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GAYBULLAYEVA YULDUZ ANVAROVNA

**O‘ZBEKISTONDA XOTIN-QIZLAR KIYIMLARI: MODA, ISHLAB
CHIQRISH VA TRANSFORMATSIYA
(1946-1991-YILLAR)**

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Gaybullayeva Yulduz Anvarovna

O‘zbekistonda xotin-qizlar kiyimlari: moda, ishlab chiqarish va transformatsiya
(1946-1991-
yillar).....3

Gaybullayeva Yulduz Anvarovna

Women’s clothing in Uzbekistan: fashion, production and transformation (1946-
1991)..... 32

Гайбуллаева Юлдуз Анваровна

Женская одежды в Узбекистане: мода, производство и трансформация (1946-
1991
годы).....61

Эълон қилинган ишлар рўйхати **Список опубликованных работ**
List of publications

.....67

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KIRISH (doktorlik (DSc) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Dunyodagi bugungi globallashuv davrda moda sanoati jadal sur'atlarda rivojlanib bormoqda. Bu ayniqsa xotin-qizlar kiyim-kechaklarida o'zining yaqqol aksini ko'rsatmoqda. Buni bir tomondan ayollarning yangi urflarga qiziqishi hamda moda sanoatining xotin-qizlarning bu talabini ro'yobga chiqarishga harakati sifatida baholash mumkin. Boshqa tomondan, hozirgi kunda ayrim guruhlar tomonidan "yangi kiyim urf"larini jamiyatga yoyish orqali g'arazli maqsadlarni ko'zlagani ayni haqiqatdir. Bu asosan "ommaviy madaniyat" nomi ostida olib borilmoqda. O'zbek xalqida esa qadimdan milliy mentalitetga xos va o'zlikni namoyon qiluvchi milliy liboslari hamda kiyinish madaniyati mavjud. Shu sababli bugungi kunda ayollar moda sanoati hamda unga siyosiy, iqtisodiy va madaniy jarayonlarning ta'siri va aloqalarini tadqiq etish muhim ahamiyat kasb etadi.

Jahonda kiyim va moda tarixini tadqiq etishga qaratilgan ilmiy izlanishlar jahonning bir qator yetakchi ilmiy markazlari va tegishli oliy ta'lim muassasalari tomonidan olib borilmoqda. Xususan, "sovet modasi"ning yaratilishi, sovet hukumatining xotin-qizlarga oid siyosati, sovet jamiyatini birxillashtirish siyosatida kiyinish madaniyatining tutgan o'rni, gender masalasida kiyim-kechaklarning o'rni, milliy kiyimlar tarixi va ulardagi o'zgarishlar kabi yo'nalishlarda ishlar olib borilmoqda. Shuningdek, 1950-1990-yillarda sovet hokimiyatining milliy, iqtisodiy, diniy va madaniy siyosatida xotin-qizlarning tutgan o'rni hamda mazkur jarayonda "sovet modasi"ning ahamiyatini xolis tadqiq etish muhim vazifalardan biridir.

O'zbekistonda mustaqillik yillarida milliy-ma'naviy qadriyatlarning tiklanishi va milliy o'zlikni anglash jarayoni milliy libosga xos an'analarning qaytadan rivojlanishiga turtki bo'ldi, shu davrga kelib "o'zbek modasi" degan tushuncha shakllandi. "So'nggi yillarda respublikada yengil sanoatning to'qimachilik, tikuv-trikotaj, charm- poyabzal va mo'ynachilik tarmoqlarini rivojlantirish, ishlab chiqarilayotgan tayyor mahsulotlarning turlari va assortimentini kengaytirish, shuningdek, tarmoq korxonalarining investitsiya va eksport faoliyatini har tomonlama qo'llab-quvvatlash bo'yicha kompleks chora-tadbirlar amalga oshirilmoqda". Shu o'rinda yengil sanoatning tikuvchilik tarmog'i hamda u bilan bog'liq siyosiy, iqtisodiy va madaniy tarixiy jarayonlarni tadqiq etish bugungi kunda muhim ahamiyat kasb etadi. Shuningdek, sovet hokimiyatining O'zbekiston hududida yengil sanoat sohasida olib borgan siyosati va uning xotin-qizlar kundalik hayotiga ta'sirini tadqiq etish zarur masalalardan biridir.

O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi PF-60-son Farmoni, 2017-yil 20-iyundagi "O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi O'zbekistonga oid xorijdagi madaniy boyliklarni tadqiq etish markazini tashkil etish to'g'risida"gi Qarori, 2018-yil 12-yanvardagi "Respublikada

ipakchilik tarmog'ini yanada rivojlantirish chora-tadbirlari to'g'risida"gi PQ-3472-son Qarori, 2018-yil 3-fevraldagi "O'zbekiston Respublikasi turizm salohiyatini rivojlantirish uchun qulay shart – sharoitlar yaratish bo'yicha qo'shimcha tashkiliy chora – tadbirlar to'g'risida"gi PF-5326-son Farmonida belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishi doirasida bajarilgan.

Dissertatsiya mavzusi bo'yicha xorijiy ilmiy-tadqiqotlar sharhi¹. 1946-1991-yillarda O'zbekistonda xotin-qizlar kiyimlari, ularni ishlab chiqarish, moda sanoati, yengil sanoatning ahvoli, tikuvchilik tarixi, moda tarixi, sovet davrida xotin-qizlar mavzusi bilan bog'liq izlanishlar dunyoning turli yetakchi ilmiy tadqiqot markazlari va universitetlarida olib borilmoqda, xususan, Indiana universiteti (Blumington, AQSh), Shimoliy Karolina Universiteti (Roli, AQSh), Kaliforniya universiteti (Santa Barbara, AQSh), Fransiya Milliy ilmiy tadqiqot markazi (Parij, Fransiya), Nebraska Universiteti (Linkoln, AQSh), Vudro Vilson nomidagi Xalqaro ilmiy markaz (Vashington, AQSh), Xelsinki Universiteti (Xelsinki, Finlyandiya), Ijtimoiy fanlar bo'yicha Oliy maktab (Parij, Fransiya), Garvard Universiteti (Kembrij, AQSh), Jorjtaun universitetidagi Yevrosiyo, Rossiya va Sharqiy Yevropa tadqiqotlari markaz (Vashington, AQSh)lari shular jumlasidandir. Jahonda olib borilgan tadqiqotlar natijasida sovet davrida O'zbekistonda xotin-qizlar kiyimlari modasi, ishlab chiqarish va transformatsiya masalalariga oid quyidagi ilmiy natijalar olingan: 1953-yilda Iosif Stalin vafotidan so'ng sovet moda sanoatiga g'arb moda madaniyati kirib kelishiga ruxsat berilganligi, biroq shu bilan birgalikda o'zbek, rus va ukrain milliy kiyimlarini ishlab chiqarishga e'tibor susaymaganligi ochib berilgan (Shimoliy Karolina Universiteti, Roli, AQSh), O'rta Osiyo an'anaviy tekstil sohasi kommunistik siyosat oqibatida sovet tekstil tizimiga o'tganligi asoslab berilgan (Nebraska Universiteti, Linkoln, AQSh), sovet davrida xotin-qizlar kiyim- kechaklarini ishlab chiqarishda konstruktivizm kuchayib borganligi asoslangan (Vudro Vil'son nomidagi Xalqaro ilmiy markaz, Vashington, AQSh), 1950-1980- yillarda qizlarning yangi urfdagi kiyimlar kiyishiga aholining munosabati ochib berilgan (Shimoliy Karolina Universiteti, Roli, AQSh), 1960-1980-yillarda sovet modasining institutlashtirish hamda sohaga doir tashkilotlarning yuzaga kelish jarayonlari va sabablari tahlil qilingan (Xelsinki Universiteti, Xelsinki), Ikkinchi Jahon urushidan so'ng SSSRda iqtisodiy o'sish va yashash standartlarning shakllanishi kiyim-kechakka ta'siri ochib berilgan (Xelsinki Universiteti, Xelsinki), sovet davrida modalar uylarning shakllanishi tarixi yoritib berilgan (Xelsinki Universiteti, Xelsinki), 1950-1960-yillarda sovet jamiyatida kiyinish madaniyatida

¹Dissertatsiya bo'yicha xorijiy ilmiy tadqiqotlar sharhi <https://www.indiana.edu>; <https://cnrs.academia.edu>; <https://www.ncsu.edu>; <https://www.unl.edu>; <https://www.wilsoncenter.org/program/kennan-institute>; <https://www.helsinki.fi/en>; <https://www.ehess.fr>; <https://www.harvard.edu>; <https://georgetown.academia.edu> va boshqa manbalar asosida tayyorlandi.

gender masalalari va unga globalizatsiya jarayonlarining taʼsiri kabi masalalar yoritib berilgan (Ijtimoiy fanlar boʻyicha Oliy maktab, Parij), sovet davrida bir qancha “firmenniy” magazinlarda xorij valyutalarining foydalanilishiga ruxsat berilishi xorijiy kiyim brendlarining faqatgina oʻsha savdo markazlarida sotib olish imkonini mavjudligi asoslangan (Garvard Universiteti, Kembrij, AQSh) hamda sovet hukumati Oʻrta Osiyoda xotin-qizlar va gender siyosatida moda sanoati alohida oʻrin tutganligi ochib berilgan (Indiana Universiteti, Blumington, AQSh).

Muammoning oʻrganilganlik darajasi. Tadqiqot mavzusi doirasida amalga oshirilgan ilmiy izlanishlarni uch guruhga boʻlib oʻrganish maqsadga muvofiqdir: 1. Sovet davrida nashr etilgan adabiyotlar. 2. Mustaqillik yillarida chop etilgan ilmiy tadqiqotlar. 3. Xorijda nashr etilgan ilmiy adabiyotlar.

Birinchi guruhga – sovet davrida nashr etilgan ilmiy adabiyotlar hamda maqolalarni kiritish mumkin. Ushbu davrda eng koʻp tadqiq etilgan mavzulardan biri oʻzbek milliy kiyimlari tarixi boʻlgan. Mazkur davrga oid adabiyotlar tahlili shuni koʻrsatadiki, Oʻrta Osiyo kiyim-kechak tarixi davrlarga boʻlinib tadqiq etilgan. Xususan, XIX asrgacha boʻlgan kiyimlar tarixi boʻyicha ishlar kamroqni tashkil etgan boʻlsa, XIX asr oxiri va XX asr boshlariga oid mintaqa kiyim-kechaklari tarixiga doir ilmiy izlanishlar koʻproqni tashkil etadi. Xususan, G. Pugachenkova, R. Mukminova, H. Ismoilov va Z. Rahimova kabi olimlar oʻrta asrlarda Oʻrta Osiyoda mavjud boʻlgan kiyim-kechaklar tarixini tadqiq etgan².

XIX asr oxiri – XX asr boshlariga oid milliy kiyimlar tarixini oʻrganish sovet davri tadqiqotchilari eʼtiborida boʻlgan. Bunda asosan oʻzbek milliy kiyim turlari va ularning umumiy tarixi tadqiq etilgan³. Shuningdek, sovet yillarida oʻzbek milliy kiyimlari tarixi nafaqat davrlar, balki hududlar kesimida ham oʻrganilgan. Bular qatoriga O.Suxareva, B.Bikjanova va M.Sazanov kabi olimlarning ishlarini kiritishimiz mumkin⁴. Bunda asosan har bir hududdagi milliy kiyimlarning oʻziga xosliklari tahlil qilib oʻtilgan.

Sovet davrida milliy kiyim turlari, ularning nomlari va umumiy tarixi bir qancha tadqiqotchilar tomonidan oʻrganilgan. Ushbu tadqiqotlar kiyim-kechaklar tarixini jamiyatdagi biron bir tarixiy jarayonlarga bogʻliq holda emas, balki alohida obyekt

²Пугаченкова Г.А. К истории костюма Средней Азии и Ирана XV – первой половины XVI в. по данным миниатюр // Труды САГУ. – Ташкент, 1956. Вып. 81. – С.85-119; Мукминова Р.Г. Костюм народов Средней Азии по письменным источникам. XVI в. // Костюм народов Средней Азии. – Москва: Наука, 1979. – С.70-76; Исмоилов Х. Анъанавий ўзбек кийимлари (XIX аср охири – XX аср боши). – Тошкент: Фан, 1979. – 53 б.; Рахимова З.И. Среднеазиатский костюм на миниатюрах Мавераннахра XVI – XVII вв. // Культура Среднего Востока. Изобразительное и прикладное искусство. – Ташкент, 1990. – С.135-164.

³ Исмоилов Х. Головные уборы узбечек конца XIX – начало XX вв. // Ўзбекистонда ижтимоий фанлар. – 1977. – №3. – С.50-54.; Абдуллаев Т.А., Ҳасанова С.А. Одежда узбеков (XIX – начало XX вв.). – Ташкент: Фан, 1978. – 115 с.; Исмоилов Х. Анъанавий ўзбек кийимлари (XIX аср охири – XX аср боши). – Тошкент: Фан, 1979. – 53 б.; Бикжанова М.А. Одежда узбечек Ташкента XIX – начала XX в. // Костюмы народов Средней Азии. – Москва: Наука, 1979. – С. 152-164.

⁴ Сухарева О.А. К истории костюма населения Самарканда // Бюллетень АН УзССР. – Ташкент, 1945. № 11-12. – С. 42-48; Бикжанова М.А. Женская одежда узбечек города Ташкента XIX – XX столетия. – Ташкент: Госиздат, 1948. – 138 с.; Оʻsha muallif. Мурсак – старинная верхняя одежда узбечек г. Ташкента // Памяти М.С.Андрева. Труды ИИАЭ АН ТаджССР. – Сталинабад, 1960. Т. XX. – С. 44-53; Оʻsha muallif. Одежда узбечек Ташкента XIX – начала XX в. // Костюмы народов Средней Азии. – Москва: Наука, 1979. – С. 152-164; Сазонова М.В. Женский костюм узбеков Хорезма // Традиционная одежда народов Средней Азии и Казахстана. – Москва, 1989. – С. 90-106.

sifatida tadqiq etgan⁵. Shuningdek, XX asrning 60-80- yillarida Oʻrta Osiyo milliy kiyimlariga oid etnografik tadqiqotlar olib borish kuchaygan. Ularda asosan milliy kiyimlar turlari, ularning dizayni hamda aholining ushbu kiyimlar bilan bogʻliq urf-odatlarini tahlil qilingan⁶.

Bundan tashqari, sovet davrida kiyim-kechak tarixi bilan uzviy bogʻliq boʻlgan matolar turlari va ularni ishlab chiqarishiga oid tadqiqotlar yuzaga kelgan. Ushbu ilmiy ishlar matolarni asosan sanʼatshunoslik va etnografik nuqtai nazaridan oʻrgangan⁷.

Sovet davrida fabrikada kiyim-kechak ishlab chiqarish kuchayib borgan. Mavzu tarixshunoslik tahlili shuni koʻrsatadiki, mazkur davrda milliy kiyimlar tarixi bilan birgalikda sovet sanoatida xotin-qizlar kiyimlarini ishlab chiqarish masalalarining ayrim jihatlari oʻrganilgan. Bularga tikuvchilik fabrikalari faoliyati⁸, tikish texnologiyalari⁹ hamda yengil sanoatning sovet xalq xoʻjaligidagi oʻrni¹⁰ kabilarni misol sifatida qayd etish mumkin. Bundan tashqari, sovet davrida savdo tarixiga oid umumiy adabiyotlarda kiyim-kechak savdosiga qisman toʻxtalib oʻtilgan¹¹.

Ikkinchi guruhga – mustaqillik yillarida yozilgan ilmiy tadqiqotlarni kiritish mumkin. Dastavval shuni aytib oʻtish joizki, oxirgi 30 yillikda Vatan tarixshunosligida xotin-qizlar masalasiga alohida eʼtibor qaratildi. Xususan, mustaqillik yillarida xotin-qizlarning oʻzini tadqiqot obyekti sifatida oʻrganish kuchayib bordi. Ushbu tadqiqotlarda Oʻzbekistonning turli tarixiy davrlarida ayollarning ijtimoiy, siyosiy, iqtisodiy va madaniy jarayonlardagi ishtiroki tahlil qilingan¹². Ular ichida sovet hukumatining xotin-qizlarga doir siyosatini tadqiq etgan ilmiy ishlar salmoqli sonni tashkil etadi¹³. Bundan tashqari, ayrim tadqiqotchilar

⁵Исмоилов Х. Анъанавий ўзбек кийимлари. – Тошкент: Фан, 1979.; Асомиддинова М. Кийим-кечак номлари. – Тошкент: Фан, 1981. – 114 б.

⁶Жилина А.Н. Современная материальная культура сельского населения Ташкентской области // Материальная культура народов Средней Азии и Казахстана. – Москва: 1968. – С.121-146; Сазонова М.В. Женский костюм узбеков Хорезма // Традиционная одежда народов Средней Азии и Казахстана. – Москва, 1989. – С. 90-106.

⁷Сухарева О.А. Художественные ткани // Народное декоративное искусство Советского Узбекистана. – Ташкент: Текстиль, 1954. – С.13–37.; Махкамова С.М. О повышении художественного ткачества узбекских национальных шелков. – Ташкент, 1962; Оʻsha muallif. Узбекские абровые ткани. – Ташкент: Гос. изд-во худож. лит. УзССР, 1963. – 55 с.; Оʻsha muallif. Беқасам. – Ташкент: Фан, 1971. – 44 б.; Мукминова Р.Г. К характеристике самаркандских тканей конца XV – XVI вв. // ОНУ. 1970. – №9. –С.100-102; Немцева Н.Б. К истории тканей и одежды населения Средней Азии // Из истории искусства великого города. – Ташкент, 1972. – С.243-251; Томина Т.Н. Ткани домашнего производство в одежде каракалпаков в конце XIX – XX в. // «Этнография каракалпаков» (XIX – XX в.). Материалы и исследования. – Ташкент, 1980.

⁸ Абдурахмонов Э. Володарский номли Андижон тикувчилик фабрикаси. – Тошкент, 1981. –Б. 3-14.

⁹ Иванченко Н. Тикувчилик технологияси. – Тошкент, 1976. – Б. 209-210.

¹⁰ Раимқулов С., Лян Г., Азизова М. Енгил саноат – халқ хўжалиги комплексининг муҳим бўғини. – Тошкент, 1985.

¹¹ Тоиров А., Аҳмедов О. Ўзбекистонда савдо тармоқларини ривожлантириш. – Тошкент, 1989.

¹²Алимова Д.А. Женский вопрос в Средней Азии. История изучения и современные проблемы. – Ташкент: Фан, 1991. – 132 с.; Ражабова Д.Н. Проблемы молодежи и женщин в воззрениях джадидов Туркестана (конец XIX – начало XX): Автореф. дисс. ... канд. ист. наук. – Ташкент, 2003. –26 с.; Ганиева Г.Ж. Женский вопрос в Узбекистане: новые подходы, проблемы и решения. Автореф. дисс. ... канд. ист. наук. – Ташкент: 2006. -24 с.; Насретдинова Д. Туркистон маданият ҳаётида татар аёллари. – Тошкент: Yangi nashr, 2015. – 184 б.

¹³Алимова Д. Женский вопрос в советской историографии Средней Азии (20-80 годы). Автореф. дисс. ... докт. ист. наук. – Ташкент, 1991. -45 с.; Раупова З.Э. Участие женщин Узбекистана в развитии сельского хозяйства в 20-гг.: Автореф. дисс. ... канд. ист. наук. – Ташкент, 1993. – 29 с.; Мухамеджанова В.А. Периодическая печать 20-30-х годов о раскрепощении женщин Узбекистана: Автореф. дисс. ... канд. ист. наук. – Ташкент, 1994. -26 с.; Эргашхўжаева Г.Э. 20-йиллар Ўрта осие хотин-кизлари эмансипацияси масалалари француз тарихшунослигида: тарих фан.номзод. ... дисс. автореферати. – Тошкент, 1996. – 27 б.; Нишанбаева К.В. Культурные аспекты решения женского вопроса в Узбекистане (20-30 гг.). Опыт и последствия.: Автореф. дисс. ... канд. ист. наук. – Ташкент, 1998. –27 с.; Жўраева Н.Д. Ўзбекистоннинг ижтимоий-иқтисодий ва

О‘zbekistondagi XX asr tarixiy voqealarini turli kasb va turli yoshdagi xotin-qizlarning og‘zaki ma‘lumotlari asosida yoritib bergan¹⁴. Shuningdek, mazkur davrda xotin-qizlarning jamiyat va oilada tutgan o‘rni tadqiq etilgan ilmiy izlanishlar yuzaga kelgan¹⁵.

Mustaqillik davrida ham o‘zbek milliy kiyimlari tarixini tadqiq etish davom etgan. Bu tadqiqotlar bir tomondan milliy kiyim-kechaklar tarixini yoritib bergan bo‘lsa, ikkinchi tomondan, ushbu ilmiy izlanishlar san‘atshunoslik va etnografik nuqtai-nazardan amalga oshirilgan. Mazkur tadqiqotlarni ham o‘z navbatida bir qancha turkumlarga ajratish mumkin. Jumladan, O‘zbekiston hududida o‘rta asrlarda mavjud bo‘lgan kiyimlar tarixi bo‘yicha alohida ilmiy ishlar yuzaga kelgan. Ushbu adabiyotlarda milliy liboslarning o‘rta asrlardagi taraqqiyot bosqichlari ochib berilgan¹⁶.

So‘nggi 30 yilda chor mustamlakasi va sovet davrida o‘zbek milliy liboslarining ahvoliga bag‘ishlangan bir qancha ilmiy ishlar paydo bo‘ldi¹⁷. Biroq, xotin-qizlar kiyimlari tarixi bilan bog‘liq bu turdagi tadqiqotlar miqdoridan ko‘ra shu yo‘nalishdagi etnografik tadqiqotlar soni ko‘proqni tashkil etadi. Xotin-qizlar liboslariga oid mazkur etnografik adabiyotlar asosan O‘zbekistonning ma‘lum bir etnomadaniy hududiga oid ilmiy ishlar hisoblanadi. Jumladan, Toshkent¹⁸,

маданий ҳаётида хотин- қизларнинг ўрни (XX асрнинг 20-30 йиллари): тарих фан. номзод. ... дисс. автореферати. – Тошкент, 2004. – 33 с.; Абдуллаева Я.А. Женский вопрос в Каракалпакстане в конце XIX – XX вв. (Социально-политический аспект). Автореф. дисс. ... докт. ист. наук. – Ташкент, 2005. – 46 с.

