the younger generation is a significant activity that needs a holistic approach. The inclusion of folk art in education, the establishment of creative environment, engagement of family and community are the main conditions of successful youth education. The example of Uzbek costumes as a continuation of folk art is a good illustration of how traditions can be molded to the realities of modern times and allow creativity and the development of cultural identity in the younger generation.

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