

MILLIY MATOLARNING TARIXIY SHAKLLANISHI VA RIVOJLANISH BOSQICHLARI

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Mo'minova U.T.

*Texnika fanlari doktori (DSc), professor,
"Moda va dizayn" kafedrası, TTYSI*

To'xtasinova Z.A.

AICP va TTYSI qo'shma fakulteti 2-kurs magistranti

Annotatsiya

Ushbu maqolada milliy matolarning tarixiy shakllanishi va rivojlanishi boshqichlari haqida o'rganamiz. Madaniy merosining rivojlanishi eng zaruriy tomoni shundaki oldingi davrda bo'lib o'tgan rivojlanishni hozirgi paytga kelib O'zbekiistin hududlarida ko'rishimiz mumkin.

Kalit so'zlari

Ipakchilik, to'qimachilik sanoati, hududiy arxeologiya, matolar yaratish, Paxta yetishtirish sanoat.

ИСТОРИЧЕСКОЕ СТАНОВЛЕНИЕ И ЭТАПЫ РАЗВИТИЯ НАЦИОНАЛЬНЫХ ТКАНЕЙ

Моминова У.Т.

*Доктор технических наук (DSC), профессор,
Кафедра "Мода и дизайн", ТИТЛП*

Тохтасинова З.А.

Магистрант 2 курса совместного факультета АИСР и ТИТЛП

Аннотация

В данной статье мы рассмотрим этапы исторического становления и развития национальных тканей. Важнейшим аспектом развития культурного наследия является то, что развитие, имевшее место в предыдущий период, можно увидеть в регионах Узбекистана и по сей день.

Ключевые слова

Шелководство, текстильная промышленность, региональная археология, создание тканей, хлопководческая промышленность.

HISTORICAL FORMATION AND STAGES OF DEVELOPMENT OF NATIONAL FABRICS

Mominova U.T.

*Doctor of technical sciences (DSc), professor,
Department "Fashion and design", TITU*

Toxtasinova Z.A.

2nd year graduate of AICP and joint faculty TITU

Annotation

In this article we will study the stages of historical formation and development of national fabrics. The most important aspect of the development of cultural heritage is that the development that took place in the previous period can be seen in the regions of Uzbekistan to this day.

Keywords

Sericulture, textile industry, regional archeology, fabric creation, Cotton growing industry

National fabrics of Uzbekistan have a centuries-old history and are an integral part of folk crafts and cultural heritage. These fabrics reflect the unique traditions of each region and are decorated with natural dyes.

Ancient times (4th - 5th centuries BC)

Silk and textile industries have been developed in Uzbekistan since ancient times. Archaeological excavations show that the first cotton and silk fabrics were woven in the Fergana Valley, Bukhara and Khorezm. Thanks to the Great Silk Road, Uzbek fabrics were exported to China, India, Persia and Byzantium. Craftsmen of the ancient Khorezm and Sughd states produced silk and cotton fabrics. The Middle Ages (9th-16th centuries) are the era of the Silk Road and the flourishing of sericulture. In the 9th-12th centuries, cities such as Bukhara, Samarkand and Merv became centers of silk and velvet fabric production.

Local weavers created fabrics such as satin, silk, adras, bekasam, velvet, and alocha and dyed them with natural dyes. The regions where silk production was developed were: Margilan, Samarkand, Bukhara, and Khiva. Fabrics woven in the city of Margilan were popular in the markets of the East and the West. During the reign of Amir Temur, the production of silk fabrics was particularly developed, and palace dresses and festive clothes were made from them. In the 16th century, Uzbek fabrics were exported to India, Russia, Turkey, and Europe. 19th century - Types of

national fabrics and their specialization: In the 19th century, methods of producing national fabrics developed, and each region became known for its own fabrics:

The Fergana Valley was the center of satin and adras production.

Bukhara and Khiva - velvet, bekasam, silk, and zarbof fabrics were made.

Samarkand - was famous for dyeing silk fabrics and cotton fabrics.

Kokand was considered the main center of silk fabrics. With the arrival of Russian merchants and industrialists at the end of the 19th century, the production of national fabrics expanded, but industrialization processes began to affect local crafts. 20th century - Production of national fabrics during the Soviet era 1920-30s - The Soviet Union tried to modernize the production of national fabrics. Factories were built and fabrics began to be produced in a factory method.

1950-80s - Cotton cultivation was established on an industrial scale and the production of national fabrics developed further. However, many fabrics began to lose their natural colors and patterns.

During the Soviet period, national fabrics were used only for festive and stage costumes, while factory fabrics were preferred for ordinary everyday clothes.

During the Soviet Union, the process of producing national fabrics was directly related to state policy, industrial modernization, and ideological trends. From the beginning of the 20th century, especially in the 1920s and 1930s, the traditions of silk, cotton, and handicrafts in Uzbekistan began to take shape in a new way within the framework of the Soviet system. At the same time, the production of national fabrics developed in two directions: firstly, on the basis of crafts that preserved traditional styles; and secondly, through industrialized textile factories.