¹⁴ Тохтаходжаева М. Между лозунгами коммунизма и законами ислама. – Vienna, 2000. – С.220-222.

¹⁵ Хидирова Н. О роли женщин в общественной жизни Средней Азии (на основе документов XVIII - начала XX вв.) // Международный научный симпозиум, посвященный 110-летию основания первой на мусульманском Востоке светской женской школы // Азербайджан. 5-8 октября, 2011. – С.76-81; О‘sha muallif. Ўрта Осиё оила никоҳ муносабатларида маҳр: умумий ва ўзига хос жиҳатлари // Марказий Осиё тарихи замонавий медиевистика талқинида. – Тошкент, 2013. – Б. 213-223; О‘sha muallif. Ўрта Осиё аёлларининг ижтимоий - иқтисодий маънавияти тадқиқи этишда вақф ҳужжатларининг ўрни (XVI–XIX аср биринчи ярми Бухоро хонлиги мисолида) // Шарқшунослик. – 2016. – №1. – Б.23-30; О‘sha muallif. Ўрта Осиё оила-никоҳ муносабатларига оид ҳужжатлар: анъанавийлик ва ўзига хослик (XVI-XX аср бошлари) // Тошкент ислом Университети илмий- таҳлилий ахбороти. – 2015. – №1. – Б.38-41; О‘sha muallif. Шарафуддин Али Ўзидийнинг “Зафарнома” асарида темурий маликалар тавсифи // ЎзМУ хабарлари. – 2016. – №1. – Б. 27-34; О‘sha muallif. Амир Темур ва темурийларнинг дипломатик муносабатларида аёлларнинг ўрни (XIV аср иккинчи ярми – XV аср бошлари) // Хорижий шарқ мамлакатлари тарихий жараёнлари ва уларни ўрганишнинг долзарб муаммолари. Республика илмий-амалий конференцияси. – Тошкент, 2016. – Б.146-153; Shadmanova S. The legal status of Muslim women in Turkestan: on the divorce process (Late 19th-early 20th centuries). // Oriente Moderno, 102 (2022), – pp. 250-255.

¹⁶ Ашрафий М. Ўрта Осиёда ўрта асрлардаги либослар: тараққиёт босқичлари (VII – XVII асрлар) // San‘at. –2001. –№3. – Б.18.; Рахимова З.И. К истории костюма народов Узбекистана. Костюм Бухары и Самарканда XVI – XVII веков (по данным средневековой миниатюрной живописи). – Ташкент, 2005. – 140 с.

¹⁷ Нишанбаева К. Культурные аспекты решения женского вопроса в Узбекистане (20-30 годы). Опыт и последствия // Автореф. на соиск. уч. степ. канд.ист. наук. – Ташкент, 1998; Содиқова Н. XIX – XX асрларда ўзбек миллий кийимлари. – Тошкент: Шарқ, 2003. – 160 б.

¹⁸ Зуннунова Г. Маҳаллада яшовчи ўзбекларнинг анъанавий ва замонавий кийимлари // Тошкент маҳаллалари: анъаналар ва замонавийлик. – Тошкент, 2002. – Б.86-104; Современные этнокультурные процессы в махаллях Ташкента / Отв. ред. Ш.М. Абдуллаев – Ташкент: Фан, 2005. – 174 с.

Qoraqalpog‘iston¹⁹, Qashqadaryo²⁰, Surxondaryo²¹, Nurota²² va Xorazm²³ hududlarida ayollar tomonidan kiyilgan milliy urfdagi kiyimlar etnografiyasiga oid ilmiy ishlar nashr etilgan. Shuningdek, mustaqillik yillarida barcha etnomadaniy hududlarga oid milliy kiyimlar tarixini o‘rgangan tadqiqotlar yuzaga kelgan²⁴. Sovet davridan farqli ravishda mustaqillik yillarida milliy kiyimlar tarixi bilan birgalikda an‘anaviy o‘zbek kiyimlarining transformatsiyasi bo‘yicha ilmiy adabiyotlar yuzaga keldi²⁵. Oxirgi vaqtlarda kiyim-kechaklar dizayneri tarixi ham tadqiqotchilar nigohida bo‘lib kelmoqda. Xususan, D. Nozilov va B. Torebayev mazkur yo‘nalish bo‘yicha ilmiy ishlar nashr etgan²⁶. Bundan tashqari, so‘ngi yillarda bir qancha tadqiqotchilar mato ishlab chiqarish tarixi bo‘yicha ilmiy tadqiqot natijalarini e‘lon qilgan. Ular qatoriga S. Davlatova, A. Qurbonov va Sh. Nurullayeva kabilarni kiritishimiz mumkin²⁷.

Uchinchi guruhga mavzuga doir xorijda nashr etilgan adabiyotlar kiradi. Xorijiy tadqiqotlarda asosan xotin-qizlar masalasiga e‘tibor qaratilgan²⁸. Bundan tashqari, gender tarixi ham xorijiy tadqiqotchilarning asosiy ilmiy qiziqishlariga kirgan. Xususan, Duglas Nortrop sovet davrida O‘rta Osiyodagi gender tarixi bo‘yicha bir qancha ilmiy ishlar chop etgan²⁹. Bundan tashqari, xotin-qizlarning ijtimoiy holati

¹⁹Есбергенов Х.Е. Ритуальная одежда каракалпачек – кок-койлек // Вестник Каракалпакского отд. АНРУз. – Нукус, 2002. № 3. – С. 66-67.

²⁰Давлатова С.Т. Қашқадарё миллий кийимлари: анъанавийлик ва замонавийлик. Қашқадарё воҳаси ўзбеклари кийимлари (XIX аср охири – XX аср). – Тошкент: Янги аср авлоди, 2006. – 177 б.; О‘sha muallif. Қарши воҳаси аёлларининг кийимларидаги локал ва этник хусусиятлар // Яхё Ғуломов номидаги семинар. 38-йиғилиш. Нахшаб-Қарши жаҳон цивилизация тизимида. – Қарши, 2006. – Б.92-103; О‘sha muallif. Анъанавий кийимлар: умумийлик ва ўзаро тафовутлар // Ўзбекистон худудида анъанавий этнослараро жараёнлар (XIX аср охири – XX аср бошлари). – Тошкент: Янги нашр, 2011. – Б.87-101.

²¹Бинафша Нодир. Сурхандарёлик кўнғирот аёлларининг миллий либослари // San‘at. –2002. –№3. – Б. 27-30; Ибрагимова М. Сурхандарё аёлларининг анъанавий такинчоқлари ва улар билан боғлиқ магиқ тушунчалар // Ўзбекистон этнологияси: янгича қарашлар ва ёндашувлар. – Тошкент, 2004. – Б.172-177.

²²Юлдашева Г. Традиционная одежда женщин Нуроты (конец XIX – начало XX вв.). Автореф. дисс. ... канд. ист. наук. – Ташкент, 1995.

²³Нуруллаева Ш.К., Жуманиязова М.Т. Хоразм воҳаси ўзбеклари миллий кийим-кечакларининг этномаданий хусусиятлари // Хоразм Маъмур академиясининг ахборотномаси. – Урганч, 2007. № 1. – Б.11-15.

²⁴Ундерова Л. Узбекская народная одежда конца XIX – XX веков. – Ташкент: Фан, 1994. – 104 с.; Аширов А. Современная одежда // Узбеки. – Москва, 2011. – С. 304-310.

²⁵Давлатова С.Т. Анъанавий ўзбек кийимлари трансформациясига доир // Ўзбекистон этнологияси: янгича қарашлар ва ёндашувлар халқаро илмий анжуман материаллари. – Тошкент, 2004. – Б.160-168; Зуннунова Г. Материальная культура узбеков Ташкента: трансформация традиций. – Ташкент, 2013. – 300 с.

²⁶Ноziлов Д.А. Ўрта Осиё дизайни тарихидан. – Тошкент: Ўзбекистон, 1998. – 127 б.; Торебаев Б. Замонавий матолар дизайнида шарқона услуб анъаналари // San‘at. –2009. –№ 2. – Б.19-22.

²⁷Қурбонов А. Шимолий Сурхон воҳасида мато тайёрлаш усуллари (XIX аср охири - XX аср бошлари)// Мозийдан садо. –2003. –№2-3. – Б.68-69.; Давлатова С.Т. Қашқадарё воҳасида мато ишлаб чиқариш анъаналари (XIX аср охири XX аср бошлари) // O‘zbekiston tarixi. —2006. –№ 2-3. – Б.48-59.; Нуруллаева Ш.К. Из истории выработки шелка и производства одежды в Хивинском ханстве в конце XIX – начале XX вв. // Бюллетень Хорезмской академии Маъмуна. – Урганч, 2007. №3(4) – С.33-36.

²⁸Massell, Gregory J. 1974. The Surrogate Proletariat: Moslem Women and Revolutionary Strategies in Soviet Central Asia, 1919–1929. Princeton, NJ: Princeton University Press; M. Kamp. Unveiling Uzbek Women: Liberation, Representation and Discourse, 1906–1929 Ph.D. Dissertation : University of Chicago, Illinois; 1998; Marianne Kamp. Pilgrimage and Performance: Uzbek Women and the Imagining of Uzbekistan in the 1920s // International Journal of Middle East Studies, Vol. 34, No. 2, Special Issue: Nationalism and the Colonial Legacy in the Middle East and Central Asia (May, 2002), pp. 263-278; Marianne R. Kamp, The New Woman in Central Asia: Islam, the Soviet Project, and the Unveiling of Uzbek Women. Seattle, WA; London: University of Washington Press, 2006. – 320 pp.

²⁹Douglas T. Northrop. Languages of Loyalty: Gender, Politics, and Party Supervision in Uzbekistan, 1927-41 // Russian Review, Vol. 59, No. 2 (Apr., 2000), pp. 179-200; Douglas T. Northrop. Subaltern Dialogues: Subversion and Resistance in Soviet Uzbek Family Law // Slavic Review, Vol. 60, No. 1 (Spring, 2001), pp. 115-139; Douglas T. Northrop. Veiled Empire: Gender and Power in Stalinist Central Asia. Ithaca, NY: Cornell University Press.2004.

va oiladagi oʻrni toʻgʻrisida ishlar nashr etilgan³⁰. Biroq, xorijda Oʻrta Osiyo xotin-qizlarining kiyimlari tarixi boʻyicha ishlar kam sonli hisoblanadi³¹.

Mavzu tarixshunosligi shuni koʻrsatyaptiki, tadqiqotlar asosan milliy kiyim-kechaklar tarixini oʻrganish bilan chegaralanib qolgan boʻlib, sovet hukumatning madaniy, diniy, ijtimoiy va iqtisodiy siyosati natijasida ayollar kiyimidagi urflarning oʻzgarishi hamda “sovet modasi”ning keng tarqalishiga oid jihatlar eʼtibordan chetda qolib kelgan.

Tadqiqotning dissertatsiya bajarilgan oliy taʼlim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bogʻliqligi. Dissertatsiya ishi Oʻzbekiston milliy universiteti ilmiy - tadqiqot ishlari rejalari doirasida bajarilgan.

Tadqiqotning maqsadi 1946-1991-yillarda Oʻzbekistonda xotin-qizlar kiyimlarining transformatsiyasi, ularni ishlab chiqarish, moda targʻiboti va reklamasi, tikuvchilik fabrikalari hamda sohadagi boshqaruv tashkilotlari faoliyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari:

- oʻrganilayotgan muammoning nazariy va amaliy asoslarini ochib berish;
- oʻzbek ayollari kiyim-kechaklari oʻzgarishiga taʼsir koʻrsatgan tarixiy jarayonlar va uning oʻziga xos jihatlarini yoritish;
- sovet hokimiyatining jamiyatni birxillashtirish siyosati va uning xotin-qizlar kiyim-kechaklari tarmogʻiga taʼsirini tadqiq etish;
- sovet hokimiyatining engil sanoat sohasidagi siyosatini oʻrganish va ularning xotin-qizlar kiyimlarini ishlab chiqarishdagi oʻrnini tahlil qilish;
- 1946-1991-yillarda yengil sanoat sohasidagi boshqaruv tashkilotlarining, modalar uylarining hamda tikuvchilik fabrikalarining faoliyatini tadqiq etish;
- tikuvchilik fabrikalarida xotin-qizlar kiyimlarining ishlab chiqarilishiga oid maʼlumotlarni yillar kesimida qiyosiy tahlil qilish;
- Toshkent Modalar uyi va Respublika Modalar uyining tashkil etilishi hamda ularning faoliyatini tahlil qilish;
- sovet davrida xotin-qizlar kiyimlari modasi (urfi)ni yillar kesimida koʻrib chiqish va oʻzgarishlarni yoritib berish;
- yangi andozadagi ayollar kiyimlarining yaratilishi va ularni amaliyotga joriy qilish jarayonlarini ochib berish;
- sovet davrida oʻzbek milliy kiyimlarining ahvoli va transformatsiyaga uchrash jarayonlarini asoslab berish;
- xotin-qizlar kiyimlari namoyishi, koʻrgazmasi, reklamasi va targʻibotini yoritish hamda ularning yangi urfdagi kiyimlarining aholi orasida yoyilishidagi oʻrnini koʻrsatish;
- sovet davrida mato turlari, ularni ishlab chiqarish va eksporti holatini oʻrganish;
- sovet davrida xotin-qizlar kiyimlari savdosi va bu jarayonda magazinlarning tutgan oʻrinini tahlil etish;

³⁰Горшунова О.В. Узбекская женщина: социальный статус, семья, религия (по материалам Ферганской долины). – Москва, 2006. – 360 с.

³¹ Harvey Janet. Traditional Textiles of Central Asia. – London: Thames and Hudson, Inc., 1977; Kahlenberg M.H. Asian Costumes and Textiles: From the Bosphorus to Fujiama. University of Oklahoma Press, 2001. – 252 p.

-tikuvchilik tarmog'ida sovet hokimiyatining kadrlar siyosatini tahlil qilish va sohada kadrlar yetishtirish masalalarini ochib berish;

-xotin-qizlar libosining asosiy turlari va ko'rinishlarini tavsiflash hamda ularning yillar bo'yicha o'ziga xos xususiyatlarini o'rganish.

Tadqiqotning obyekti sifatida 1946-1991-yillarda O'zbekistonda xotin-qizlar kiyimlari tarixi olingan.

Tadqiqotning predmetini sovet davrida xotin-qizlar kiyimlarining urfi, ishlab chiqarish, savdosi va ularning o'zgarishlarga uchrash jarayonlarini tahlil etish tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada ilmiylik, tarixiylik va mantiqiylik tamoyillari asosida tizimli tahlil, o'zaro aloqadorlik, qiyosiy tahlil kabi tadqiqot usullari qo'llanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Xotin-qizlarning milliy kiyimlaridan foydalanish va moda sanoatini rivojlantirish sovet ma'muriyatining sohada olib borgan siyosatiga bog'liqligi kiyim-kechaklar ishlab chiqarish miqdorini oshirish hamda yangi andozadagi mahsulotlar turlarini yaratish maqsadida modalar uylari va tikuvchilik fabrikalari ishlariga alohida e'tibor berilishi natijasida soha transformatsiyaga uchraganligi aniqlangan;

O'zbekistonda sovet davrida xotin-qizlar kiyim-kechaklarini ishlab chiqarish va moda sanoatining umumiy ahvoli uchta bosqichda namoyon bo'lib, birinchi bosqich (1945–1950-yillar) – modalar uylari paydo bo'lishi va tikuvchilik artellarining tikuvchilik fabrikalariga o'tkazilishi natijasida fabrika kiyim mahsulotlari sonining oshib ketishi, ikkinchi bosqich (1950–1970-yillar) – yangi turdagi kiyim modellarini yaratishga e'tibor qaratilishi oqibatida “sovet modasi”ning paydo bo'lishi, uchinchi bosqich (1970–1990-yillar) – turli kiyim ko'rgazmalari va moda namoyishlari ko'plab tashkil etilishi natijasida “sovet modasi” jamiyatda keng yoyilganligi asoslangan;

sovet davrida xotin-qizlar o'zbek milliy kiyimlaridan foydalanishda davom etganligi, lekin bunda ularning yoshiga qarab farq bo'lganligi, katta yoshli ayollar asosan milliy uslubdagi kiyimlarni kiyishganligi, yoshlar esa ayniqsa 1950-yillardan boshlab jamoat joylarida yangicha uslubdagi kiyimlarni kiyishganligi hamda atlas, adras va shoyi kabi hunarmandchilik asosida ishlab chiqarilgan milliy matolar tanqisligi va qimmatligi natijasida fabrikada to'qilgan arzon materiallardan foydalanilganligi ko'rsatib berilgan;

sovet hokimiyatining aholining tashqi qiyofasini birxillashtirish siyosatiga qaramasdan xotin-qizlar kiyimlarida, jumladan bosh kiyimda ro'mol, do'ppi, milliy fasondagi ko'ylak va lozim, nimcha, mursak, kamzulning fason (bichim)lariga talab saqlanib qolinganligi natijasida moda namoyishlarida ham atlas va beqasam matolaridan keng foydalanilganligi asoslab berilgan;

moda va tikuvchilik sohalarida kadrlar dastlab fabrikalar huzuridagi bilim yurtlarida, keyinchalik texnikumlar va oliy o'quv yurtlarida tayyorlanganligi, biroq talabalarning zamonaviy texnologiyalardan foydalangan holda o'z malakalarini oshirishiga korxonalar rahbarlari tomonidan qarshiliklar ko'rsatilganligi, tashkilotlarning asosiy maqsadi rejani o'z vaqtida bajarish va savdoni o'z vaqtida yo'lga qo'yish bo'lganligi sababli ularga amaliyot o'tash imkoniyati taqdim etilmaganligi natijasida yangi kadrlar amaliyotdan uzilib qolganligi hamda bu ishlab chiqarishga salbiy ta'sir

qilganligi asoslab berilgan.

Tadqiqotning amaliy natijalari:

San'at muzeylariga arxiv hujjatlari va manbalar, sovet davrida yaratilgan xotin-qizlar kiyimlari modellari va andozalarini aks ettiruvchi suratlar taqdim etilgan. Mazkur hujjatlar muzeylar faoliyatini yanada takomillashtirishda, mazmunini boyitishda, fondlarni yangi ma'lumotlar va ekspozitsiyalar bilan to'ldirishda xizmat qilgan;

ilk marta O'zbekiston SSR Yengil Sanoat vazirligining tikuvchilik tarmog'iga oid qarorlari, Toshkent modalar uyining oylik va yillik hisobotlari, Toshkent Modalar uyi direktorining buyruqlari, Toshkent Modalar uyi badiiy sovetlarining bayonnomalari, Respublika Modalar Uyining yillik hisobotlari, Respublika Modalar Uyi katta va kichik badiiy sovetlari bayonnomalari, dizayner-rassomlar tomonidan yaratilgan kiyim modellari tarixi haqida ma'lumotlar va boshqa ko'plab birlamchi arxiv hujjatlari ilmiy muomalaga kiritilgan;

arxiv manbalari va davriy matbuot materiallarini tahlilga tortish natijasida O'zbekiston tarixining kam e'tibor qaratilgan masalalariga aniqlik kiritilgan. Jumladan, 1946-1991-yillarda xotin-qizlar kiyimlari erkaklar kiyim-kechaklariga qaraganda ko'proq reklama va targ'ib qilinganligi sovet hokimiyatining madaniy o'zgarishlarni amalga oshirishga qaratilgan siyosatining bir bo'laki bo'lganligi ochib berilgan. Bundan tashqari, o'rganilayotgan davrda tikuvchilik artellari o'rniga yirik fabrikalar yuzaga kelish sabablari va jarayonlari yoritib berilgan.

Tadqiqot natijalarining ishonchliligi unda zamonaviy tarix fanida e'tirof etilgan yondashuv va usullarning qo'llanilganligi, mahalliy aholining an'anaviy kiyim-kechaklari va ularning transformatsiyasiga oid ko'p turdagi tarixiy va ilmiy adabiyotlar hamda boshqa ijtimoiy-gumanitar fanlar vakillarining tadqiqotlaridan foydalanilganligi, davriy matbuot materiallari hamda arxiv materiallari kabi birlamchi manbalarga asoslanilganligi, xulosa, taklif va tavsiyalarning amaliyotga joriy etilganligi hamda tadqiqot jarayonida olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati, moddiy madaniyatning muhim tarkibiy qismi hisoblangan o'zbek ayollarining kiyimlari tarixini o'rganish asosida ayollar milliy va an'anaviy liboslarining evolyutsiyasi, ularning tarixiy davrlar kesimida o'zgarib borishiga ta'sir ko'rsatgan omillar, liboslarning milliy an'analar va o'ziga xoslikni saqlashdagi ahamiyati ko'rsatib berilib, xotin-qizlarga munosabat, turmush tarzidagi o'zgarishlar hamda ularning oqibatlari borasidagi ma'lumotlar umumlashtirildi. Shuningdek, olingan ilmiy natijalar tarix va etnologiya, madaniyatshunoslik, etika va estetika fanlariga oid metodologik-uslubiy yondashuv va nazariy xulosalarni takomillashtirishga xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati o'zbek xotin-qizlari kiyimlaridagi o'zgarishlar bo'yicha oliy o'quv yurtlarining talabalari uchun "O'zbekistonning madaniyati va san'ati tarixi", "O'zbekiston tarixi" kabi fanlar uchun o'quv qo'llanma, darslik, fan dasturlarini qayta shakllantirishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Sovet davrida O'zbekiston xotin-qizlar kiyimlari modasi, ishlab chiqarish va transformatsiya tarixiga oid ishlab

chiqilgan ilmiy xulosalar va takliflar asosida:

xotin-qizlarning milliy kiyimlaridan foydalanish va moda sanoatini rivojlantirish sovet ma'muriyatining sohada olib borgan siyosatiga bog'liqligi kiyim-kechaklar ishlab chiqarish miqdorini oshirish hamda yangi andozadagi mahsulotlar turlarini yaratish maqsadida modalar uylari va tikuvchilik fabrikalari ishlariga alohida e'tibor berilishi natijasida soha transformatsiyaga uchraganligi, O'zbekistondagi mavjud milliy liboslar dizayni, ularda uchraydigan bezak turlari, zargarlik buyumlari va marosim kiyimlari hamda sovet hokimiyati olib borgan siyosat natijasida o'zbek milliy liboslaridan yo'qolib ketgan elementlar haqidagi xulosalardan 2020-yil may oyida Buyuk Britaniyaning London shahrida O'zbekiston- Britaniya do'stlik jamiyati (Uzbek-British Society) tomonidan tashkil etilgan «XIX- XX asrlarda O'zbek milliy liboslari» mavzusida o'tkazilgan davra suhbatida hamda 2022-yil 16-iyul sanasida «Oxford Asian Textile Group» kengashi a'zolari uchun tashkil etilgan ma'ruzada foydalanilgan (O'zbekiston Respublikasi Tashqi Ishlar vazirligining 2023-yil 7-apreldagi 28/13363–son ma'lumotnomasi). Ilmiy natijalarning qo'llanilishi Buyuk Britaniyada O'zbekistonning madaniy-tarixiy turizm salohiyatini targ'ib qilishga imkon yaratdi hamda O'zbekiston Respublikasi Tashqi ishlar vazirligi Madaniy-gumanitar aloqalar, turizm va sport masalalari boshqarmasi ish rejasiga kiritilgan tadbirlarni amalga oshirishda o'ziga xos manba vazifasini o'tagan;

O'zbekistonda sovet davrida xotin-qizlar kiyim-kechaklarini ishlab chiqarish va moda sanoatining umumiy ahvoli uchta bosqichda namoyon bo'lib, birinchi bosqich (1945–1950 yillar) – modalar uylari paydo bo'lishi va tikuvchilik artellarining tikuvchilik fabrikalariga o'tkazilishi natijasida fabrika kiyim mahsulotlari sonining oshib ketishi, ikkinchi bosqich (1950–1970-yillar) – yangi turdagi kiyim modellarini yaratishga e'tibor qaratilishi oqibatida “sovet modasi”ning paydo bo'lishi, uchinchi bosqich (1970–1990-yillar) – turli kiyim ko'rgazmalari va moda namoyishlari ko'plab tashkil etilishi natijasida “sovet modasi” jamiyatda keng yoyilganligi asoslandi (O'zbekiston Milliy teleradiokompaniyasining 2023-yil 3-maydagi 06-31-688-son ma'lumotnomasi). Tadqiqot natijalari keng xalq ommasining tarixiy meros, madaniyatimiz tarixiga oid ma'lumotlarga ega bo'lishiga xizmat qilgan; sovet davrida xotin-qizlar o'zbek milliy kiyimlaridan foydalanishda davom etganligi, lekin bunda ularning yoshiga qarab farq bo'lganligi, katta yoshli ayollar asosan milliy uslubdagi kiyimlarni kiyishganligi, yoshlar esa ayniqsa 1950-yillardan boshlab jamoat joylarida yangicha uslubdagi kiyimlarni kiyishganligi hamda atlas, adras va shoyi kabi hunarmandchilik asosida ishlab chiqarilgan milliy matolar tanqisligi va qimmatligi natijasida fabrikada to'qilgan arzon materiallardan ham foydalanilganligi to'g'risidagi ma'lumotlar asosida innovatsion ko'rgazmada tashkil qilinib, soha transformatsiyaga uchraganligi haqida ma'lumotlar berilgan (O'zbekiston Respublikasi oliy ta'lim, fan va innovatsiyalar vazirligi 2023-yil 24-oktyabr 04/04-3024-son xati). Natijada xalqimizning boy milliy madaniy merosini yosh avlodga keng tanitish va targ'ib qilishda bu kabi innovatsion yondashuvlar o'sib kelayotgan yosh avlodni vatanparvarlik, milliy qadriyatlarimiz ruhida tarbiyalash, madaniyat va san'at sohasida yoshlarning intilishlarini qo'llab-quvvatlashga xizmat qilgan; sovet hokimiyatining aholining tashqi qiyofasini birxillashtirish siyosatiga qaramasdan xotin-qizlar kiyimlarida, jumladan bosh kiyimda ro'mol, do'ppi, milliy fasondagi

ko‘ylak va lozim, nimcha, mursak, kamzulning fason (bichim)lariga talab saqlanib qolingani natijasida moda namoyishlarida ham atlas va beqasam matolaridan keng foydalanilganligi muzey ko‘rgazmasida o‘z aksini topib, bu davr mobaynida moda faqatgina tashqi qiyofani ifodalab qolmasdan, balki san‘at, siyosat, fan-texnika taraqqiyoti yutuqlari, shuningdek, jamiyatda sodir bo‘layotgan turli ijtimoiy va madaniy jarayonlarning uzviy ravishda uyg‘unlashgan murakkab muhit va hodisa sifatida namoyon bo‘lganligi O‘zbekiston tarixi davlat muzeyi ekspozitsiyasida va ko‘rgazmalar tashkil etishda foydalanilgan (O‘zbekiston Respublikasi Fanlar akademiyasining 2023-yil 23-oktyabrdagi 3/1255-2356-son xati). Natijalar o‘zbek milliy kiyimlari bo‘yicha turli davrlardagi o‘zgarishlar va transformatsiya jarayonlariga oid ma’lumotlar keng o‘quvchilarni yetarli tasavvurlarga ega bo‘lishiga xizmat qilgan;

moda va tikuvchilik sohalarida kadrlar dastlab fabrikalar huzuridagi bilim yurtlarida, keyinchalik texnikumlari va oliy o‘quv yurtlarida tayyorlanganligi, biroq talabalarning zamonaviy texnologiyalardan foydalangan holda o‘z malakalarini oshirishiga korxonalar rahbarlari tomonidan qarshiliklar ko‘rsatilganligi, tashkilotlarning asosiy maqsadi rejani o‘z vaqtida bajarish va savdoni o‘z vaqtida yo‘lga qo‘yish bo‘lganligi sababli ularga amaliyot o‘tash imkoniyati taqdim etilmaganligi natijasida yangi kadrlar amaliyotdan uzilib qolganligi hamda bu ishlab chiqarishga salbiy ta’sir qilganligi asoslab berilgan. (O‘zarxiv agentligi Kinofotofono hujjatlari milliy arxivining 2023-yil 1-noyabrdagi 01-23/303-son ma’lumotnomasi). Tadqiqotchi tomonidan O‘zbekiston kino-foto hujjatlari milliy arxiviga taqdim etilgan milliy kiyimlar, moda sanoatini rivojlantirishga oid ma’lumotlar, tadqiqotchining shaxsiy arxiviga mansub foto materiallar, dissertatsiya ishning ilmiy yangiliklari, ilmiy izlanishlar natijasida shakllantirilgan ilmiy xulosalar, arxiv fotosuratlar fondini yangi materiallar bilan boyitishga hissa qo‘shgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 8 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 35 ta ilmiy ish shulardan, 2 ta monografiya, O‘zbekiston Respublikasi Oliy Attestatsiya Komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 10 ta maqola, 23 ta respublika va xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to‘rt bob, xulosa, foydalanilgan adabiyotlar ro‘yxati hamda ilovadan iborat. Dissertatsiyaning umumiy hajmi 216 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi, vazifalari, obykti hamda predmeti aniqlangan. Shuningdek, tadqiqotning fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi bayon qilinib, ishning ilmiy yangiligi va amaliy natijalari ko‘rsatib o‘tilgan. Olingan natijalarning ishonchliligi asoslangan hamda ularning nazariy va amaliy ahamiyati ko‘rsatib berilgan. Bundan tashqari, tadqiqot natijalarining amaliyotga joriy qilinishi,

ishning aprotatsiyasi, natijalari, e'lon qilingan ishlar hamda dissertatsiyaning tuzilishi bo'yicha ma'lumotlar berilgan.

Dissertatsiyaning **“Mavzu metodologiyasi, boshqaruv va ishlab chiqarish tizimidagi o'zgarishlar”** deb nomlangan birinchi bobida xotin-qizlar kiyimlari va moda tarixining nazariy asoslari va mohiyati, sovet davrida soha boshqaruv tizimi hamda mazkur davrda faoliyat yuritgan tikuvchilik fabrikalari tahlil qilingan.

Xotin-qizlar kiyimlari tarixi yoki moda tarixi haqida gap ketganda bir qancha fan yo'nalishlarga hamda masalalarga to'xtalishga to'g'ri keladi. Chunki ushbu mavzu turli siyosiy, iqtisodiy, madaniy va ijtimoiy jarayonlar bilan bog'liq holda sodir bo'lgan. Boshqacha aytganda, jamiyatda sodir bo'lgan turli o'zgarishlar xotin-qizlar kiyimlari va moda uslublariga ta'sir o'tkazgan. Shu sababli, mazkur mavzuning tarixini tadqiq etishda uning nazariy jihatlariga alohida e'tibor qaratish lozim.

Moda tarixini o'rganishga fanlararo yondashuv modani madaniy hodisa sifatida to'liq anglash uchun fan va san'atning turli sohalaridagi bilim va usullardan foydalanishni o'z ichiga oladi. Ushbu yondashuv modani madaniy va ijtimoiy dinamikani aks ettiruvchi va ta'sir qiluvchi hodisa sifatida har tomonlama tushunish uchun tarix³², sotsiologiya³³, iqtisod³⁴, san'at³⁵, dizayn³⁶, psixologiya³⁷ va boshqa sohalaridagi bilimlarni birlashtiradi.

Ikkinchi Jahon urushidan keyin O'zbekiston hududida O'zbekiston SSR Yengil Sanoat vazirligi (Министерства легкой промышленности Узбекской ССР) xotin-qizlar kiyimlarini ishlab chiqarishda boshqaruv tashkiloti hisoblangan. Keyinchalik mazkur vazirlik bir qancha o'zgarishlarga yuz tutgan. Toshkent Modalar uyi tashkil topgandan ushbu vazirlikka bo'ysungan. Toshkent Modalar uyi SSSR Ministrlar sovetining 1948-yil 15-martdagi hamda O'zbekiston SSR Ministrlar sovetining 1948-yil 13-maydagi qarorlari asosida tashkil etilgan. Ushbu qarorlarga ko'ra, Toshkent Modalar uyi o'z faoliyatini 1948-yil 1-avgustdan boshlashi lozim bo'lgan³⁸.

1949-yil 16-dekabrda O'zbekiston SSR Yengil Sanoat vazirligining 499-sonli qarori bilan mazkur muassasa O'zbek tikuvchilik tresti (“Uzshveytrest”) tasarrufiga o'tkazilgan³⁹. 1953-yil aprel oyida O'zbekiston SSR Yengil Sanoat vazirligi,

³² Мерцалова М. Из истории моды / М. Мерцалова // Декоративное искусство СССР. 1963. – № 1. – С.16-25.

³³ Топалов М.Н. Социальные аспекты моды: Мода и цивилизация: инф. материалы / М.Н.Топалов. Москва: ИСАМ, 1991. – 95 с.; Илин В. П. Мода как социальная норма / В. П. Илин // Социология потребления. СПб., 2001. – С. 25-39.

³⁴ Зомбарт В. Народное хозяйство и мода / В. Зомбарт. – СПб., 1904. – 28 с.

³⁵ Киреева Е. В. О культуре одежды (стиль, мода) / Е.В.Киреева. Ленинград: Знание, 1970. – 16 с.; Килошенко М.И. Дизайн одежды как результат творческого воображения. Дизайн в России: Проблемы теории и практики / М.И. Килошенко. – СПб.: СПГУТд, 1998. – 133 с.

³⁶ Василев А. Красота в изгнании: Творчество русских эмигрантов первой волны: Искусство и мода / А. Василев. Москва: Слово, 1988. – 480 с.; Гофман А. Б. Мода и люди. Новая теория моды и модного поведения / А. Б. Гофман. – СПб.: Питер, 2004. – 208 с.

³⁷ Зиммел Г. Психология моды / Г. Зиммел // Научное обозрение. –1901. – №1. – С. 45-53.; Голыбина А.Г. Вкус и мода / А.Г. Голыбина. – Москва: Наука, 1974. –159 с.; Вайнштейн О. Одежда как смысл: идеологемы современной моды (о социалистическом стиле) / О. Вайнштейн // Иностранная литература. – 1993. – №7. – С. 224-232; Килошенко М.И. Психология молодежной моды. Молодежь России: Потерянное поколение или надежда XXI века? / М. И. Килошенко. СПб.: Изд-во СПГУТд, 1998. – 61 с.; Килошенко М. И. Индустрия моды: Проблемы психологического анализа деятельности специалистов / М.И.Килошенко. – СПб.: Изд-во СПбГУ, 1999. – 106 с.; Килошенко М.И. Психология моды: теоретический и прикладной аспекты /М.И. Килошенко. – СПб.: СПГУТ, 2001. – 192 с.

³⁸ O'z MA, R.837-fond, 33-ro'yxat, 21-ish, 57-71 - varaqlar.

³⁹ O'z MA, R.2872-fond, 1-ro'yxat, 1-ish, 15-varaq.

O‘zbekiston SSR Oziq-ovqat sanoat vazirligi, O‘zbekiston SSR go‘sh va sut ishlab chiqarish vazirligi hamda Baliq ishlab chiqarish bosh boshqarmasi birlashtirilib, O‘zbekiston SSR Yengil va oziq-ovqat sanoati vazirligiga aylantirilgan⁴⁰. Shundan so‘ng Toshkent Modalar uyi ushbu vazirlik tarkibiga kiritilgan. Bu boshqaruv tashkilotlari bilan bog‘liq dastlabki o‘zgarishlar edi.

1953-yil 21-sentabrda O‘zbekiston SSR Oliy Soveti Prezidiumining buyrug‘i bilan O‘zbekiston SSR Yengil va oziq-ovqat sanoati vazirligi O‘zbekiston SSR sanoat tovarlari keng iste‘moli vazirligiga aylantirilgan. Yangi vazirlikning tashkil etilishi Toshkent Modalar uyiga ham ta‘sir ko‘rsatgan. Jumladan, ushbu muassasa O‘zbekiston SSR Ministrlar sovetining qaroriga ko‘ra eski vazirlik tarkibidan olinib yangi vazirlik tarkibiga kiritib qo‘yilgan. Ushbu o‘zgarishga ko‘ra “Узшвейтрест” tugatilgan hamda uning o‘rniga Tikuvchilik sanoati bosh boshqarmasi “Узглавшвейпром” tuzilgan⁴¹. O‘z navbatida ushbu boshqarma yangi tashkil etilgan O‘zbekiston SSR sanoat tovarlari keng iste‘moli vazirligi tasarrufida bo‘lgan hamda Toshkent Modalar uyi ushbu boshqarmaga bo‘ysungan.

1955-yil oktabr oyida sohaga mas‘ul bo‘lgan vazirlikda navbatdagi o‘zgarish yuz beradi. Xususan, O‘zbekiston SSR sanoat tovarlari keng iste‘moli vazirligi yana O‘zbekiston SSR Yengil Sanoat vazirligiga aylantiriladi. Shu bilan birgalikda, uning tarkibida Tikuvchilik va trikotaj sanoati bosh boshqarmasi tashkil etilib, Toshkent Modalar uyi unga bo‘ysundirilgan⁴². Oradan bir yil o‘tar-o‘tmas mazkur sohada navbatdagi o‘zgarish yuz beradi. Ushbu o‘zgarishlarga ko‘ra vazirlikning Tikuvchilik va trikotaj sanoati bosh boshqarmasi tugatiladi hamda Toshkent Modalar uyi to‘g‘ridan-to‘g‘ri vazirlikning o‘ziga bo‘ysunadigan bo‘ladi.

Umuman olganda, 1950-1960-yillarda xotin-qizlar kiyimlarini ishlab chiqaruvchi boshqaruv tizimida muntazam o‘zgarishlar yuz berib turgan⁴³.

Sohadagi bunday qisqa muddatli o‘zgarishlar faqatgina 1965-yildan keyin bir oz tin oladi. Faqatgina 1978-yilga kelib ushbu yo‘nalishda navbatdagi o‘zgarish sodir bo‘ladi. Bu safar o‘zgarish Modalar uyining boshqaruv tashkilotida emas, balki o‘zida bo‘lib o‘tgan. Jumladan, O‘zbekiston SSR Ministrlar Sovetining 1978-yil 29-maydagi qaroriga binoan Toshkent Modalar uyi Respublika Kiyim Modellarini Uyiga aylantirilgan⁴⁴. Respublika Kiyim Modellarini Uyi O‘zbekiston SSR Yengil Sanoat vazirligi tasarrufida bo‘lgan. Sovet hukumati tomonidan Respublika Kiyim Modellarini Uyiga bir qancha vazifalar qo‘yilgan. Xususan, muassasa keng va individual tikuvchilik sohasi uchun yangi kiyim fasonlarini rivojlantirish, Modalar uyida ishlangan yangi kiyim modellarini amaliyotga joriy qilish, yangi ayollar kiyimi andozalarini ijodiy kengashda tasdiqlash, tikuvchilik fabrikalari yangi ko‘ylak modellarini yaratish va ishlab chiqishda texnik jihatdan ko‘maklashish lozim bo‘lgan. 1989-yil 2-fevralda vazirlik tarkibida Respublika tikuvchilik sanoati assortiment va moda markazi tashkil qilingan. Mazkur markaz Toshkentdagi Tikuvchilik sanoati

⁴⁰ O‘z MA, R.2454-fond, 1-ro‘yxat, 4194-ish, 1-varaq.

⁴¹ O‘z MA, R.837-fond, 38-ro‘yxat, 4840-ish, 129-145-varaqlar.

⁴² O‘z MA, R.2454-fond, 1-ro‘yxat, 5296-ish, 26-varaq.

⁴³ Bu haqida batafsil qarang: O‘z MA, P.837-fond, 39-ro‘yxat, 1668- ish, 121-varaq; O‘z MA, P.837-fond, 41-ro‘yxat, 42- ish, 64-65- varaqlar; O‘z MA, P.837-fond, 41-ro‘yxat, 43-ish, 259-264- varaqlar; O‘z MA, P.2384-fond, 1-ro‘yxat, 1- ish, 331-336- varaqlar; O‘z MA, P.2433-fond, 3-ro‘yxat, 10-ish, 1-8- varaqlar.

⁴⁴ O‘z MA, R.837-fond, 41-ro‘yxat, 4582-ish, 43-varaq.

markaziy ilmiy-tekshirish instituti filiali hamda Respublika Kiyim Modellarini Uyini birlashtirish natijasida yuzaga kelgan. 1989-yil 14-fevralda Respublika tikuvchilik sanoati assortiment va moda markazining ustavi qabul qilingan⁴⁵. Shu tarzda Respublika Kiyim Modellarini Uyi faoliyati tugatilgan.

1991-yilga kelib tikuvchilik sohasida navbatdagi islohotlar yuz bergan. Xususan, 1991-yil 6-mayda yengil sanoat tarmog'ini bo'yicha O'zbekiston SSR Prezidentining farmoni chiqqan. Ushbu farmonning maqsadi respublikadagi tikuvchilik fabrikalarining mustaqil faoliyat yuritishini rivojlantirish hamda bozor iqtisodiyoti sharoitida ushbu korxonalarining samaradorligini oshirishga qaratilgan edi. Bu holat o'z navbatida boshqaruv sohasida ham o'zgarishlarga olib kelgan. Mazkur farmon bilan "Uzbekodejda" davlat konserni tashkil etilgan⁴⁶. Ushbu yangi tashkil etilgan tashkilot tikuvchilik va trikotaj mahsulotlarini ishlab chiqarish sohasida boshqaruvni amalga oshirgan. Respublika tikuvchilik sanoati assortiment va moda markazi ushbu konsern tasarrufiga o'tgan.

1946-1991-yillarda O'zbekistonda ayollar liboslarini yaratish bo'yicha sovet tashkilotlari va tikuvchilik fabrikalari o'rtasidagi munosabatlarni tahlil qilish muhim ilmiy ahamiyat kasb etadi. 1946-1991-yillarda O'zbekistonda xotin-qizlar liboslari asosan tikuvchilik fabrikalarida tikilgan. Ushbu tikuvchilik fabrikalari o'z navbatida davlat tashkilotlari tasarrufida bo'lgan. Bu holat tikuvchilik fabrikalari va boshqaruv tashkilotlari o'rtasida o'ziga xos munosabatlar o'rnatilishiga olib kelgan. Boshqacha aytganda, sovet hokimiyati tikuvchilik sohasida o'z siyosatini olib borgan hamda buni ishlab chiqaruvchi korxonalariga o'z topshiriqlarini berish orqali amalga oshirgan.

1950-1991-yillarda tikuvchilik sohasida bir qancha fabrikalar yuzaga kelgan. Bu asosan mazkur davrda sovet hokimiyatining fabrika mahsulotlarini ishlab chiqarishga urg'u berganligi bilan bog'liq bo'lgan. Boshqa tomondan, har bir tikuvchilik fabrikasi paydo bo'lishining o'z tarixlari mavjud. Ularning ayrimlari Ikkinchi Jahon urushi davrida urush hududlaridan ko'chirib keltirilgan korxonalar⁴⁷ bo'lgan bo'lsa, ayrimlari hududdagi mahalliy hunarmandchilik ishlab chiqarish korxonalarining tikuvchilik fabrikalariga aylantirilganlari⁴⁸ bo'lgan. Bundan tashqari bir qancha yangi tikuvchilik fabrikalari ochilgan⁴⁹.

Dissertatsiyaning "**Sovet davrida xotin-qizlar kiyimlari ishlab chiqarilishi va moda namoyishlari**" deb nomlangan ikkinchi bobida xotin-qizlar liboslarini ishlab chiqarish holati, tikuvchilik fabrikalarini mato xom-ashyosi bilan ta'minlash va uning muammolari hamda sovet davrida xotin-qizlar kiyimlari ko'rgazmalari va moda namoyishlari tadqiq etilgan. Bizga ma'lumki, sovet hukumati jamiyatni birxillashtirish

⁴⁵O'z MA, R.1624-fond, 1-ro'yat, 3065-ish, 110-116-varaqlar.

⁴⁶ Вестомости Верховного Совета УзССР, 1991, № 7, с. 19-20.

⁴⁷Masalan, Volodarskiy nomli Andijon tikuvchilik fabrikasi Ikkinchi jahon urushi davrida Dnepropetrovsk shahridan Andijon shahriga ko'chirilgan edi. // Абдурахмонов Э. Володарский номли Андиджон тикувчилик фабрикаси. – Тошкент, 1981. – Б. 3-14.

⁴⁸Masalan, 1960-yilga kelib Marg'ilondagi atlas matolar va ayollar ro'mollarini ishlab chiqaradigan "Hunarmand" arteli "Baynalmilal" fabrikasiga aylantirilgan. Bu fabrika asosan qizlar ishlagani uchun aholi orasida "Qizlar fabrikasi" deb ham nomlangan. - Каримов Ю. Артелдан фабрикагача. // Ўзбекистон хотин-қизлари. – Тошкент, 1960. –№ 7. – Б. 11-12.