1. Preservation of traditional production: In the early years of the Soviet era, there was a policy of encouraging national culture, calling it "folk art". During this period: in cities such as Kokand, Margilan, Bukhara, and Shakhrisabz, silk fabrics (atlas adras) continued to be produced by craftsmen. The "master-apprentice" system was preserved, and the profession continued to be passed down from generation to generation. Craftsmanship products were exhibited at fairs and art exhibitions, and in some cases were encouraged with awards. Industrialization and textile factories: During the 1930s–60s, fundamental changes took place in the textile sector as part of the industrialization policy of the Soviet economy: Large textile factories were built (Tashkent Textile Factory, Namangan Cotton Ginning Plant, Margilan Silk Factory).

2. Cotton consolidated its position as the main raw material. The republic became the main supplier of cotton to the USSR. National patterns were adapted to industry, that is, fabrics with patterns such as atlas and adras began to be woven on

looms. This process increased production volumes, but in many cases led to a loss of quality and national spirit. In the silk industry, state-controlled poultry and cocoon factories were established, and silk production increased, but many artisan workshops were closed.

3. Harmonization of nationalism and Soviet aesthetics: In the 1960s–1980s, national patterns and styles in fabrics began to be appreciated again.

The following were observed:

Soviet modernism and national ornaments were combined in fabrics. Patterns were simplified and made geometric or stylistic. Industrial patterns of national clothing samples were created with the participation of designers. Scientific research was conducted in art institutes, particularly in Tashkent, on national fabric design, patterns, and color harmony. Many national fabrics were presented at international exhibitions, some of which received awards.

4. Ideological control and restrictions: Under the Soviet system, the production of national fabrics was also strictly controlled:

Religious symbols, historical images, or patterns in the spirit of independence were not allowed on fabrics. Craftsmen's activities were often limited to cooperatives, limiting their freedom. Templated designs increased, and creative freedom was reduced.

The period of independence (from 1991 to the present)

After Uzbekistan gained independence, special attention was paid to the restoration and development of national fabrics. Craft centers and designer brands emerged, and national fabrics began to be widely used in modern fashion. Silk fabrics from Margilan and Bukhara began to enter international markets.

Uzbek designers are introducing national fabrics into world fashion.[5]
Production of national fabrics during the period of independence (from 1991 to the present)

After Uzbekistan gained independence in 1991, the process of restoring national values, culture, and handicraft heritage began. In particular, there were wide opportunities for the production of national fabrics. Due to the transition to a market economy, privatization, cultural revival, and international integration, the production of national fabrics has reached a new level in terms of quality and form.

1. Revival of national fabric production

Since the mid-1990s, craft workshops producing traditional fabrics such as atlas, adras, bekasam, banoras have begun to operate again.

The tradition of "master-apprentice" has been revived, and young craftsmen have begun to show interest in learning the secrets of national weaving.

Family businesses have emerged in many cities and villages (in particular, Margilan, Kokand, Bukhara, Shahrissabz).

2. State support

During the years of independence, decisions, programs, and funds were developed to support national crafts: the "Hunarmand" association was established, and craftsmen were provided with tax benefits, loans, and opportunities to participate in exhibitions.

Through presidential decrees, the restoration and promotion of national culture has become a state policy.

Annual conferences such as the "Artisans Festival", "Silk and Spices", and "Boysun Spring" serve to promote national fabrics.[7]

3. Industry and brand development

Since the 2000s, national fabrics have also been produced on an industrial basis started:

The Yodgorlik factory, equipped with modern technologies, operates in Margilan. "Atlas", "Adras Textile", "Marokand Silk", "Bibi Hanum", and many other local brands produce ready-made clothes and accessories from national fabrics.

Fabrics produced on an industrial scale are exported and are delivered to foreign markets, especially to European and Asian countries.

4. Design, innovation and fashion

National fabrics are being processed by designers based on modern fashion requirements:

Collections created based on ikat patterns are presented at international fashion weeks (Paris FashionWeek, Tashkent FashionWeek, etc.). Modern silhouettes and ecological design concepts are being combined with national fabrics.

Uzbek designers (for example, Gulnora Karimova, Dilbar Sodiqova, Shahlo Mahmudova, etc.) are implementing internationally recognized projects based on national fabrics.

5. International recognition and cultural diplomacy

National fabrics of Uzbekistan are presented as cultural heritage at many international exhibitions, forums and diplomatic events.

In 2022, the "Art of Margilan Silk" was included in the list of intangible cultural heritage by UNESCO.

National fabrics are appreciated by foreign diplomats and celebrities, which serves to strengthen Uzbekistan as a cultural brand. National fabrics are not only an economic resource or cultural heritage, but also an important tool for the state's

international cultural diplomacy. After Uzbekistan gained independence, national fabrics - especially woven samples such as atlas, adras, bekasam - began to be recognized not only domestically, but also internationally. This played an important role in introducing Uzbekistan's cultural identity to the world and forming its positive image.

National fabrics are a symbol of cultural identity. Fabrics such as atlas and adras represent the historical, ethnic, and aesthetic values of the people of Uzbekistan. Internationally, these fabrics are distinguished by their unique patterns, natural colors, and weaving technology.

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