⁴⁹Хотин-қизлар советингиз қандай ишлайди? // Ўзбекистон хотин-қизлари. – Тошкент, 1955. –№8. – Б.4; Зуфарова З. Чевар. // Ўзбекистон хотин-қизлари. – Тошкент, 1957. –№ 1. – Б.10.

siyosatini olib borgan. Bunda insonning tashqi ko‘rinishi ham muhim o‘rin tutgan. Oqibatda sovet hokimiyati kiyim-kechak ishlab chiqarishni markazlashtirishni boshladi. Bu markazlashtirish siyosati keyinchalik asosiy kiyim-kechaklar sovet hukumatiga qarashli korxonalarda ishlab chiqarish omilini yuzaga keltirdi.

Ikkinchi Jahon urushidan so‘ng O‘zbekistonda xotin-qizlar kiyim-kechaklarini fabrikalarda ishlab chiqarish kuchayib borgan. Boshqa tomondan, ayollar liboslarini ushbu tikuvchilik fabrikalarida tikish uchun bir qancha bosqichlar amalga oshirilgan. Modalar uyi yoki tikuv korxonalari eskizlar to‘plamini ishlab chiqish uchun O‘zbekiston SSR Yengil sanoat vazirligining moda va kiyim madaniyati masalalari bo‘yicha komissiyaning tavsiyanomasini olish zarur bo‘lgan. Kiyim modellarini yaratish tejamkorlik, ratsionallik va badiiy ifodalilik tamoyiliga asoslangan bo‘lgan.

Tikuv fabrikalari doimiy tarzda ayollar kiyim-kechagini ishlab chiqarishga doir mahalliy va xorijiy adabiyotlarni kuzatib borgan hamda shu asosida moda yo‘nalishlarining harakatini aniqlagan⁵⁰.

1950-yillarda xotin-qizlar kiyimlari asosan tikuvchilik fabrikalari, artellar⁵¹ va Toshkent Modalar Uyida ishlab chiqarilgan. Ushbu davrda ayrim mutaxassislar tomonidan moda va ishlab chiqarish o‘rtasida bog‘liqlik kamligi tanqid qilinadi. Jumladan, bunga Toshkent Modalar Uyi aybdor sifatida ko‘rsatiladi. Chunki, ularning fikriga ko‘ra, modalar uyi faqatgina yangi kiyim andozalarini yaratib, ularni tikuvchilik fabrikalariga berish bilan chegaralanib qolgan hamda ishlab chiqarishni nazorat qilmagan⁵². Bu fikrlardan ko‘rinadiki, mazkur yillarda tikuvchilik sohasida yangi kiyim modellarini yaratish emas, balki qanday bo‘lsa-da ko‘proq tayyor kiyim mahsulotlarini ishlab chiqarishga e‘tibor qaratilgan.

1970-yillarda ham xotin-qizlar kiyimlarini markazlashtirgan holda ishlab chiqarish saqlanib qolingan. Jumladan, sohadagi sovet boshqaruv organlari Toshkentdagi “Yulduz”, 2-raqamli va 3-raqamli fabrikalar, “8-mart” nomli Samarqand tikuv fabrikasi Andijon, Namangan, Qo‘qon, Buxoro, Urganch, Xiva, Guliston, Qarshi tikuv fabrikalariga ishlab chiqarish mumkin bo‘lgan ayollar kiyimlari namunalari bo‘lib bergan⁵³. 1980-yillarda O‘zbekiston SSRdagi ayrim tikuvchilik korxonalari kiyimlarning modellarni ishlab chiqishda mustaqil harakat qilishni afzal bilgan hamda markazlashtirilgan ishlab chiqarish siyosatidan voz kechgan⁵⁴.

XX asrda milliy kiyimlar transformatsiyasida uchragan dastlabki holatlardan biri bu fabrika gazlamalarining keng qo‘llanilishi bo‘lgan. 1950-yilgacha O‘zbekiston SSRda aholi orasida milliy matolardan shoyiga ehtiyoj ko‘proq bo‘lgan bo‘lsa, 1950-yildan atlasdan kiyim-kechak tikish kuchaygan. Shuningdek, 1950-yildan boshlab yana fabrika gazlamalariga bo‘lgan ehtiyoj osha boshlagan⁵⁵. 1960-yillarda milliy kiyimlar allaqachon fabrikada to‘qilgan matolardan tikilgan. Buni muzeyda saqlanayotgan ko‘ylak namunalari ham isbotlab turibdi⁵⁶. 1960-yillarda

⁵⁰ O‘z MA, R.2872-fond, 1-ro‘yxat, 770-ish, 140-varaq.

⁵¹ Тожизодаева Х. Бир цехда йигирма беш йил. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№ 4. –Б. 9.

⁵² O‘z MA, P.2872-fond, 1-ro‘yxat, 9-ish, 6-varaq.

⁵³ O‘z MA, P.2872-fond, 1-ro‘yxat, 139-ish, 116—117 varaqlar.

⁵⁴ O‘z MA, P.2872-fond, 1-ro‘yxat, 396-ish, 54-varaq.

⁵⁵ Давлатова С. Қашқадарё воҳаси ўзбеклари аънавий кийимларининг трансформацияси (XIX аср охири – XX аср). Тарих фан. номз. ...диссертация. –Тошкент, 2006. –Б. 106-111.

⁵⁶ O‘z R FA O‘TDM EF. Inv. № E 4424. Koll. 90–44.

gazlamalarning asosiy qismi yengil sanoat tizimiga qarashli korxonalarda ishlab chiqarilgan. Bu faqatgina Yevropa andozasidagi matolarga taalluqli bo'lmay, balki mahalliy matolar ham fabrikalarda ishlab chiqarilgan. Natijada mazkur davrda nafaqat tabiiy xom-ashyolardan, balki sintetik va sun'iy iplardan matolar to'qish rivojlanib borgan. Boshqa tomondan, 1970-yillarda tabiiy xom ashyolardan matolar to'qishga talab kuchli edi va amalda respublikadagi bir qancha fabrikalar ipak va boshqa mahsulotlardan gazlamalar ishlab chiqargan⁵⁷. 1970-1980-yillarda O'zbekiston SSRda yengil sanoat mahsulotlarining aholi jon boshiga ishlab chiqarilishi yetarli bo'lmagan. Bu xom-ashyo va tayyor kiyim mahsulotlari hisobida ham yuz bergan. Jumladan, tikuvchilik fabrikalarda mato xom-ashyolari yetishmovchiligi kuzatilgan⁵⁸. Natijada mazkur davrda chet davlatlardan mato xomashyolarini import qilish hajmi oshgan. Xususan, O'zbekiston SSRdagi tikuvchilik fabrikalari Germaniya, Yaponiya va Angliya davlatlaridan mato xomashyolari olib kelgan⁵⁹. Tikuvchilik fabrikalari chet eldan matolar import qilish orqali, bir tomondan, sovet hukumati topshiriqlarini bajarish vazifasini uddalagan bo'lsa, ikkinchi tomondan, yangi matolardan xaridorgir ayollar kiyimlarini ishlab chiqargan va shu orqali o'z manfaatlarini himoya qilgan. Yuqorida ta'kidlaganimizdek, sovet hukumati insonlar kiyim-kechaklarini bixillashtirish siyosatini olib borgan va o'zlarining mafkurasiga javob bergan xotin-qizlar kiyimlarini ishlab chiqargan. Mazkur yangi kiyim andozalarini jamiyatga singdirish uchun sovet hukumati kiyim ko'rgazmalari va moda namoyishlarini tashkil etgan. Shuningdek, sovet ishlab chiqaruvchilari iqtisodiy nuqtai-nazardan xaridorgir ayollar kiyimlarini ishlab chiqarishi lozim edi. Natijada ular sovet hukumati tomonidan belgilab berilgan andozalar ichidan qaysilari xaridorlar o'rtasida talabgor ekanligini ham aniqlab olishi lozim edi. Buning uchun moda uylari va tikuv fabrikalari o'z mahsulotlarini targ'ib qilish uchun xaridorlar o'rtasida so'rovnomalar o'tkazib turgan. Bu orqali muassasa ular ishlab chiqargan qaysi mahsulotlar xaridorgir yoki xaridorlar qanday kiyim mahsulotlarini xohlayotganligini bilib olgan. Shu orqali esa tikuv fabrikalari mahsulotlar ishlab chiqarishni rejalashtirgan⁶⁰. Tikuv fabrikalari turli moda reklamasini va targ'ibotiga oid yarmarkalarda ishtirok etgan⁶¹. Arxiv manbalari **shuni** ko'rsatadiki, 1950-1970-yillarda O'zbekiston SSRda kiyimlar ko'rgazmalari va modalar namoyishlari asosan Toshkent Modalar uyi va Respublika Kiyim Modellari uyi tomonidan amalga oshirilgan. Chunki aynan mana shu tashkilotlar sovet davrida xotin-qizlar kiyimlarini ishlab chiqarish siyosatining asosiy dastagi bo'lgan. 1950-yil 1-avgustdan boshlab Toshkent Modalar uyida namoyish (demonstratsiya) zali ishga tushgan. Ushbu zalda kiyimlar namoyishi hamda kiyimlar ko'rgazmasini o'tkazish mumkin bo'lgan. Ayrim davrlarda kiyimlar namoyishi hamda ko'rgazmasi bir vaqtning o'zida o'tkazilgan. Zal tashkil topgan birinchi oyda bu yerda kiyimlar ko'rgazmasi tashkil etilgan. Bu ko'rgazma kiyimlar manekenlar yordamida emas, balki

⁵⁷ Давлатова С. Қашқадарё воҳаси ўзбеклари анъанавий кийимларининг трансформацияси (XIX аср охири – XX аср). Тарих фан. номз. ... диссертация. –Тошкент, 2006. –Б.112.

⁵⁸ Бу ҳақида батафсил қаранг: Раимкулов С., Лян Г., Азизова М. Енгил саноат – халқ хўжалиги комплексининг муҳим бўғини. –Тошкент, 1985. –Б.10.

⁵⁹ О'зМА, Р.2872-фонд, 1-ро'yxat, 770-ish, 179-varaq; О'зМА, Р.2872-фонд, 1-ро'yxat, 396-ish, 34-varaq.

⁶⁰ О'зМА, Р.2872-фонд, 1-ро'yxat, 770-ish, 138-varaq.

⁶¹ О'зМА, Р.2872-фонд, 1-ро'yxat, 770-ish, 141-varaq.

modelyer qizlar ishtirokida bo‘lib o‘tgan⁶². Keyinchalik bunday moda namoyishlari deyarli har yili o‘tkazilgan⁶³.

Tarixiy manbalar 1980-yillarda O‘zbekiston SSRdagi ishlab chiqaruvchilar mahalliy moda namoyishlari bilan birgalikda sovet ittifoqi va chet el davlatlarida bo‘lib o‘tgan ko‘rgazmalarda ishtirok etishi ko‘payganligini ko‘rsatadi. Masalan, 1980-yil 8-dekabrda 13-dekabrgacha Kishinyov shahrida “Umumittifoq Ijodiy-texnik soveti” bo‘lib o‘tgan. Unda O‘zbekiston SSR nomidan “O‘zbekiston SSRning 50- yilligi” nomli Toshkent tikuvchilik fabrikasi ishtirok etgan⁶⁴. Shuningdek, Respublika Kiyim Modellarini uyi ayrim holatlarda ko‘rgazma yoki yarmarkalarda muvaffaqiyatli ishtirok etganda o‘z xodimlarini mukofotlagan⁶⁵.

Respublika Kiyim Modellarini Uyining eng yaxshi kiyim modellari umumittifoq miqyosidagi ko‘rgazmalarga qo‘yilgan. Masalan, 1987-yilda Moskva shahrida bo‘lib o‘tgan «Комплексная программа развития товаров народного потребления – год первый» va «70 лет под названием мира и прогресса» nomli ko‘rgazmalarda mazkur muassasa tomonidan yaratilgan kiyimlar namoyish etilgan. Bundan tashqari mazkur yilda Toshkent shahrida bo‘lib o‘tgan «Молодежная мода», “Мода предлагает выбор” va “Дизайн Узбекистана” kabi ko‘rgazmalarda Respublika Kiyim Modellarini Uyining kiyim modellari namoyish etilgan⁶⁶.

Respublika Kiyim Modellarini Uyining eng yaxshi kiyim modellari umumittifoq miqyosidagi ko‘rgazmalarga qo‘yilgan. Masalan, 1987-yilda Moskva shahrida bo‘lib o‘tgan «Комплексная программа развития товаров народного потребления-год первый» va «70 лет под названием мира и прогресса» nomli ko‘rgazmalarda mazkur muassasa tomonidan yaratilgan kiyimlar namoyish etilgan. Bundan tashqari mazkur yilda Toshkent shahrida bo‘lib o‘tgan «Молодежная мода», “Мода предлагает выбор” va “Дизайн Узбекистана” kabi ko‘rgazmalarda Respublika Kiyim Modellarini Uyining kiyim modellari namoyish etilgan⁶⁷.

Shuningdek, 1987-yil sentabr oyida Vengriya poytaxti Budapesht shahrida “Осень-87” nomli xalqaro yarmarkasi bo‘lib o‘tgan. 1987-yil noyabr oyida Moskva shahrida birinchi umumittifoq moda festivali o‘tkazilgan⁶⁸.

1980-yillarning o‘rtalariga kelib ko‘proq mahsulot ishlab chiqarishga alohida urg‘u berila boshlangan. Xususan, “sovet modalarini” tezroq ishlab chiqarishga targ‘ib qilina boshlandi. Buning uchun namoyish-konkurslari o‘tkazila boshlandi. Bu konkurs O‘zbekiston SSR Yengil Sanoat vazirligi tomonidan tashkil etilgan va nazorat qilingan⁶⁹.

Ayrim holatlarda Respublika Kiyim Modellarini Uyi ma’lum mavzuda savdo-ko‘rgazmalarini o‘tkazgan. Mazkur ko‘rgazmalarda ayollar kiyimlarni tomosha qilish bilan birgalikda ularni sotib olish huquqiga ega bo‘lgan. Jumladan, 1987-yilda «Весна

⁶² O‘zMA, P.2872-fond, 1-ro‘yxat, 5-ish, 87-varaq.

⁶³ Buni arxiv hujjatlari va boshqa manbalar orqali ko‘rish mumkin: O‘zMA, P.2872-fond, 1-ro‘yxat, 9-ish, 5-6-varaqalar; Ўзбекистон хотин-қизлари. – Тошкент, 1954. –№ 5. –Б.21.

⁶⁴ O‘zMA, P.2872-fond, 1-ro‘yxat, 306-ish, 308-varaq.

⁶⁵ O‘zMA, P.2872-fond, 1-ro‘yxat, 419-ish, 48-varaq.

⁶⁶ O‘zMA, R.2872-fond, 1-ro‘yxat, 770-ish, 138-varaq.

⁶⁷ O‘zMA, R.2872-fond, 1-ro‘yxat, 770-ish, 138-varaq.

⁶⁸ O‘zMA, R.2872-fond, 1-ro‘yxat, 770-ish, 138-varaq.

⁶⁹ O‘zMA, P.2872-fond, 1-ro‘yxat, 419-ish, 11-13-varaqalar.

и женщина», «Мой первый бал», «Летние платья для полных», «Зимнее платье» nomli savdo-koʻrgazmalari oʻtkazilgan. Mazkur yilda jami 17 marotaba bunday turdagi savdo-koʻrgazmalari oʻtkazilgan⁷⁰.

Dissertatsiyaning “**Milliy kiyimlar va “sovet modasi”:** transformatsiya” deb nomlangan uchinchi bobda sovet davrida milliy ayollar kiyimlari turlari, xotin-qizlar liboslaridagi oʻzgarishlar hamda sovet ishlab chiqaruvchilari tomonidan ayollar uchun yangi kiyim modellarini yaratish masalalari tahlil etilgan.

Oʻrta Osiyo mintaqasida anʼanaviy kiyimlarda qadimdan mahalliy oʻziga xoslik va milliylik ustun boʻlishi bilan birga ular yaxlit umumiy asosga ham ega boʻlgan⁷¹. Butun XX asr davomida oʻzbek ayollar kiyimlari erkaklar kiyimiga qaraganda koʻproq oʻz xususiyatlarini saqlab qolgan. XX asrda ayollar milliy kiyimlarida oʻzgarishlar yuz bera boshladi. Ushbu oʻzgarishning asosiy yoʻnalishi kiyim andozalarining yevropalashishi boʻlgan⁷².

Bugungi kunda Oʻzbekiston tarixi davlat muzeyida sovet davrida tikilgan ayollar kiyimlari saqlanib kelinmoqda. Mazkur ayollar milliy kiyimlari sovet davrida aholi qoʻlidan sotib olingan yoki ayrimlari aholining oʻzlari tomonidan muzeyga topshirilgan eksponatlar hisoblanadi. Ushbu materiallarni oʻrganish orqali sovet davrida qanday milliy kiyimlar mavjud boʻlgan hamda ular xotin-qizlar tomonidan qay darajada foydalanilgan degan savolga javob olish mumkin.

Jumladan, muzeyda sovet davrida ayollar tomonidan kiyilgan buxorocha uslubda tikilgan qizlar koʻylagi⁷³, zardoʻzi matodan tikilgan kaltacha⁷⁴, mahalliy matodan tikilgan yelkacha⁷⁵ va toʻkilib turadigan ayollar koʻylagi⁷⁶ bu boʻyicha muhim manba boʻlib xizmat qiladi.

Shuni aytish lozimki, sovet hukumatining jamiyatni birxillashtirish siyosati va xotin-qizlarga oid loyihalariga qaramasdan oʻzbek ayollari milliy kiyimlarni kiyishda davom etgan. Sovet davrida oʻzbek milliy kiyimlari kiyilgan. Biroq ularni jamiyatga yoyishda sovet gʻoyalari orqali singdirilishga harakat qilingan. Masalan, oʻzbek kiyimlari ayollarning mehnat qilishida qulaylik tugʻdirgan. Shu sababli, ushbu andozadagi koʻylaklarni targʻib qilish maʼqul deb hisoblanadi. Biroq, uni targʻib qilishda “internatsional” ruhi sifatida baholanib, “milliylik” ruhi tushirib qoldirilgan⁷⁷. Ayollar modasi tez oʻzgarib turgan. Shuning uchun ham ayollar modalarga sezgirroq boʻlgan⁷⁸. Sovet hokimiyati buni bilgan holda xotin-qizlar orasida “sovet moda”sini targʻib qildi. Sovet hukumati tushunganki, “sovet moda”si ayollarni milliylikdan uzoqlashtirgan va bu orqali oʻz mafkurasini jamiyatga singdirish yengilroq kechgan. Shu sababli, birinchi navbatda sovet ishlab chiqaruvchilari “moda” soʻzining oʻzini jamiyatda targʻib qilgan va “sovet

⁷⁰OʻzMA, R.2872-fond, 1-roʻyxat, 770-ish, 138-varaq.

⁷¹Ибрагимова М. Сурхондарё воҳаси аҳолисининг анъанавий кийимлари ва тақинчоклари (XIX аср охири –XX аср бошлари). Тарих фанлари номз. ...диссертация. – Тошкент, 2004. –Б.36.

⁷²Зунунова Г. К истории узбекской национальной одежды (развитие и трансформация женской одежды в Ташкенте в XX века). // Ўзбекистон тарихининг долзарб муаммоларига янги чизгилар. – Тошкент, 1999. –Б.95.

⁷³OʻzR FA OʻTDM Ef. Inv. № 4076. Koll. 22 – 244.

⁷⁴OʻzR FA OʻTDM Ef. Inv. № 1444/35. Koll. 22 – 39.

⁷⁵ OʻzR FA OʻTDM Ef. Inv. № E 4107/26. Koll. 98 – 26.

⁷⁶ Oʻz R FA OʻTDM EF. Inv. № E 7333. Koll. 74–145.; Inv. № E 7562. Koll. 74–152.; Inv. № E 7561. Koll. 74–151.

⁷⁷ Либос – даврига мос. // Саодат. – Тошкент, 1967. – № 4. –Б. 28.

⁷⁸ Юсупов Э., Исмоилов Ф. Инсон одоби билан. – Тошкент, 1983. –Б.142.

moda”sining
“afzalliklarini” sanab o‘tgan⁷⁹.

Sovet davrida iqtisodiy, siyosiy, ijtimoiy va madaniy o‘zgarishlar xotin-qizlar dunyoqarashiga ta’sir o‘tkazgan. Bu albatta ayollarning tashqi ko‘rinishida ham o‘z aksini ko‘rsatgan. Xususan, bu haqida manbalardan birida quyidagilar yozilgan: “Xotin-qizlar kiyayotgan ko‘ylaklar modasi va andozasining sanog‘iga yetib bo‘larmikan? Bir bayramdan ikkinchisigacha yangi andoza yaratiladi. Nega deganda xotin-qizlarning madaniy saviyasi tez o‘smoqda va shunga muvofiq ularning xushbichim kiyim-kechaklarga bo‘lgan talab va ehtiyojlari ham kun sayin ortib bormoqda”⁸⁰.

1940-1950-yillar oxirida moda uylarining tashkil etilishi SSSRda modellashtirishga ta’sir ko‘rsatgan “sovet modasi” konsepsiyasining amaliy tatbiq etilishiga zamin yaratdi⁸¹. Xususan, O‘zbekiston SSRda 1950-1960-yillarda o‘zbek ayollar garderoplarida “Yevropa” andozasidagi ko‘ylaklar ham uchray boshladi. Mazkur davrdan boshlab aynan fabrika kiyim mahsulotlari ko‘paya boshlagan. Natijada turli viloyatlardagi ayollarning bir xil ko‘rinishdagi ko‘ylaklarni kiyishi kuchaya boshlagan⁸².

1952-yilda Ministrlar Sovetining “Ustki va bosh kiyimlar sifatini oshirish to‘g‘risidagi” farmoni chiqqan. Mazkur farmon asosida O‘zbekiston SSR Yengil Sanoat vazirligi yangi andozadagi kiyimlarni yaratish va ularni keng miqyosda ishlab chiqarishga kirishgan. Bu jarayon mintaqada kiyim-kechaklarni rejalashtirish va ularni nazoratga olishga bo‘lgan harakatlarni yuzaga keltirgan⁸³. Natijada respublika bo‘ylab bir xil andozadagi kiyim-kechaklar keng tarqala boshlagan. Bu esa sovet hukumati fabrikalarda bir xil turdagi kiyim-kechaklarni ishlab chiqarish faqatgina yengil sanoatni rivojlantirish emas, balki o‘z g‘oyalarini jamiyatga singdirishda muhim o‘rin tutganligi uchun ham amalga oshirganligi bilan izohlanadi.

1960-yillarda ma’muriy-boshqaruv tizimda, maktablarda, kasalxonalar va madaniyat muassasalarida mehnat qilgan xotin-qizlar orasida to‘g‘ri bichimdagi odmi ko‘ylak kiyish urf bo‘lgan⁸⁴. 1970-yillarining boshidan yana uzun kiyinish urf bo‘la boshladi⁸⁵. Manbalar tahlili shuni ko‘rsatadiki, 1970-yillarda uy, ko‘cha va marosimlar uchun alohida ko‘ylaklar tikish va kiyish kuchayib borgan.

1980-yillarda kooperativlarning tashkil etilishi yangi kiyim andozalarini yaratish imkonini oshirgan. Chunki yangi tikuvchilik sexlarining tashkil etilishi natijasida tezda yangi kiyim modellari yaratilgan va tikila boshlagan. Tikuvchilik fabrikalarida esa yangi kiyim andozalarini yaratish ancha vaqt olgan⁸⁶.

⁷⁹ Нудельман А. Модалар ҳақида. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№7. – Б.31.

⁸⁰ Зияева М. Бежирим кўйлаклари кўпайтирама. // Ўзбекистон хотин-қизлари. – Тошкент, 1958. –№ 4. –Б.8.

⁸¹ Гангур Д., Гангур Н. Дома моделей и тренды советской моды 1950-1970-х гг.: Общероссийское и региональное измерение. // Вестник Томского государственного университета. История. 2021. –№ 74. –С.32.

⁸² Зунунова Г. К истории узбекской национальной одежды (развитие и трансформация женской одежды в Ташкенте в XX века). // Ўзбекистон тарихининг долзарб муаммоларига янги чизгилар. – Тошкент, 1999. – Б. 97.

⁸³ Sovet davrida kiyimlarni birxillashtirish jarayonlari haqida batafsil qarang: Гурова О. Идеология тела в советской культуре середины XX в. Репрезентации телесности. // Сб. науч. статей. Москва, 2003. – С.181 - 193.

⁸⁴ Давлатова С. Қашқадарё воҳаси ўзбеклари анъанавий кийимларининг трансформацияси (XIX аср охири – XX аср). Тарих фанлари номз. ...диссертация. – Тошкент, 2006. –Б.126.

⁸⁵ Янги либослар. // Саодат. – Тошкент, 1971. –№ 5. – Б.33.

⁸⁶ Muzaffarova Muqaddas 1983-1989 yillarda model’er sifatida faoliyat yuritgan mutaxassis bilan suhbat 2022, 18-mart

Yuqoridagi fikrlardan ko‘rish mumkinki, 1950-1990-yillarda O‘zbekiston SSRda sovet hukumati xotin-qizlar kiyimlarini ishlab chiqarishga va shu orqali o‘z “moda”sini joriy qilishga uringan. Oqibatda ayollar kiyimlari bir qancha o‘zgarishlarga yuz tutgan. Mazkur masalani chuqurroq tushunish uchun sovet hukumatining xotin-qizlar uchun yangi kiyim modellarini yaratish loyihalari va siyosatini tadqiq etish lozim. Jumladan, sovet hokimiyati mazkur sohada tizim yaratdi va ushbu tizimda xotin-qizlar uchun yangi kiyim modellarini yaratish shartlari ko‘rsatib o‘tildi. Bu tizim, shuningdek, ushbu ishlab chiqarish jarayonlarini bir qolipga soldi. Bundan tashqari, ushbu jarayon faqatgina ma‘lum bir tashkilotga yuklatildi va unga javobgarlik belgilandi. O‘zbekiston SSRda bu tashkilot Toshkent Modalar uyi⁸⁷ va Respublika Kiyim Modellarini uyi⁸⁸ bo‘lgan. Mazkur tashkilotlarda katta va kichik ijodiy kengashlar faoliyat yuritgan. Respublikadagi barcha tikuvchilik fabrikalari yangi andozadagi ayollar ko‘ylaklarini ishlab chiqarish uchun ushbu ijodiy kengashlar roziligini olishi lozim bo‘lgan. Bu orqali sovet hukumati odamlar tashqi ko‘rinishini birxillashtirish siyosatini kuzatib borgan bo‘lsa, ikkinchi tomondan, monopoliya tashkilot o‘rnatish orqali o‘z qarashlarini va buyruqlarini amaliyotda joriy qildi.

Dissertatsiyaning “**Sovet davrida xotin-qizlar kiyimlari savdosi, targ‘iboti va kadrlar siyosati**” nomli to‘rtinchi bobida 1946-1991-yillarda kiyim do‘konlari va ularda ayollar kiyimlari savdosi, sovet hokimiyatining modani targ‘ib etishi, maqsadlari hamda tikuvchilik sohasidagi kadrlar siyosatining o‘ziga xosliklari tahlil qilingan.

Sovet davrida xotin-qizlar kiyimlari asosan univermag⁸⁹, ixtisoslashtirilgan magazinlar, savdo bazalari⁹⁰ hamda “Beryozka” magazinlarida⁹¹ sotilgan. Ixtisoslashtirilgan magazinlar sovet davrida keng yoyilgan magazin turlaridan biri edi. Ixtisoslashtirilgan magazinlarda iste‘molchilarining jinsi yoki yoshiga qarab ajratilgan bo‘limlari mavjud bo‘lgan. Masalan, ulardan biri “Ayollar uchun mollar” nomli bo‘lim bo‘lgan bo‘lib, unda faqat ayollarga kerakli mahsulotlar sotilgan⁹². Shuningdek, modalar uylari va tikuvchilik fabrikalari o‘z mahsulotlarini firma magazinlarida ham sotgan⁹³. Sovet ishlab chiqaruvchilari o‘zlari ishlab chiqqan ayollar kiyim mahsulotlarini magazinlarga shartnoma asosida yetkazib bergan va sotgan⁹⁴.

SUM va GUM kabi savdo markazlarida modalar uylari har xil andozalardagi

so‘rov ma‘lumotlari...

⁸⁷Toshkent Modalar uyida muhokamadan o‘tgan kiyim andozalari to‘g‘risida batafsil qarang: O‘z MA, P.2872-fond, 1-ro‘yxat, 9-ish, 4-varaq; Комилова М. Ярашганини кийилик. // Ўзбекистон хотин-қизлари. 1954. –№ 9. –Б. 23; Рассом Тиховская. Хушбичим кийимлар. // Ўзбекистон хотин-қизлари. – Тошкент, 1950. – №1. –Б.19; Нудельман А. Модалар хақида. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№7. – Б.31; Малик В. Модалар: Байрам кўйлагингиз хақида. // Ўзбекистон хотин-қизлари. – Тошкент, 1958, – №4. –Б.31; Тошкент модалар уйидан: Куз ва кишлик либослар. // Саодат. – Тошкент, 1966. –№ 9. – Б.29.

⁸⁸Respublika Kiyim Modellarini uyida muhokamadan o‘tgan kiyim andozalari to‘g‘risida batafsil qarang: O‘zMA, P.2872-fond, 1-ro‘yxat, 306-ish, 104-varaq; O‘zMA, P.2872-fond, 1-ro‘yxat, 419-ish, 45-varaq; O‘zMA, P.2872-fond, 1-ro‘yxat, 924-ish, 3-3ob, 43-varaq; Поселяевка В. Модельерлар тухфаси. // Саодат. – Тошкент, 1967. – № 8. –Б. 31.

⁸⁹ Тоиров А., Аҳмедов О. Ўзбекистонда савдо тармоқларини ривожлантириш. – Тошкент, 1989. – Б. 9.

⁹⁰ O‘z MA, P.2872-fond, 1-ro‘yxat, 5-ish, 53-varaq.

⁹¹ Muzaffarova Muqaddas 1983-1989 yillarda model’er sifatida faoliyat yuritgan mutaxassis bilan suhbat 2022, 18-mart so‘rov ma‘lumotlari..

⁹² Тоиров А., Аҳмедов О. Ўзбекистонда савдо тармоқларини ривожлантириш. – Тошкент, 1989. –Б.10-11, 23.

⁹³ O‘z MA, P.2872-fond, 1-ro‘yxat, 5-ish, 81-varaq.

⁹⁴ O‘z MA, P.2872-fond, 1-ro‘yxat, 396-ish, 74-varaq.

mahsulotlarini namoyish qilgan. Xaridorlar u yerga borgan va koʻzdan kechirgan hamda oʻzlariga yoqqan kiyim andozalaridan buyurtma bergan⁹⁵. Toshkent Modalar uyi ayollarning kiyimga boʻlgan talabi va xohishini bilish uchun SUM va GUM kabi savdo markazlarida oʻrganishlar olib borgan⁹⁶. Univermag va magazinlarda har yili yoz mavsumiga va qish mavsumiga oid kiyimlar saloni ochilgan⁹⁷. 1950-yillarda tikuvchilik fabrikalari tomonidan ishlab chiqarilgan kiyim-kechaklar narxlari har xil boʻlgan. Bu nafaqat oʻsha kiyim mahsulot turi, balki oʻsha mahsulot qayerda sotilishiga va uning oʻlchamiga bogʻliq boʻlgan⁹⁸.

1960-yillarda gazmol magazinlarda xotin-qizlarga yangi xizmatlar koʻrsatila boshlagan. Bu xizmatlardan biri, sotib olingan matolarni oʻsha magazinda bichish uchun bichish stoli qoʻyilgan. U yerda tikuvchi ayol xotin-qizlarning didi va buyurtmasiga asosan sotib olingan gazmolni bichib bergan hamda xaridor uyiga borib oʻsha bichilgan matodan koʻylak tikib olgan⁹⁹.

1970-1980-yillarda ayrim holatlarda tikuvchilik fabrikalari va modalar uylarida ishlab chiqarilgan kiyim-kechaklar xaridorlar tomonidan soʻralmagan va ularga talab boʻlmagan¹⁰⁰. Bu holat oʻsha davrda talabdan koʻproq mahsulotlar ishlab chiqarilganligi yoki sovet kiyim modellari ayollar didiga javob bermaganligi bilan bogʻliq boʻlishi mumkin. Lekin dalillar shuni koʻrsatadiki, aynan mazkur davrda sifatsiz mahsulotlar doʻkonlarda koʻproq uchray boshlagan. Natijada xotin-qizlar shikoyatlari asosida savdo doʻkonlari sovet ishlab chiqaruvchilariga murojaatlar qilgan¹⁰¹. Nuqsonli mahsulotlar boʻyicha shikoyatlar koʻpayavergandan soʻng ishlab chiqaruvchilarning oʻzlari savdo doʻkonlariga borib oʻz tayyor mahsulotlarini tizimli ravishda tekshirishni yoʻlga qoʻygan¹⁰².

Ikkinchi jahon urushidan keyin SSSRda “yangi madaniyatli shaxs”ni shakllantirishning yangi bosqichi boshlanib ketgan. Mazkur jarayonda sovet gʻoyalarini aholi ongiga singdirishda bir qancha usullardan foydalanilgan. Bizga maʼlumki, bu yoʻlda matbuot, taʼlim, kino, teatr hamda radiodan unumli foydalanilgan. Boshqa tomondan, aynan mana shu davrdan boshlab shaxslarning “tashqi qiyofasini birxillashtirish” holatlari kuzatila boshlangan. Qiziq tomoni, aynan mana shu davrdan boshlab bu siyosat natijasida tashkilot, idoralar, korxonalar va zavodlar ishchi-xodimlari uchun idoraviy kiyim modellashtirish tizimlari shakllangan. 1940-yillarning oxiriga kelib “moda sanoatini” qonuniylashtirish yuz berdi¹⁰³.

Sovet hukumati moda sanoatiga markazlashtirish xususiyatini berishga harakat

⁹⁵ Rahmonova Muhayyo, 1964-1988 yillarda bosh texnolog sifatida faoliyat yuritgan mutaxassis bilan suhbat 2022, 10-oktyabr.

⁹⁶ Rahmonova Muhayyo, 1964-1988 yillarda bosh texnolog sifatida faoliyat yuritgan mutaxassis bilan suhbat 2022, 10-oktyabr.

⁹⁷ Зиёмухамедова М. Чевар кўллар. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№4. –Б.15.

⁹⁸ Болалар кийими ва Ўзбекистон учун миллий кийимлар нусхаларининг чакана нарх прејскурантлари тўплами. – Тошкент, 1955. –Б.139.

⁹⁹ Нуруллаева Г. Энг яхши баҳо. // Ўзбекистон хотин-қизлари. – Тошкент, 1961. –№12. –Б.21.

¹⁰⁰ ОʻзМА, Р.2872-fond, 1-roʻухат, 306-ish, 60-varaq.

¹⁰¹ ОʻзМА, Р.2872-fond, 1-roʻухат, 139-ish, 3-varaq.

¹⁰² ОʻзМА, Р.2872-fond, 1-roʻухат, 306-ish, 359-varaq.

¹⁰³ Гангур Д., Гангур Н. Дома моделей и тренды советской моды 1950-1970-х гг.: Общероссийское и региональное измерения. // Вестник Томского государственного университета. История. 2021. –№74. –С.31.

qilgan hamda uni sovet iqtisodiyotining umumiy tamoyillariga bo'ysundirgan. Ushbu tizimning asosini urushdan keyingi davrda shakllangan professional modellashtirish tashkilotlari tarmog'i - moda uylari tashkil etgan. Xususan, 1949-yilda SSSR Yengil sanoat vazirligi tizimida barcha respublikalar va viloyatlarda moda uylari tashkil etilgan. Mazkur modalar uylariga Moskva shahrida joylashgan Butunittifoq moda modellari uyi (ODMO) rahbarlik qilgan. Viloyatlardagi modalar uylariga o'sha respublikadagi markaziy modalar uylari rahbarlik qilgan. Masalan, O'zbekiston SSRdagi modalar uylariga Toshkent Modalar uyi hamda Respublika Kiyim Modellar Uyi boshchilik qilgan. Mazkur modalar uylari har doim sovet hokimiyati g'oyalari kuzatib borish uchun yoki ularni o'z xodimlariga targ'ib qilish uchun gazeta va jurnallarga a'zo bo'lib borgan¹⁰⁴.

D.Gangur va N.Gangur ommaviy xarakter, sinfsizlik, umumiy foydalanish va milliy kiyimlarga e'tibor berilishi "sovet modasi"ni g'arb modasidan ajratib turgan asosiy xususiyatlari sifatida baholagan¹⁰⁵. Modalar mazkur davrda deyarli reklama qilinmagan. Chunki bunga talab bo'lmagan. Faqatgina "Saodat" jurnali Toshkent modalar uyidan yangi kiyim andozalarining eskizlarini chop etish uchun murojaat qilgan hamda ularni o'z sahifalarida e'lon qilib borgan. Shu asosida yangi andozalar jamiyatga reklama bo'lgan¹⁰⁶. Shuningdek, sovet davrida kiyimlarni targ'ib qilishda mashhur ayollarning suhbatlaridan keng foydalanilgan¹⁰⁷. 1980-yillardan boshlab esa Respublika Kiyim Modellar uyi har yili moda bo'yicha targ'ibot-reklama albomini chiqargan¹⁰⁸. Moda va kiyim madaniyati targ'iboti davriy matbuot, radio va televideniye kabi barcha ommaviy axborot vositalarida o'tkazilgan. Masalan, 1987-yilda telekanallarda o'zbek tilidagi "Iqbol" hamda rus tilidagi «Телемост Дружбы» va «Новгодный калейдоскоп» ko'rsatuvlarida yangi modeldagi kiyimlar targ'iboti o'tkazilgan. Shuningdek, radioda o'zbek tilidagi "Alanga" va rus tilidagi «Узбекистан индустриальный перестройка – планы, дела, проблемы» nomli radioeshittirishlarda yangi modellar targ'ib qilingan¹⁰⁹.

Sovet hokimiyatining yengil sanoat sohasidagi kadrlar siyosati yillar davomida o'zgarib turgan. 1950-yillarda xotin-qizlar uchun kiyim-kechak ishlab chiqaruvchi modalar uylarida malakali kadrlar yetishmasligi kuzatilgan. Shu sababli mazkur muassasalar boshqa sohada xizmat qiluvchi xodimlarni ishga taklif qilgan¹¹⁰. Shuningdek, modalar uyi modelyer, konstruktor va masterlarning malakasini oshirish uchun to'garaklarga yuborgan¹¹¹. Bundan tashqari, ayrim tikuvchilik fabrikalarining o'z texnikumlari bo'lgan. Masalan, Buxorodagi "VLKSM 20 yilligi" fabrikasi huzurida fabrika-zavod ta'limi bilim yurti mavjud bo'lgan¹¹². Sovet davrida ayollar

¹⁰⁴ Masalan, arxiv manbalarida Toshkent Modalar Uyi 1950-yilda turli gazeta va jurnallarga obuna bo'lish uchun 486 rubl ajratilgani keltirilgan. O'zMA, P.2872-fond, 1-ro'yxat, 5-ish, 58-varaq.

¹⁰⁵ Gangur, D., Gangur N. Дома моделей и тренды советской моды 1950-1970-х гг.: Общероссийское и региональное измерения. // Вестник Томского государственного университета. История. 2021. –№ 74. –С.33.

¹⁰⁶ Muzaffarova Muqaddas 1983-1989 yillarda model'er sifatida faoliyat yuritgan mutaxassis bilan suhbat 2022, 18-mart so'rov ma'lumotlari.

¹⁰⁷ Кийина билиш ҳам санъат. // Ўзбекистон хотин-қизлари. – Тошкент, 1966. –№1.–Б.26.

¹⁰⁸ O'z MA, P.2872-fond, 1-ro'yxat, 306-ish, 307-varaq.

¹⁰⁹ O'z MA, P.2872-fond, 1-ro'yxat, 770-ish, 137-varaq.

¹¹⁰ O'z MA, P.2872-fond, 1-ro'yxat, 5-ish, 81-varaq.

¹¹¹ O'z MA, P.2872-fond, 1-ro'yxat, 5-ish, 50-varaq.

¹¹² Седов Г. Назира. // Ўзбекистон хотин-қизлари. –Тошкент, 1959. – №12. –Б.14.

uchun turli tikish-bichish kurslari tashkil etilgan. Xususan, joylardagi madaniyat uylarida shunday kurslar tashkil etilgan¹¹³. 1960-yillarda modalar uylarini kadrlar bilan ta'minlashda bir qancha tartiblar mavjud bo'lgan. Bu asosan tikuvchilik yoki yengil sanoat sohasida o'qigan bitiruvchi talabalarni turli korxonalar va tashkilotlarga yuborish orqali amalga oshirilgan¹¹⁴. 1960- 1970-yillarda yengil sanoat sohasida belgilangan rejalarni ortig'i bilan bajargan ishchi-xodimlar boshqalarga o'rnatilgan bo'lishi uchun turli davriy matbuot sahifalarida berib borilgan¹¹⁵. 1980-yillarga kelib tikuvchilik fabrikalari va modalar uylarida xodimlar soni ancha oshgan edi. Bu davrda O'zbekiston SSR Yengil sanoat vazirligi har yili mazkur tashkilotdan o'z tasarrufidagi tikuv korxonalarida mehnat qiluvchi ishchi-xodimlari bo'yicha hisobot so'ragan. Mazkur hisobotda asosan mutaxassislarining tarkibi hamda oliy yoki o'rta ma'lumotga ega xodimlarning miqdori so'ralgan¹¹⁶. Tikuvchilik fabrikalarida asosan rassom-dizaynerlar, konstruktorlar hamda modelyerlarga talab oshib borgan¹¹⁷. Chunki mazkur soha doimiy tarzda yangi g'oyalarni amalga oshirishni talab qilgan bo'lsa, ikkinchi tomondan, bu davrda yangi tikuv dastgohlari kirib kelayotgan bo'lgan. Shu sababli mazkur mutaxassislar malaka oshirishga yuborib turilgan. Jumladan, 1987-yilda Respublika Kiyim Modellarini Uyining xodimlari Minsk, Leningrad, Lvov va Tallindagi modalar uylariga borib tajriba almashgan¹¹⁸. Sovet davrida O'zbekistonda 10 iyun "yengil sanoat xodimlari" kuni sifatida nishonlangan. Mazkur kunda tikuvchilik sohasida mehnat qilgan ishchi-xodimlar ham qutlangan¹¹⁹.

XULOSA

Tadqiqot natijalari asosida quyidagi xulosalarga kelindi:

1. 1945-1991-yillarda O'zbekiston SSRda xotin-qizlar kiyimlarini yaratish, tikish va ishlab chiqarishda bir qancha tashkilotlar ishtirok etgan. Ushbu tashkilotlar mazkur tarmoqqa u yoki bu ko'rinishda rahbarlik qilgan. Xususan, 1940-yillarda modalar uylari va tikuvchilik fabrikalari O'zbekiston SSR Yengil Sanoat vazirligi tarkibida bo'lgan. 1949-yilda ayollar kiyimlarini ishlab chiqaruvchi fabrika va tashkilotlar O'zbek tikuvchilik tresti ("Uzshveytrest") tasarrufiga o'tkazilgan. 1950-yillarda O'zbekiston SSRda vazirlik soni qisqartiriladi. Xususan, 1953-yil aprel oyida O'zbekiston SSR Yengil Sanoat vazirligi, O'zbekiston SSR Oziq-ovqat sanoat vazirligi, O'zbekiston SSR go'sht va sut ishlab chiqarish vazirligi hamda Baliq Ishlab chiqarish bosh boshqarmasi birlashtirilib, O'zbekiston SSR Yengil va oziq-ovqat sanoati vazirligiga aylantirilgan. Yangi vazirlik "Uzshveytrest"ni tugatadi hamda uning o'rniga Tikuvchilik sanoati bosh boshqarmasi "Uzglavshveyprom"ni tashkil etadi. O'z navbatida tikuvchilik fabrikalari modalar uylari ushbu vazirlik tarkibiga o'tgan.

¹¹³ Мелихонова Л. Улар тикишни ўрганишяпти. // Ўзбекистон хотин-қизлари. – Тошкент, 1958. –№10. –Б.30.

¹¹⁴ Muzaffarova Muqaddas 1983-1989 yillarda model'er sifatida faoliyat yuritgan mutaxassis bilan suhbat 2022, 18-mart so'rov ma'lumotlari.

¹¹⁵ Гўзаллик яратувчи. // Саодат. –Тошкент, 1967. –№3. –Б.31.

¹¹⁶ O'z MA, P.2872-fond, 1-ro'yxat, 768-ish, 33-34-varaq.

¹¹⁷ O'z MA, P.2872-fond, 1-ro'yxat, 391-ish, 89-varaq.

¹¹⁸ O'zMA, P.2872-fond, 1-ro'yxat, 770-ish, 141-varaq.

¹¹⁹ O'zMA, P.2872-fond, 1-ro'yxat, 419-ish, 136-varaq.

1955-yilda O‘zbekiston SSR Ministrlar Sovetining qarorlariga ko‘ra O‘zbekiston SSR sanoat tovarlari keng iste‘moli vazirligi yana O‘zbekiston SSR Yengil Sanoat vazirligiga aylantirilgan. 1957-yilda sohada navbatdagi tuzilmaviy o‘zgarishlar yuz beradi. Xususan, Toshkent Iqtisodiy rayonining Xalq Xo‘jaligi Soveti tashkil etiladi hamda O‘zbekiston SSR Yengil Sanoat vazirligi o‘z tasarrufidagi tashkilot va korxonalariga unga o‘tkazib beriladi. 1960-yilda esa Toshkent Iqtisodiy rayonining Xalq Xo‘jaligi Soveti O‘zbekiston SSR Xalq Xo‘jaligi Sovetiga aylantiriladi. Sohadagi bunday qisqa muddatli o‘zgarishlar faqatgina 1965-yildan keyin bir oz tin oladi hamda 1991-yilga kelib boshqaruv sohasida navbatdagi o‘zgarishlar yuz beradi. Jumladan, O‘zbekiston SSR Prezidentining farmoni bilan “Узбекодежда” davlat konserni tashkil etiladi va kiyim-kechaklar ishlab chiqarish ushbu tashkilot zimmasiga yuklatiladi. Sovet davrida boshqaruv tashkilotlari va tikuvchilik fabrikalari hamda Modalar uylari o‘rtasidagi munosabatlar notekis kechgan. Bu bir qancha omillarga bog‘liq bo‘lgan. Sohadagi boshqaruv tashkilotlari ayollar kiyimlarida sovet mafkurasi natijalarini ko‘rishni xohlagan. Buning uchun ushbu tashkilotlar Modalar uylari tikuvchilik fabrikalariga turli topshiriqlar bergan hamda ularni o‘zlari nazorat qilib borgan. Bu “sovet modasi”ni yaratish masalaning bir jihati hisoblangan. Masalaning ikkinchi jihati iqtisodiy samaradorlik bilan aloqador bo‘lgan. Sovet iqtisodiyotining barcha tarmoqlarida bo‘lgani kabi bu tarmoqda ham mahsulot ishlab chiqarish hajmi oshirilishiga harakat qilingan va bu bo‘yicha tizimli ishlar olib borilgan. Shu ikki masala boshqaruv tashkilotlari hamda Modalar uylari va tikuvchilik fabrikalari o‘rtasidagi munosabatlarda asosiy o‘rin tutgan.

2. Sovet davrida boshqaruv tashkilotlari va tikuvchilik fabrikalari hamda Modalar uylari o‘rtasidagi munosabatlar notekis kechgan. Bu bir qancha omillarga bog‘liq bo‘lgan. Sohadagi boshqaruv tashkilotlari ayollar kiyimlarida sovet mafkurasi natijalarini ko‘rishni xohlagan. Buning uchun ushbu tashkilotlar Modalar uylari tikuvchilik fabrikalariga turli topshiriqlar bergan hamda ularni o‘zlari nazorat qilib borgan. Bu “sovet modasi”ni yaratish masalaning bir jihati hisoblangan. Masalaning ikkinchi jihati iqtisodiy samaradorlik bilan aloqador bo‘lgan. Sovet iqtisodiyotining barcha tarmoqlarida bo‘lgani kabi bu tarmoqda ham mahsulot ishlab chiqarish hajmi oshirilishiga harakat qilingan va bu bo‘yicha tizimli ishlar olib borilgan. Shu ikki masala boshqaruv tashkilotlari hamda Modalar uylari va tikuvchilik fabrikalari o‘rtasidagi munosabatlarda asosiy o‘rin tutgan.

3. 1948-1991-yillarda Toshkent Modalar uyi va Respublika Kiyim Modellarini Uyi tikuvchilar va tikuvchilik fabrikalari uchun uslubiy markaz sifatida faoliyat yuritgan. Ushbu ikki tashkilot turli yillarda har xil vazirliklar tarkibida bo‘lgan. 1978-yilda Toshkent Modalar uyi Respublika Kiyim Modellarini Uyiga aylantirilgan. 1989-yilda esa Respublika Kiyim Modellarini Uyi nomi Respublika tikuvchilik sanoati assortiment va moda markaziga o‘zgartirilgan.

4. 1945-1991-yillarda O‘zbekiston SSRda ko‘plab tikuvchilik fabrikalari faoliyat yuritgan. Ushbu tikuvchilik fabrikalarining ayrimlari tikuvchilik artellaridan fabrikalarga aylantirilgan bo‘lsa, boshqalari mazkur davr oralig‘ida mustaqil ravishda tashkil etilgan. Tikuvchilik fabrikalarining yuzaga kelishining uchinchi namunasi Ikkinchi Jahon urushi bilan aloqador. Chunki aynan o‘sha yillari O‘zbekiston hududiga ko‘plab fabrikalar va korxonalar ko‘chirilgan. Ular urush yillarida asosan front uchun

mahsulotlar ishlab chiqargan bo'lsa-da, urushdan so'ng aholi uchun kiyim-kechaklar tikkan. Tikuvchilik fabrikalarining joylashuv geografiyasiga e'tibor bersak, ular respublikaning deyarli barcha hududlarida o'rnatilganligini ko'rish mumkin. Ushbu tikuvchilik fabrikalarining ayrimlari erkaklar, ayollar va bolalar kiyimlarini ishlab chiqqan bo'lsa, boshqalari faqat xotin-qizlar kiyim-kechaklarini ishlab chiqarishga mo'ljallangan.

5. Ikkinchi jahon urushidan so'ng O'zbekistonda xotin-qizlar kiyim-kechaklarini fabrikalarda ishlab chiqarish kuchayib borgan. Faqatgina 1950-yillarda tikuvchilik artellari faoliyat yuritgan va ular tomonidan ayollar kiyimlari tikilgan. Biroq keyingi yillarda ko'pgina artellar tugatilgan yoki fabrikaga aylantirilgan. Shuningdek, o'rganilayotgan davrda ayollar kiyim-kechaklari yakka tartibdagi tikuvchilar tomonidan uy sharoitida tikish saqlanib qolgan bo'lsa-da, savdoga chiqariladigan asosiy kiyimlar fabrikalarda ishlab chiqarilgan. Bu bir tomondan kiyim-kechak ishlab chiqarish hajmini oshirgan. Boshqa tomondan, fabrikalarda tikilgan kiyimlar ma'lum tartib va nazorat ostida ishlab chiqarilgan. Bu esa jamiyatda bir turdagi kiyim mahsulotlar sonining oshishiga olib kelgan. Bu kiyim turlari esa, albatta, sovet **mafkurasi** talablaridan kelib chiqib ishlangan edi. Xususan, tikuvchilik fabrikalari va modalar uylari o'zlarida tikmoqchi bo'lgan kiyim andozalari uchun O'zbekiston SSR Yengil sanoat vazirligining moda va kiyim madaniyati masalalari bo'yicha komissiyaning tavsiyanomasini olishi zarur bo'lgan.

6. 1945-1991-yillarda ayollar kiyimlarini tikish yoki ishlab chiqarish hajmi turli yillarda turlicha bo'lgan. Xususan, 1940-1950-yillarda kiyim-kechak ishlab chiqarish hajmi sekinlik bilan yuqorilab borgan. Bunga asosiy sabab mavjud yaratilgan yangi kiyim andozalarining amaliyotga joriy qilinishdagi muammolar bo'lgan. Bu muammolar texnik va iqtisodiy jihatlarga borib taqalgan. 1960-yildan boshlab esa xotin-qizlar kiyimlarini ishlab chiqarish ham hajm jihatdan va ham iqtisodiy nuqtai-nazaridan oshib borgan. Buni dissertatsiyada ayrim tikuvchilik fabrikalari va modalar uylari kesimida ko'rib chiqdik.

7. O'zbekiston hududida qadimdan turli matolar to'qilgan va ulardan aholi kiyim-kechak tikib foydalangan. Sovet davrida ham an'anaviy usulda to'qiladigan matolarni ishlab chiqarish davom etgan. Chunki aholida ushbu matolarga ehtiyoj yuqori bo'lgan. Boshqa tomondan, mazkur davrda fabrikalarda ishlab chiqarilgan matolar ham keng foydalanila boshlangan. Masalan, O'zbekiston SSRdagi fabrikalarda chit, satin, maya, shifon, batist, krepsatin va kashmir kabi matolar ishlab chiqarilgan. Ushbu mato turlari mahalliy matolarga qaraganda sifatsizroq bo'lgan va shu sababli atlas, adras yoki shoyi kabi mahalliy matolar bahosi ularga qaraganda yuqoriroq yurgan. Ushbu holat aholining fabrikalarda ishlab chiqarilgan matolardan ko'proq foydalanishiga olib kelgan hamda hunarmandlar tomonidan to'qilgan matolardan asosan ish yoki bayram ko'ylaklari tikirilgan. Sovet davrida ayollar ko'ylaklarini tikish uchun mato xom-ashyosi taqchilligi doimiy ravishda kuzatilgan. Oqibatda 1970-1980-yillarda O'zbekiston SSRdagi tikuvchilik korxonalarini Germaniya, Yaponiya va Angliya davlatlaridan mato mahsulotlarini import qila boshlagan.

8. 1945-1991-yillarda tikuvchilik korxonalarini va modalar uylari aholining kiyim bo'yicha talabini bilish va o'zlari yaratgan kiyim-kechaklarning jamiyat qay darajada qabul qilayotganligini bilish uchun asosan uch usuldan foydalangan. Ulardan birinchisi

so'rovnoma bo'lgan. Bunda modalar uylari va tikuvchilik fabrikalari vakillari magazinlar va univermaglarga borib aholi bilan so'rovnoma o'tkazgan va shu orqali ularning kiyim bo'yicha talablarini aniqlab, shu asosida kiyim-kechaklar ishlab chiqarishga harakat qilgan. Ikkinchi usul kiyim ko'rgazmalarini o'tkazish bo'lgan. Ushbu kiyim ko'rgazmalari asosan Toshkent Modalar uyi va univermagllarning zallarida bo'lib o'tgan. Ushbu ko'rgazmalarda ishlab chiqaruvchilar o'zlari tomonidan yaratilgan yangi kiyim turlarini ko'rgazmaga qo'ygan va shu orqali ular ishlab chiqargan kiyimlar bo'yicha ayollarning fikrini o'rgangan. Agar ko'rgazmaga qo'yilgan kiyimlarga xotin-qizlar tomonidan qiziqish kuchli bo'lgan bo'lsa, ular ishlab chiqarishga yo'naltirilgan. Uchinchi usul moda namoyishlari bo'lgan. Moda namoyishlari asosan modalar uylari tomonidan amalga oshirilgan. Bunda modalar uylarining o'z modelyerlari bo'lgan bo'lib, ular moda namoyishlarida yangi yaratilgan kiyim fasonlarini xotin-qizlarga namoyish qilgan. Shu tariqa sekin- asta "sovet modasi" jamiyatga singdirib borilgan.

9. O'zbekistonda qadimdan ayollar o'zining milliy kiyimlari bilan mashhur bo'lgan. Sovet davrida ham bu an'ana davom etgan. Buni mazkur davrda yangi "Yevropa" andozasidagi kiyim turlarining yaratilishiga qaramasdan milliy kiyimlarning ayollar tomonidan foydalanishda davom etganligida ko'rish mumkin. Ushbu davrda ayollar milliy kiyimlaridan ko'ylak, lozim, xalat, jelak, chopon, kamzul va nimcha foydalanishda bo'lgan. Ushbu davrda ayollar tomonidan kiyilgan milliy kiyimlar nusxalari bugungi kunda O'zbekiston Tarixi davlat muzeyida saqlanib qolgan. Dissertatsiyada ushbu ayollar milliy kiyimlari turlari va ularning ko'rinishlari tahlil qilib o'tilgan.

10. Sovet davrida an'anaviy ayollar kiyimlari yangi nusxadagi kiyim turlariga sekin-astalik bilan almashtirila boshlandi. Buni milliy kiyimlar va moda o'rtasidagi munosabatlar deb atash mumkin. Boshqa tomondan, milliy kiyimlarning va fabrika kiyimlarining o'zlarida ham transformatsiyalar kuzatilgan. Bunday o'zgarishlar yuz berishida sovet hukumati tomonidan olib borilgan siyosiy, iqtisodiy va madaniy tadbirlar muhim o'rin tutgan. Ushbu davrda yangi moda kiyimlarni xotin-qizlar yosh guruhiga ko'ra turlicha qabul qilgan. Masalan, yosh qizlar va ayollar yangi andozadagi kiyimlarni osonlikcha qabul qilgan bo'lsa, yoshi katta ayollar milliy kiyimlarni kiyib yurishni afzal bilgan. Bundan tashqari, ushbu transformatsiya kasbga oid masalaga ham borib taqalgan. Masalan, davlat idoralarida xizmat qilgan ayollar ko'proq yangi urfdagi kiyimlardan foydalangan. Shuningdek, tashkilot va korxonalarda mehnat qilgan ayollar asosan yangi urfdagi ko'ylaklarni kiyganligi uchun yangi modalarning keng yoyilishida ishtirok etgan.

11. Sovet davrida ayollar uchun yangi kiyim andozalarini yaratishga harakat qilindi. Buning uchun dizaynerlar va modelyerlar doimiy tarzda moda olamini kuzatib borgan. Toshkent modalar uyida ikkita ijodiy kengash mavjud bo'lgan. Ular kichik va katta ijodiy kengashlar deb nomlangan. Birinchi ijodiy kengashda asosan modalar uylarining mutaxassislari qatnashgan bo'lsa, katta ijodiy kengashda boshqa tashkilot vakillari ham a'zo bo'lgan. Birinchi kengashda tasdiqlangan kiyim modeli katta ijodiy kengashda muhokama qilish uchun yuborilgan. Katta ijodiy kengashda turli tikuvchilik fabrika vakillari ham ishtirok etgan bo'lib, ular o'zlariga yoqqan yangi kiyim modellarini o'zlarining fabrikasida ishlab chiqish uchun sotib olgan.

12. 1940-1990-yillarda xotin-qizlar kiyimlari kiyim-kechak magazinlari va univermaglarda sotilgan. Bundan tashqari, bu davrda ixtisoslashtirilgan magazinlar ham mavjud bo'lgan bo'lib, ularda ham kiyimlar sotilgan. Ushbu magazinlar va univermaglar tikuvchilik fabrikalari va modalar uylari bilan shartnoma tuzgan holda ular tomonidan tikilgan ko'ylaklarni o'z savdo markazlarida sotgan. Sovet davrida tikuvchilik fabrikalari tomonidan ishlab chiqarilgan kiyim-kechaklar narxlari yillar kesimida har xil bo'lgan.

13. 1945-1991-yillarda "sovet moda"si yaratilgan. Ushbu modani jamiyatda yoyish uchun turli tashkilotlar tomonidan targ'ibot olib borilgan. Buni biz "moda targ'iboti" deb atashimiz mumkin. Mazkur davrda sovet hukumati tomonidan "tashqi qiyofani bixillashtirish" siyosati olib borilgan. Umuman olganda, sovet hukumati moda sanoatiga markazlashtirish xususiyatini bergan hamda uni sovet iqtisodiyotining umumiy tamoyillariga bo'ysundirgan. Modani targ'ib qilish uchun turli vositalardan foydalanilgan.

Tadqiqot natijasida quyidagi **taklif va tavsiyalar** ishlab chiqildi:

1. Mazkur ilmiy tadqiqot materiallari asosida Respublika Modellar Uyi haqida hujjatli film yaratilishi uchun ma'lumotlar taidim qilish.
2. Respublika modellar uyida faoliyat olib borgan mutaxassislar bilan suhbatlar o'tkazib, turli xil teledastur va radiolarda yoritish.
3. Butunittifoq modellar uyidagi modelyer konstruktor hamda dizaynerlar bilan uchrashuv o'tkazib, Respublika modellar uyi bilan hamkorlik qanday kechganligini o'rganish va olingan ma'lumotlarni kitob ko'rinishida ommaga yetkazish.
4. Xotin-qizlar kiyimlari tarixini o'rganishda tarixiy hujjatlar va suratlar muhim manba ekanligini hisobga olgan holda, mazkur davrga tegishli arxiv hujjatlar, suratlar hamda liboslar kolleksiyalarini o'zida jamlagan muzey tashkil qilish.
5. Chapel Hilldagi Shimoliy Karolina universiteti Slavyan, Yevrosiyo va Sharqiy Yevropa tadqiqotlari Markazida (The University of North Carolina at Chapel Hill Center for Slavic, Eurasian, and East European Studies) faoliyat yurituvchi va tadqiqot mavzusida ilmiy izlanishlar olib borgan ekspert, tarixchi olimlar Verjiniya Olmsed va Iren Tasar bilan hamkorlikda Sovet modasi va uning Markaziy Osiyoga ta'siri tahliliga qaratilgan ilmiy tadqiqotlarni davom ettirish.

**SCIENTIFIC COUNCIL AWARDING OF THE SCIENTIFIC DEGREES
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WEBSTER UNIVERSITY IN TASHKENT

GAYBULLAEYVA YULDUZ ANVAROVNA

**WOMEN'S CLOTHING IN UZBEKISTAN: FASHION, PRODUCTION AND
TRANSFORMATION
(1946-1991)**

07.00.00 - History of Uzbekistan

ABSTRACT OF THE DOCTORAL DISSERTATION (DSc) ON HISTORY

TASHKENT – 2023

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The dissertation of doctor of science can be reviewed at the Information resource centre of the Tashkent State Pedagogical University (registered under number ____). Address: 100185, Tashkent city, Chilonzor district, Bunyodkor street, 27). Tel.: (99871) 276-76-51; faks: (99871) 276-76-51.

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INTRODUCTION (Abstract of the Doctoral dissertation)

Topicality and relevance of the research. In today's era of globalization, the fashion industry is developing rapidly. This is especially evident in the field of women's clothing. On the one hand, it can be evaluated as women's interest in new style and the fashion industry's effort to fulfill this demand of women. On the other hand, it is true that some groups have malicious goals by spreading "new clothing customs" in the society. This is mainly carried out under the name of "popular culture" or mass culture. The Uzbek nation is known for its long-standing national costumes and dressing culture, which is part of the national mentality and demonstrates its identity. Therefore, today it is important to study the influence of political, economic and cultural processes on the women's fashion industry.

Scientific research aimed at examining the history of clothing and fashion in the globe is conducted by a number of leading scientific centers and relevant higher education institutions. In particular, such aspects as the creation of "Soviet fashion", the policy of the Soviet government regarding women, the role of clothing culture in the policy of unification of Soviet society, the role of clothes in gender issues, the history of national clothes and their changes have been under investigation of the scholars. Also, one of the important tasks is to accurately explore the role of women in the national, economic, religious and cultural policy of the Soviet government in 1950-1990 and the importance of "Soviet fashion" in this process.

During the years of independence, the revival of national-spiritual values and the process of realizing the national identity stimulated the re-development of the traditions of the national dress, and by this time the concept of "Uzbek fashion" was formed. "In recent years, complex measures have been implemented in the Republic with the aim of developing the textile, sewing-knitting, leather-shoe and fur industries, to expand the variety of manufactured products, as well as to comprehensively support the investment and export activities of enterprises in the branch". At this point, the research of the garment network of the light industry and the political, economic and cultural-historical processes related to it, is of great importance. Also, researching the policy of the Soviet government in the field of light industry in the territory of Uzbekistan and its impact on the daily life of women is one of the essential issues.

Research conducted serves to a certain extent in the implementation of the tasks specified in the Decree of the President of the Republic of Uzbekistan No. PF-60 dated January 28, 2022 "On the development strategy of New Uzbekistan for 2022- 2026", Presidential Decree dated June 20, 2017 "On the establishment of a center for the study of foreign cultural assets of Uzbekistan under the Cabinet of Ministers of the

Republic of Uzbekistan", Decree of the President No. PQ-3105 dated June 30, 2017 "On the organization of the public council on the latest history of Uzbekistan at the Academy of Sciences of the Republic of Uzbekistan", Presidential Decree No. PQ-3472 dated January 12, 2018 "On Measures to Further Develop the Silk Industry in the Republic of Uzbekistan" and the Decree of the President No. PF-5326 dated February 3, 2018 "On additional organizational measure - activities to create favorable conditions for the development of the tourism potential of the Republic of Uzbekistan".

Compliance of the research with priority areas of development of science and technology in the Republic. The research was carried out within the priority direction of the Republican science and technology development I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and democratic state”.

Review of foreign research on the topic of the dissertation¹²⁰.

The research related to the topic of Women’s clothing in Uzbekistan during the period of 1946-1991 their production, fashion industry, state of light industry, history of tailoring, history of fashion, and women in the Soviet era are being conducted in various leading scientific research centers and universities of the world. In particular, Indiana University (Bloomington, USA), University of California (Santa Barbara, USA), French National Research Center (Paris, France), Oxford University (Oxford, England), Cambridge University (Cambridge, England), Manchester University (Manchester, England), the University of Turin (Turin, Italy), the Center for Eurasian, Russian and East European Studies at Georgetown University (Washington, USA) are among these research centers and universities.

As a result of research conducted around the globe on the issues of women's clothing fashion, production and transformation in Uzbekistan during the Soviet period the following scientific results were obtained: after the death of Joseph Stalin in 1953, Western fashion culture was allowed to enter the Soviet fashion, but at the same time the focus on the production of Uzbek, Russian and Ukrainian traditional clothes was not weakened (University of North Carolina, Roli, USA), the traditional textile sector of Central Asia shifted to the Soviet textile system in the wake of Communist Politics (University of Nebraska, Lincoln, USA), constructivism intensified in the production of women's clothing during the Soviet era (Woodrow Wilson International Scientific Center, Washington, USA), during the period 1950-1980, the attitude of the population towards the young ladies wearing clothes in the new fashion has been investigated (University of North Carolina, role, USA), during the 1960s and 1980s, institutionalization of Soviet fashion and analysis of the processes and causes of establishment of fashion related organizations (University of Helsinki, Helsinki), after World War II, economic growth and rise of living standards in the USSR and its impact on clothing (University of Helsinki, Helsinki) in the Soviet era the history of the establishment of fashion houses (University of Helsinki, Helsinki) the role of identity and globalization in the formation of dress culture and its impact on gender issues in Soviet society during the 1950-1960’s (Higher School of Social Sciences, Paris), the fact that foreign currencies were allowed to be used only in several “special” clothing stores lead to the fact that foreign clothing brands were only available for purchase in those shopping centers (Harvard University, Cambridge, USA) and it was investigated that the fashion industry had a special place in the women's and gender policy of the Soviet government in Central Asia,, Indiana University, Bloomington, USA).

Literature review on the topic of the dissertation. It is appropriate to study the

¹²⁰ Foreign Research Review is prepared based on the websites <https://www.indiana.edu> ; <https://cnrs.academia.edu> ; <https://www.ox.ac.uk> ; <https://www.cam.ac.uk> ; <https://www.manchester.ac.uk> ; <https://en.unito.it> ; <https://georgetown.academia.edu> and other sources

scientific research carried out within the framework of the research subject, conditionally divided into three groups: 1. Literature published in the Soviet period. 2. Scientific studies published during the years of independence. 3. Scientific literature published abroad.

The first group consists of scientific literature and articles published in the Soviet era. One of the most researched topics during this period was the history of Uzbek national clothes. The analysis of the literature of this period exhibits that the history of clothing in Central Asia has been researched by timeline. In particular, there are fewer researches on the history of clothing before the 19th century, while there are more scholarly investigations on the history of regional clothing at the end of the 19th and the beginning of the 20th century. In particular scientists such as G. Pugachenkova, R. Mukminova, H. Ismailov, and Z. Rakhimova have conducted research on the history of clothes in Central Asia in the Middle Ages¹²¹.

The studies conducted by scholars of the Soviet era focused on the history of national clothes at the end of the 19th - beginning of the 20th century. The scope of the investigations was mainly Uzbek national clothing types and their general history¹²². In addition, during the Soviet years, the history of Uzbek national clothes has been studied not only by periods but also by regions of the country. Among these, scientists such as O. Sukhareva, B. Bikjanova, and M. Sazanov can be stated¹²³. These investigations analyzed the peculiarities of national clothes in each region.

During the Soviet period, the types of national clothing, their names, and general history were studied by several researchers. These studies, however, investigated the history of clothing as a separate notion, not emphasizing the impact of the historical process on the formation of the national outfits¹²⁴. In addition, Also, during the period 60s and 80s of the 20th century, ethnographic research on the national clothes of Central Asia intensified. These studies mainly analyzed the types of national clothes, their design, and the customs of the population related to these clothes¹²⁵. In addition,

¹²¹ Пугаченкова Г.А. К истории костюма Средней Азии и Ирана XV – первой половины XVI в. по данным миниатюр // Труды САГУ. – Ташкент, 1956. Вып. 81. – С. 85-119; Мукминова Р.Г. Костюм народов Средней Азии по письменным источникам. XVI в. // Костюм народов Средней Азии. – М., Наука, 1979. – С. 70-76.; Исмоилов Х. Анъанавий ўзбек кийимлари (XIX аср охири – XX аср боши). – Тошкент: Фан, 1979. – 53 б.; Рахимова З.И. Среднеазиатский костюм на миниатюрах Мавераннахра XVI – XVII вв. // Культура Среднего Востока. Изобразительное и прикладное искусство. – Ташкент, 1990. – С. 135-164.

¹²² Исмоилов Х. Головные уборы узбечек конца XIX – начало XX вв // Ўзбекистонда ижтимоий фанлар. – 1977. – №3. – С.50-54.; Абдуллаев Т.А., Ҳасанова С.А. Одежда узбеков (XIX – начало XX вв.). – Ташкент: Фан, 1978. – 115 с.; Исмоилов Х. Анъанавий ўзбек кийимлари (XIX аср охири – XX аср боши). – Тошкент: Фан, 1979. – 53 б.; Бикжанова М.А. Одежда узбечек Ташкента XIX – начала XX в. // Костюмы народов Средней Азии. – М.: Наука, 1979. – С. 152-164

¹²³ Сухарева О.А. К истории костюма населения Самарканда // Бюллетень АН УзССР. – Ташкент, 1945. № 11-12. – С. 42-48; Бикжанова М.А. Женская одежда узбечек города Ташкента XIX – XX столетия. – Ташкент: Госиздат, 1948. – 138 с.; Ўша муаллиф. Мурсак – старинная верхняя одежда узбечек г. Ташкента // Памяти М.С.Андреева. Труды ИИАЭ АН ТаджССР. – Сталинабад, 1960. Т. XX. – С. 44-53; Ўша муаллиф. Одежда узбечек Ташкента XIX – начала XX в. // Костюмы народов Средней Азии. – М.: Наука, 1979. – С. 152-164; Сазонова М.В. Женский костюм узбеков Хорезма // Традиционная одежда народов Средней Азии и Казахстана. – М., 1989. – С. 90-106.

¹²⁴ Исмоилов Х. Анъанавий ўзбек кийимлари. – Тошкент: Фан, 1979; Асомиддинова М. Кийим-кечак номлари. – Ташкент: Фан, 1981. – 114 б.

¹²⁵ Жилина А.Н. Современная материальная культура сельского населения Ташкентской области // Материальная культура народов Средней Азии и Казахстана. – М.: 1968. – С.121-146; Сазонова М.В. Женский костюм узбеков Хорезма // Традиционная одежда народов Средней Азии и Казахстана. – М., 1989. – С. 90-106.

during the Soviet period, there were studies devoted to the topic of types of fabrics and their production, which are inextricably linked with the history of clothing. These scientific works have studied fabrics mainly from the point of view of art history and ethnography¹²⁶. During the Soviet period, the production of clothes at the factories increased. The historical analysis in the research area shows evidence that during this, in line with the history of national clothes, some other aspects of the production of women's clothes were studied in the Soviet industry. These aspects include but are not limited to the functioning of the sewing factories¹²⁷, sewing technologies¹²⁸, and the role of the light industry in the Soviet national economy¹²⁹. In addition, in the literature on the history of trade in the Soviet period, the clothing trade was partially touched upon¹³⁰.

The second group studies belong to the period of independence of Uzbekistan. It is worth noting that during the last 30 years, special attention was paid to the issue of females in the National history of Uzbekistan. In particular, in the years of independence, there can be observed a growing tendency of women or gender studies.¹³¹ These studies analyzed the participation of women in social, political, economic, and cultural processes in different historical periods of Uzbekistan¹³². The vast majority of them are scientific works devoted to the investigation of the Soviet government's¹³³ gender policy¹³⁴. Moreover, some researchers contributed to the

¹²⁶ Сухарева О.А. Художественные ткани // Народное декоративное искусство Советского Узбекистана. – Ташкент: Текстиль, 1954. – С. 13–37; Махкамова С.М. О повышении художественного ткачества узбекских национальных шелков. – Ташкент, 1962; Ўша муаллиф. Узбекские абровые ткани. – Ташкент: Гос. изд-во худож. лит. УзССР, 1963. – 55 с.; Ўша муаллиф. Бекасам. – Ташкент: Фан, 1971. – 44 б.; Мукминова Р.Г. К характеристике самаркандских тканей конца XV – XVI вв. // ОНУ. 1970. № 9. – С. 100-102; Немцева Н.Б. К истории тканей и одежды населения Средней Азии // Из истории искусства великого города. – Ташкент, 1972. – С. 243-251; Томина Т.Н. Ткани домашнего производства в одежде каракалпаков в конце XIX – XX в. // «Этнография каракалпаков» (XIX-XXв) Материалы и исследования. – Ташкент, 1980.

¹²⁷ Абдурахмонов Э. Володарский номли Андижон тикувчилик фабрикаси. Тошкент. 1981. Б. 3-14.

¹²⁸ Иванченко Н. Тикувчилик технологияси. Тошкент. 1976. Б. 209-210.

¹²⁹ Раимкулов С., Лян Г., Азизова М. Енгил саноат – халқ хўжалиги комплексининг муҳим бўғини. Тошкент. 1985.

¹³⁰ Тоиров А. Аҳмедов О. Ўзбекистонда савдо тармоқларини ривожлантириш. Тошкент. 1989.

¹³¹ Алимова Д.А. Женский вопрос в Средней Азии. История изучения и современные проблемы. – Ташкент: Фан, 1991. – 132 с.; Ражабова Д.Н. Проблемы молодежи и женщин в воззрениях джадидов Туркестана (конец XIX – начало XX): Автореф. дисс. ... канд. ист. наук. – Ташкент, 2003. – 26 с.; Ганиева Г.Ж. Женский вопрос в Узбекистане: новые подходы, проблемы и решения. Автореф. дисс. ... канд. ист. наук. – Ташкент: 2006. – 24 с.; Насретдинова Д. Туркистон маданият ҳаётида татар аёллари. – Тошкент: Yangi nashr, 2015. – 184 б.

¹³² Алимова Д. Женский вопрос в советской историографии Средней Азии (20-80 годы). Автореф. дисс. ... докт. ист. наук. – Ташкент, 1991. – 45 с.; Раупова З.Э. Участие женщин Узбекистана в развитии сельского хозяйства в 20-гг.: Автореф. дисс. ... канд. ист. наук. – Ташкент, 1993. – 29 с.; Мухамеджанова В.А. Периодическая печать 20-30-х годов о раскрепощении женщин Узбекистана: Автореф. дисс. ... канд. ист. наук. – Ташкент, 1994. – 26 с.; Эргашхўжаева Г.Э. 20-йиллар Ўрта осие хотин-қизлари эмансипацияси масалалари француз тарихшунослигида: тарих фан.номзод. ... дисс. автореферати. – Тошкент, 1996. – 27 б.; Нишанбаева К.В. Культурные аспекты решения женского вопроса в Узбекистане (20-30 гг.). Опыт и последствия.: Автореф. дисс. ... канд. ист. наук. – Ташкент, 1998. – 27 с.; Жўраева Н.Д. Ўзбекистоннинг ижтимоий-иқтисодий ва маданият ҳаётида хотин-қизларнинг ўрни (XX асрнинг 20 30 йиллари): тарих фан. номзод. ... дисс. автореферати. – Тошкент, 2004. – 33 с.; Абдуллаева Я.А. Женский вопрос в Каракалпакистане в конце XIX – XX вв. (Социально-политический аспект). Автореф. дисс. ... докт. ист. наук. – Ташкент, 2005. – 46 с.

¹³³ Тохтаходжаева М. Между лозунгами коммунизма и законами ислама. – Vienna, 2000. – С.220-222.

¹³⁴ Хидирова Н. О роли женщин в общественной жизни Средней Азии (на основе документов XVIII - начала XX вв.) // Международный научный симпозиум, посвященный 110-летию основания первой на мусульманском Востоке светской женской школы // Азербайджан. 5-8 октября, 2011. – С.76-81; О'sha muallif. Ўрта Осие оила никоҳ муносабатларида маҳр: умумий ва ўзига хос жиҳатлари // Марказий Осие тарихи замонавий медиовистика талқинида. – Тошкент, 2013. – Б. 213-223; О'sha muallif. Ўрта Осие

analysis of the historical events of the 20th century that took place in Uzbekistan by conducting of the oral surveys among the women of various professions and age categories¹³⁵. Some of the researches done during the period also examined the role of women in society and in the family¹³⁶. Scientific research devoted to the investigation of the history of Uzbek national clothes continued during with the acquaintance of the country's independence. These studies, on the one hand, shed light on the history of national clothing, and on the other hand, were carried out from art studies and ethnography perspective. These studies can be divided into several categories. In particular, there is a group of studies focusing on the history of national clothes of the Middle Ages in the territory of Uzbekistan. These resources reveal the stages of development of national clothes during the Middle Ages¹³⁷.

In the last 30 years, scholastic literature on the history of Uzbek national costumes have been enriched with the researchers focusing on the period of tsarist colonialism and the Soviet era¹³⁸. However, the number of ethnographic studies in this field hugely overweight's the number of studies the history of women's clothing. These ethnographic literatures on women's clothing are mainly scientific works related to a specific ethno-cultural region of Uzbekistan. In particular, examination of ethnography of national traditional clothes worn by women in the regions of Tashkent¹³⁹,

аёлларининг ижтимоий - иқтисодий мавқеини тадқиқ этишда вақф ҳужжатларининг ўрни (XVI–XIX аср биринчи ярми Бухоро хонлиги мисолида) // Шарқшунослик. – 2016. – №1. – Б.23-30; О'ша муаллиф. Ўрта Осиё оила-никоҳ муносабатларига оид ҳужжатлар: анъанавийлик ва ўзига хослик (XVI-XX аср бошлари) // Тошкент ислом Университети илмий- таҳлилий ахбороти. – 2015. – №1. – Б.38-41; О'ша муаллиф. Шарафуддин Али Йаздийнинг “Зафарнома” асарида темурий маликалар тавсифи // ЎзМУ хабарлари. – 2016. – №1. – Б. 27-34; О'ша муаллиф. Амир Темур ва темурийларнинг дипломатик муносабатларида аёлларнинг ўрни (XIV аср иккинчи ярми – XV аср бошлари) // Хорижий шарқ мамлакатлари тарихий жараёнлари ва уларни ўрганишнинг долзарб муаммолари. Республика илмий-амалий конференцияси. – Тошкент, 2016. – Б.146-153; Shadmanova S. The legal status of Muslim women in Turkestan: on the divorce process (Late 19th-early 20th centuries). // *Oriente Moderno*, 102 (2022), – pp. 250-255.

¹³⁵ Ашрафий М. Ўрта Осиёда ўрта асрлардаги либослар: тараққиёт босқичлари (VII – XVII асрлар) // *San'at*. 2001. № 3. – 18-бет; Рахимова З.И. К истории костюма народов Узбекистана. Костюм Бухары и Самарканда XVI – XVII веков (по данным средневековой миниатюрной живописи). – Ташкент, 2005. – 140 с.

¹³⁶ Нишанбаева К. Культурные аспекты решения женского вопроса в Узбекистане (20-30 годы). Опыт и последствия // Автореф. на соиск. уч.степ. канд.ист. наук. – Ташкент: 1998; Содиқова Н. XIX – XX асрларда ўзбек миллий кийимлари. – Тошкент: Шарқ, 2003. – 160 б.

¹³⁷ Зуннунова Г. Маҳаллада яшовчи ўзбекларнинг анъанавий ва замонавий кийимлари // Тошкент маҳаллалари: анъаналар ва замонавийлик. – Тошкент, 2002. – 86-104-бетлар; Современные этнокультурные процессы в махаллах Ташкента / Отв. ред. Ш.М. Абдуллаев – Ташкент: Фан, 2005. – 174 с

¹³⁸ Есбергенов Х.Е. Ритуальная одежда каракалпачек – кок-койлек // *Вестник Каракалпакского отд. АНРУз.* – Нукус, 2002. № 3. – С. 66-67

¹³⁹ Давлатова С.Т. Қашқадарё миллий кийимлари: анъанавийлик ва замонавийлик. Қашқадарё воҳаси ўзбеклари кийимлари (XIX аср охири – XX аср). – Тошкент: Янги аср авлоди, 2006. – 177 б.; Ўша муаллиф. Қарши воҳаси аёлларининг кийимларидаги локал ва этник хусусиятлар // Яхё Ғуломов номидаги семинар. 38-йиғилиш. Нахшаб-Қарши жаҳон цивилизация тизимида. – Қарши, 2006. – 92-103-бетлар; Ўша муаллиф. Анъанавий кийимлар: умумийлик ва ўзаро тафовутлар // *Ўзбекистон худудида анъанавий этнослараро жараёнлар (XIX аср охири – XX аср бошлари).* – Тошкент: Янги нашр, 2011. – 87-101-бетлар.

Karakalpakstan¹⁴⁰, Kashkadarya¹⁴¹, Surkhandarya¹⁴², Nurota and

Khorezm¹⁴³ have been published. Moreover, in the years of independence, there were studies on the comparative history of national clothes of all ethno-cultural regions¹⁴⁴.

In contrast to the Soviet period, during the years of independence, along with the history of national clothes, scientific literature on the transformation of traditional Uzbek clothes appeared¹⁴⁵.

Recently, scientific papers on the history of the cloth's design has appeared. For instance, scholars D. Nozilov and B. Torebaev published the results of their research on the topic¹⁴⁶. In addition, in recent years, several investigations on the history of fabric production have been conducted by the authors S. Davlatova, A. Gurbanov and Sh. Nurullaeva¹⁴⁷.

The third group scholars examining the history of the national clothes are the foreign researchers. It can be observed that, in the research conducted by these group, the issue of women or gender studies has been the most focused one¹⁴⁸. In addition, the concept of the history of gender is one of the main scientific interests area of foreign researchers. In particular, Douglas Northrop published several scientific papers on gender history in Central Asia during the Soviet era¹⁴⁹. Other publications also

¹⁴⁰ Бинафша Нодир. Сурхандарёлик кўнғирот аёлларининг миллий либослари // *San'at*. 2002. № 3. – 27-30-бетлар; Ибрагимова М. Сурхондарё аёлларининг анъанавий тақинчоқлари ва улар билан боғлиқ магик тушунчалар // *Ўзбекистон этнологияси: янгича қарашлар ва ёндашувлар*. – Тошкент, 2004. – 172-177-бетлар

¹⁴¹ Нуруллаева Ш.К., Жуманиязова М.Т. Хоразм воҳаси ўзбеклари миллий кийим-кечакларининг этномаданий хусусиятлари // *Хоразм Маъмун академиясининг ахборотномаси*. – Урганч, 2007. № 1. – 11-15-бетлар.

¹⁴² Ундерова Л. Узбекская народная одежда конца XIX – XX веков. – Ташкент: Фан, 1994. – 104 с.; Аширов А. Современная одежда // *Ўзбеки*. – М., 2011. – С. 304-310.

¹⁴³ Давлатова С.Т. Анъанавий ўзбек кийимлари трансформациясига доир // *Ўзбекистон этнологияси: янгича қарашлар ва ёндашувлар халқаро илмий анжуман материаллари*. – Тошкент, 2004. – 160-168-бетлар; Зуннунова Г. Материальная культура узбеков Ташкента: трансформация традиций. – Ташкент, 2013. – 300 с.

¹⁴⁴ Нозилов Д.А. Ўрта Осиё дизайни тарихидан. – Тошкент: Ўзбекистон, 1998. – 127 б.; Торбаев Б. Замонавий матолар дизайнида шарқона услуб анъаналари // *San'at*. 2009. № 2. – 19-22-бетлар.

¹⁴⁵ Қурбонов А. Шимолий Сурхон воҳасида мато тайёрлаш усуллари (XIX аср охири - XX аср бошлари) // *Мозийдан садо*. 2003. №2-3. 68-69 бетлар; Давлатова С.Т. Қашқадарё воҳасида мато ишлаб чиқариш анъаналари (XIX аср охири XX аср бошлари) // *Ўзбекистон тарихи*. 2006. № 2-3. – 48-59-бетлар; Нуруллаева Ш.К. Из истории выработки шелка и производства одежды в Хивинском ханстве в конце XIX – начале XX вв. // *Бюллетень Хорезмской академии Маъмуна*. – Урганч, 2007. №3(4) – С. 33-36.

¹⁴⁶ Massell, Gregory J. 1974. *The Surrogate Proletariat: Moslem Women and Revolutionary Strategies in Soviet Central Asia, 1919–1929*. Princeton, NJ: Princeton University Press; M. Kamp. *Unveiling Uzbek Women: Liberation, Representation and Discourse, 1906-1929* Ph.D. Dissertation: University of Chicago, Illinois; 1998; Marianne Kamp. *Pilgrimage and Performance: Uzbek Women and the Imagining of Uzbekistan in the 1920s* // *International Journal of Middle East Studies*, Vol. 34, No. 2, Special Issue: Nationalism and the Colonial Legacy in the Middle East and Central Asia (May, 2002), pp. 263-278; Marianne R. Kamp, *The New Woman in Central Asia: Islam, the Soviet Project, and the Unveiling of Uzbek Women*. Seattle, WA; London: University of Washington Press, 2006. 320 pp.

¹⁴⁷ Douglas T. Northrop. *Languages of Loyalty: Gender, Politics, and Party Supervision in Uzbekistan, 1927-41* // *Russian Review*, Vol. 59, No. 2 (Apr., 2000), pp. 179-200; Douglas T. Northrop. *Subaltern Dialogues: Subversion and Resistance in Soviet Uzbek Family Law* // *Slavic Review*, Vol. 60, No. 1 (Spring, 2001), pp. 115-139; Douglas T. Northrop. *Veiled Empire: Gender and Power in Stalinist Central Asia*. Ithaca, NY: Cornell University Press. 2004.

¹⁴⁸ Горшунова О.В. Узбекская женщина: Социальный статус, семья, религия (по материалам Ферганской долины). – М., 2006. – 360 с.

¹⁴⁹ Harvey Janet. *Traditional Textiles of Central Asia*. – London: Thames and Hudson, Inc., 1977; Kahlenberg

covered the issues of the social status of women and their role in the family¹⁵⁰. However, there is research on the history of Central Asian women's clothing by foreign scholars¹⁵¹.

The analysis of the research topic from the historical perspective demonstrates that research in the field is mainly limited to the study of the history of national clothing, and aspects related to the transformation of customs in women's clothing and the widespread propaganda of the "Soviet fashion" as a result of the cultural, religious, social and economic policies of the Soviet government have been neglected. **Compliance of the research with the plan of the scientific research of the higher education institution.** Dissertation work was carried out within the the framework of scientific research plans of the National University of Uzbekistan.

The aim of the research is an investigation of the transformation, production, fashion promotion and advertising of women's clothes in Uzbekistan in 1946-1991, as well as the functioning of garment factories and management of the organizations in the field.

Tasks of the research:

- to examine the theoretical and practical basis of the history of the national clothes;
- to evaluate the historical processes that influenced the transformation of Uzbek women's clothing and its specific aspects;
- to investigate the policy of the Soviet authorities in the field of light industry and their role in the production process of women's clothing;
- to analyze the activities of management organizations, fashion houses and garment factories in the broadest industrial field during the period of 1946- 1991;
- to conduct comparative analysis of data on the production of women's clothing in sewing factories over the years;
- to assess the organization and the activities of Tashkent Fashion House and Republican Fashion House;
- to examine the fashion (customs) of women's clothes during the Soviet period and its transformation;
- to investigate the processes of creating new models of women's clothes and its implementation;
- to elaborate on the national clothes of Uzbek women during the period and the processes of transformation during the Soviet period;
- to evaluate the role of fashion shows, exhibitions, advertising and promotion of women's clothes in the process of popularizing new-style clothes among the population;
- to analyze the types of fabrics, their production and export during the

M.H. Asian Costumes and Textiles: From the Bosphorus to Fujiama. University of Oklahoma Press, 2001. – 252p.

¹⁵⁰ Мерцалова М. Из истории моды / М. Мерцалова // Декоративное искусство СССР. 1963. - № 1. – С.16-25.

¹⁵¹ Топалов М.Н. Социальные аспекты моды: Мода и цивилизация: инф. материалы / М.Н.Топалов. М.: ИСАМ, 1991. - 95 с.; Илин В. П. Мода как социальная норма / В. П. Илин // Социология потребления. СПб., 2001. – С. 25-39

Soviet period;

— to examine the trade of women's clothes in the Soviet era and the role of magazines in this process;

— to evaluate the Human Resources policy of the Soviet authorities in the clothing industry and its challenges;

— to describe the main types and forms of women's clothing during the period of interest and the evolution of its characteristics.

The **object of the research** is the history of women's clothing in Uzbekistan in 1946 to 1991.

The **subject of the research** is the analysis of the customs, production, and trade of women's clothes and its transformation in the Soviet period.

The **research methods** applied are systematic analysis, interrelationship, and comparative analysis based on principles of scientific, historical and logical approaches.

The **scientific novelty** of the research consists of:

The scientific research determined that in the Soviet era, the usage of women's national clothes and the development of the fashion industry depended on the policy of the Soviet administration in the field. First of all, the industry underwent a transformation through the increase of the production output by fashion houses and sewing factories and creation of the new models of the products;

The general situation of women's clothing production and fashion industry in Uzbekistan during the Soviet period was manifested in three stages, the first stage (1945-1950 years) - the increase in the number of factory clothing products as a result of the emergence of fashion houses and the transfer of sewing artels to sewing factories, the second stage (1950-1970 years) - the emergence of "Soviet fashion" due to the focus on the creation of new types of clothing models, the third stage (1970- 1990 years) - the wide spread of "Soviet fashion" in society as a result organization of various clothing exhibitions and fashion shows;

It was revealed that in 1945-1991, as a result of the centralized supply of fabrics for sewing clothes to sewing factories and fashion houses, there was a shortage of raw materials, and seamstresses were forced to insufficient size fabrics from stores to sew women's dresses;

It was empirically proven that during the Soviet period, women continued to use Uzbek national clothes, but there was a difference depending on their age, older women mostly wore national-style clothes, while young people wore new-style clothes in public places, especially since the 1950s. But as a result of the shortage of national fabrics produced by handicrafts, such as satin, adras and silk, they used cheap materials woven in factories to sew national clothes;

It was theoretically proven that in 1945-1991, the fashion industry and clothing production were centrally managed. As a result, women's clothing items could only be purchased from specialized clothing stores and department stores. Thus in turn, caused a shortage of women's clothing in the market.

It has been justified that despite the Soviet government's policy of homogenization or unification of the appearance of the population, the demand for

women's clothes, including headscarves, skullcap (do'ppi), national-style dresses, waistcoats (nimcha), Mursak remained high causing widespread use of bekasam and atlas fabrics.

Scientific research has proven that in the fields of fashion and tailoring, personnel were initially trained in educational institutions attached to factories, and later in technical schools and higher educational institutions, but there was resistance from the managers of the enterprises to the students' enhancement of their skills in using modern technologies, the main goal of the organizations was to fulfill the plan on time. It is justified that the new personnel were disconnected from the practice as a result of not being given the opportunity to do the internship. As a result, this had a negative impact on the production.

The **practical results** of the research are as follows:

Archival documents and sources, photos depicting models of women's clothing created in the Soviet era were presented to art museums. These documents served to further improve the activities of museums, to enrich their contents, to fill the funds with new information and expositions;

For the first time, decisions of the Ministry of Light Industry of the Uzbek SSR regarding the garment industry, monthly and annual reports of the Tashkent Fashion House, orders of the director of the Tashkent Fashion House, meeting minutes of the Creative councils of the Tashkent Fashion House, annual reports of the Republican Fashion House, meeting minutes of the major and minor Creative councils of the Republican Fashion House, information about the history of clothing models created by designers and artists, and many other primary archive documents have been available for the scholar community;

As a result of the analysis of archival sources and periodical press materials, some aspects of the history of Uzbekistan that haven't received much attention till now, have been clarified. In particular, it is revealed that in 1946-1991 women's clothes were advertised and promoted more than men's clothes, which was a part of the policy of the Soviet authorities aimed at increasing cultural changes. In addition, the reasons and processes for the emergence of large factories instead of sewing artels in the period under study have been explained.

Reliability of research results. The approaches and methods applied in the research are recognized in modern historical science, the scientific research is based on the wide variety of historical and scientific literature on the traditional clothing of the local population and its transformation as well as the results of research conducted by the scholars of humanities sciences. The research has been conducted relying on the primary sources of information such as periodic press materials and archival materials.

The theoretical and empirical significance of research results. The theoretical significance of the research results is determined by investigation of the evolution of women's national and traditional costumes, which is considered an important component of tangible heritage, the factors that influenced their changes in the cross-section of historical periods, the importance of costumes in preserving national traditions and identity, and information on attitudes towards women, changes in lifestyle and their consequences. In addition, the obtained scientific results serve to enhance the methodological and theoretical basis of the subjects such as history and

ethnology, cultural studies, ethics and aesthetics.

The empirical significance of the research results is determined by updates and improvements of the textbooks study guides and course syllabuses of the courses of "History of Culture and Art of Uzbekistan" and "History of Uzbekistan" taught in higher educational institutions with the information on transformation of Uzbek women clothing.

Implementation of research results. Based on scientific conclusions and suggestions on the topic of the history of fashion, production and transformation of women's clothing in Uzbekistan during the Soviet period:

Outcomes of the investigations on the design of the existing national costumes in Uzbekistan, the types of decorations, jewelry and ceremonial clothes, as well as the elements that disappeared from the Uzbek national costumes as a result of the policies of the Soviet authorities have been elaborated and discussed during the roundtable discussion on the topic "Uzbek national costumes in the 19th-20th centuries" organized by the Uzbek-British Society in May 2020 (London, Great Britain) and during the online lecture organized for the members of the "Oxford Asian Textile Group" on July 16, 2022. (Ministry of Foreign Affairs of the Republic of Uzbekistan Reference No. 28/13363 dated April 7, 2023). The application of scientific results serves as an effective tool of promoting the potential of cultural and historical tourism of Uzbekistan in Great Britain and contributes greatly to the further implementation of measures included in the agenda of the Department of Cultural-Humanitarian Relations, Tourism and Sports Affairs of the Ministry of Foreign Affairs of the Republic of Uzbekistan.

In the Soviet era, the design and models of women's national clothes and the development of the fashion industry as a whole depended on the policy of the Soviet administration in the field. First and foremost, attention was paid to the functioning of the fashion houses and sewing factories in order to increase the amount of clothing production and create new types of products. The obtained scientific results regarding the transformation of the field have been applied in the organization of the TV program in the "History of Uzbekistan" TV channel (National Television and Radio Company of Uzbekistan Reference No. 06-31-688 dated May 3, 2023). The results of the research served as an important source in the formation and development of patriotic ideas among young people.

The production process of fabrics woven in the traditional way in the Soviet era and the activities of sewing factories that operated in the Soviet era, the Soviet administration led in the fashion industry policy have been demonstrated through an innovative exhibition based on the results of scientific research on the production of women's clothing and the stages of the fashion industry in the Soviet era within the framework of the "Spring Forum on Commercialization" organized by the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan on March 16-17, 2023. (Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan No. 04/04-427 of the dated April 19, 2023). The implementation of the results contributed to the wide introduction and promotion of the rich national cultural heritage of our nation to the young generation.

Despite the Soviet government's policy of homogenization or unification of the

appearance of the population, the demand for women's clothes, including headscarves, skullcaps, national-style dresses, and waistcoats remained high causing the demand for national fabrics such as bekasam and atlas. It has been demonstrated in the museum exhibitions. During this period, fashion did not only express the external appearance but also the achievements of art, politics, science and technological development, as well as various social and cultural processes taking place in society. The fact that it was manifested as a complex phenomenon that is organically combined was used in the exposition of the State Museum of the History of Uzbekistan and in the organization of exhibitions (Academy of Sciences of the Republic of Uzbekistan No. 3/1255-2356 dated October 23, 2023). The results of the research about the transformation processes of Uzbek national clothes in different periods serve to provide a wide range of readers with an overview of the process.

In the field of fashion and tailoring, personnel were initially trained in educational institutions attached to factories, and later in technical schools and higher educational institutions, but there was resistance from the managers of the enterprises to the students' enhancement of their skills in using modern technologies, the main goal of the organizations was to fulfill the plan on time. Research justified that new personnel were cut off from practice as a result of not being allowed to practice. As a result, this hurt production. (Reference No. 01-23/303 dated November 1, 2023 of the National Archive of Film and Photographic Documents of Uzarchive Agency). National clothes submitted by the researcher to the national archive of film and photo documents of Uzbekistan, analytics on the development of the fashion industry, photo materials belonging to the researcher's personal archive, scientific novelty of the dissertation work, scientific conclusions formed as a result of scientific research, contributed highly to enrichment of the archival photo fund with new materials.

Approbation of the research results. The results of this research were discussed at 8 international and 2 national scientific-practical conferences.

Publication of research results. A total of 35 scientific works on the topic of the dissertation, including 2 monographs, 13 articles in scientific journals recommended for publication of the main scientific results of doctoral dissertations by the Higher Attestation Commission of the Republic of Uzbekistan, including 9 republican and 4 foreign journals. The results of the scientific research have been published in the materials of 8 scientific conferences, including 2 international conferences.

The structure and scope of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion, a list of used literature, and an appendix. The total volume of the dissertation is 209 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction part of the dissertation, the topicality of the research and its relevance is scientifically justified. The aim and the tasks of the research, as well as the subject and object, have been identified. In addition, the introduction includes elaboration of the compliance of the research topic to the priority directions of the development of science and technology, scientific novelty, and practical results of the research paper. Moreover, the reliability of the obtained scientific results, and its theoretical and practical importance have been demonstrated. Implementation of

research results, publication of the scientific results, and the structure of the dissertation thesis have been outlined in the introduction section.

The first chapter of the dissertation, entitled “*Topic Methodology, changes in the Management and production system*”, analyzes the theoretical foundations and essence of the history of women's clothing and fashion, the management system of the industry in the Soviet era, and the garment factories operating in this period.

Examination of the history of women's clothing or the history of fashion requires to focus on several disciplines and issues. Taking into account that the evolution of the costumes happened in connection with various political, economic, cultural, and social processes. In other words, various changes in society affected women's clothing and fashion styles. Therefore, in researching the history of this topic, special attention should be paid to its theoretical aspects. An interdisciplinary approach to the study of fashion history involves the use of knowledge and methods from various fields of science and art to fully understand fashion as a cultural phenomenon. This approach combines knowledge from history¹⁵², sociology¹⁵³, economics¹⁵⁴, art¹⁵⁵, design¹⁵⁶, psychology¹⁵⁷ and other fields to comprehensively understand fashion as a phenomenon that reflects and influences cultural and social dynamics.

After the Second World War, the Ministry of Light Industry of the Uzbek SSR was considered as the leading organization in the production of women's clothing in the territory of Uzbekistan. Later, this ministry underwent several changes. Tashkent Fashion House has been subordinated to this ministry since its establishment. Tashkent Fashion House was established based on the decisions of the Council of Ministers of the USSR dated March 15, 1948, and the Council of Ministers of the Uzbek SSR dated May 13, 1948. Based on these decisions, the Tashkent Fashion House started its activity on August 1, 1948^{158,159}.

On December 16, 1949, by Decree No. 499 of the Ministry of Light Industry of the Uzbek SSR, this institution was expropriated to the Uzbek Tailoring Trust (“Uzshveitrest”)¹⁵⁹. In April 1953, the Ministry of Light Industry of the Uzbek SSR, the Ministry of Food Industry of the Uzbek SSR, the Ministry of Meat and Milk Production of the Uzbek SSR, and the General Directorate of Fish Production were

¹⁵² Зомбарт В. Народное хозяйство и мода / В. Зомбарт. – СПб., 1904. – 28 с.

¹⁵³ Киреева Е. В. О культуре одежды (стиль, мода) / Е.В.Киреева. Л.: Знание, 1970. – 16 с.; Килошенко М.И. Дизайн одежды как результат творческого воображения. Дизайн в России: Проблемы теории и практики / М.И. Килошенко. – СПб.: СПГУТд, 1998. – 133 с.

¹⁵⁴ Василев А. Красота в изгнании: Творчество русских эмигрантов первой волны: Искусство и мода / А. Василев. М.: Слово, 1988. – 480 с.; Гофман А. Б. Мода и люди. Новая теория моды и модного поведения / А. Б. Гофман. – СПб.: Питер, 2004. – 208 с.

¹⁵⁵ Зиммел Г. Психология моды / Г. Зиммел // Научное обозрение. –1901. – №1. – С. 45-53.; Голыбина А.Г. Вкус и мода / А.Г. Голыбина. – Москва: Наука, 1974. –159 с.; Вайнштейн О. Одежда как смысл: идеологемы современной моды (о социалистическом стиле) / О. Вайнштейн // Иностранная литература. – 1993. – №7. – С. 224-232; Килошенко М.И. Психология молодежной моды. Молодежь России: Потерянное поколение или надежда XXI века? / М. И. Килошенко. СПб.: Изд-во СПГУТд, 1998. – 61 с.; Килошенко М. И. Индустрия моды: Проблемы психологического анализа деятельности специалистов / М.И.Килошенко. – СПб.: Изд-во СПбГУ, 1999. – 106 с.; Килошенко М.И. Психология моды: теоретический и прикладной аспекты /М.И. Килошенко. – СПб.: СПГУТ, 2001. – 192 с..

¹⁵⁶ Central Archive of the Republic of Uzbekistan, R.837-fund, 33-list, 21-case, 57-71 - p.

¹⁵⁷ Central Archive of the Republic of Uzbekistan, R.2872-fund, 1-list, 1-case, 15-p.

¹⁵⁸ Central Archive of the Republic of Uzbekistan, R.2454-fund, 1-list, 4194-case, 1-p

¹⁵⁹ Central Archive of the Republic of Uzbekistan, R.837-fund, 38-list, 4840-case, 129-145-p.

merged to form the Uzbek SSR Light and Food Industry¹⁶⁰. Following this, the Tashkent Fashion House was included in this Ministry. These were the first changes related to management of the organizations.

On September 21, 1953, by order of the Presidium of the Supreme Soviet of the Uzbek SSR, the Ministry of Light and Food Industry of the Uzbek SSR was transformed into the Ministry of Wide Consumption of Industrial Goods of the Uzbek SSR. The establishment of the new ministry also affected the Tashkent Fashion House. In particular, according to the decision of the Council of Ministers of the Uzbek SSR, this institution was removed from the structure of the old ministry and included in the structure of the new ministry. According to this change, "Uzshveitrest" was abolished and instead of it, the General Directorate of Garment Industry "Uzglavshveyprom" was established¹⁶¹. In turn, this department was under the authority of the newly established Ministry of Wide Consumption of Industrial Goods of the Uzbek SSR, and Tashkent Fashion House was subordinated to this department.

In October 1955, another change took place in the Ministry responsible for the sector. In particular, the Ministry of Wide Consumption of Industrial Goods of the Uzbek SSR transformed into the Ministry of Light Industry of the Uzbek SSR. At the same time, the General Directorate of Sewing and Knitting Industry was established within it, and the Tashkent Fashion House was subordinated to it¹⁶². A year later, another change will take place in this field. According to these changes, the General Directorate of the Ministry of Sewing and Knitting Industry will be abolished and the Tashkent Fashion House will be directly subordinated to the Ministry.

In general, during the 1950s and 1960s, there were regular changes in the management system of women's clothing manufacturers¹⁶³.

Such short-term amendments in the field only declined a bit after 1965. Only by 1978, the next change in this direction will take place. This time, the change took place not in the management organization of the Fashion House, but in itself. In particular, according to the decision of the Council of Ministers of the Uzbek SSR on May 29, 1978, the Tashkent Fashion House was transformed into the House of Republican Clothing Models¹⁶⁴. The House of Republican Clothing Models was under the jurisdiction of the Ministry of Light Industry of the Uzbek SSR. The Soviet government assigned a number of tasks to the House of Republican Clothing Models. In particular, the institution should develop new clothing styles for the broad and individual sewing industry, take measures aimed at practical implementation of new clothing models made at the Fashion House, approve new women's clothing models at the creative council, and provide technical assistance to sewing factories in creating and developing new dress models. On February 2, 1989, the Republic Garment Industry Assortment and Fashion Center was established within the ministry. This center was created as a

¹⁶⁰ Central Archive of the Republic of Uzbekistan, R.2454-fund, 1-list, 5296-case, 26-p.

¹⁶¹ See details: Central Archive of the Republic of Uzbekistan, P.837-fund, 39-list, 1668- case, 121-p; Central Archive of the Republic of Uzbekistan, P.837-fund, 41-list, 42-III, 64-65- p; Central Archive of the Republic of Uzbekistan, P.837-fund, 41-list, 43-case, 259-264- p; Central Archive of the Republic of Uzbekistan, P.2384-fund, 1-list, 1-case, 331-336- p; Central Archive of the Republic of Uzbekistan, P.2433-fund, 3-list, 10-case, 1-8- p.

¹⁶² Central Archive of the Republic of Uzbekistan, R.837-fund, 41-list, 4582-case, 43-p

¹⁶³ Central Archive of the Republic of Uzbekistan, R.1624-fund, 1-list, 3065-case, 110-116-p.

¹⁶⁴ Ведомости Верховного Совета УзССР, 1991, № 7, с. 19-20

result of the merger of the branch of the Central Research Institute of the Garment Industry in Tashkent and the House of Republican Clothing Models. On February 14, 1989, the Charter of the Republican Garment Industry Assortment and Fashion Center was adopted¹⁶⁵. Accordingly, the activity of the House of Republican Clothing Models was terminated.

By 1991, further reforms took place in the garment industry. In particular, on May 6, 1991, the decree of the President of the Uzbek SSR devoted to the light industry sector of the country have been issued. The purpose of this Decree was to develop the independent functioning of sewing factories in the Republic and to increase the efficiency of these enterprises in the conditions of the market economy. This situation, in turn, led to changes in the field of management. According to the Decree, the state concern "Uzbekodejda" was established¹⁶⁶. This newly established corporation has been the responsible for the management in the field of production of sewing and knitting products. The Republican garment industry range and fashioncenter were transferred to this State Concern.¹⁶⁷

The analysis of the relationship between Soviet organizations and garment factories for the creation of women's clothing in Uzbekistan during the period of 1946-1991 is of great scientific importance. In 1946-1991, women's clothes in Uzbekistan were mainly made in sewing factories. These garment factories, in turn, were owned by state organizations. This situation led to the establishment of special relations between garment factories and management organizations. In other words, the Soviet government carried out its own policy in the field of sewing and did it by assigning its tasks to manufacturing enterprises.

In 1950-1991, several factories were established in the field of sewing. This was mainly due to the emphasis of the Soviet authorities on the production of factory products during this period. On the other hand, each garment factory has its own history. Some of them were enterprises transferred from the war zones during the Second World War¹⁶⁸, while some of them were converted into sewing factories of local handicraft production enterprises in the area¹⁶⁹. In addition, several new sewing factories were opened¹⁷⁰.

The second chapter of the dissertation entitled "*Women's Clothing Production and Fashion Shows in the Soviet Era*" investigates the state of women's clothing production, the supply of raw materials to sewing factories and challenges, and women's clothing exhibitions in the Soviet era. It should be noted that the Soviet

¹⁶⁵ For example, the Volodarsky Andijan garment factory was moved from Dnepropetrovsk to Andijan during the Second World War.- Абдурахмонов Э. Володарский номли Андижон тикувчилик фабрикаси. –Тошкент, 1981. Б. 3-14.

¹⁶⁶ For example, by 1960, the "Hunarmand" artel, which produces satin fabrics and women's scarves in Margilan, was transformed into the "Baynalmilal" factory. This factory is also called "Girls' factory" among the population because most girls work there - Каримов Ю. Артелдан фабрикагача. // Ўзбекистон хотин-қизлари. – Тошкент, 1960. –№ 7. – Б. 11-12.

¹⁶⁷ Хотин-қизлар советингиз қандай касалайди? // Ўзбекистон хотин-қизлари. – Тошкент, 1955. – №8. – Б.4;

¹⁶⁸ Зуфарова З. Чевар. // Ўзбекистон хотин-қизлари. – Тошкент, 1957. –№ 1. – Б.10.

¹⁶⁹ Central Archive of the Republic of Uzbekistan, R.2872-fund, 1-list, 770-case, 140-p.

¹⁷⁰ Тожизодаева Х. Бир цехда йигирма беш йил. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№ 4. –Б. 9.

government pursued a policy of homogenization of society. A person's appearance also played an important role in this policy. As a result, the Soviet authorities began to centralize the production of clothing. This policy of centralization later has led to the situation where the production of basic clothing has been conducted in enterprises owned by the Soviet government.

After the Second World War, the production of women's clothing in factories increased in Uzbekistan. On the other hand, there were several stages of making women's dresses in these garment factories. For instance, in order to develop a set of sketches for a fashion house or a sewing enterprise, it was necessary to get a recommendation letter from the commission on fashion and clothing culture of the Ministry of Light Industry of the Uzbek SSR. The creation of clothing models was based on the principles of economy, rationality and artistic expression.

Sewing factories constantly monitored domestic and foreign literature on the production of women's clothing and determined the fashion trends based on this literature¹⁷¹.

In the 1950s, women's clothes were mainly produced in sewing factories, artels¹⁷² and the Tashkent Fashion House. Some experts criticize the lack of connection between fashion and production during this period. In particular, Tashkent Fashion House is blamed for this. Experts suggest that the fashion house was limited to creating new clothing patterns and giving them to sewing factories and did not control the production¹⁷³. It can be seen from these opinions that in these years, the focus is not on creating new clothing models, but on the production of more ready-made clothing products.

The policy of centralized production of women's clothing was implemented even in the 1970s. In particular, the Soviet management bodies in the field distributed samples of women's clothes that were permitted to be produced among factory "Yulduz", factories number 2 and number 3 in Tashkent, the Samarkand sewing factory named "8th of March", sewing factories of Andijan, Namangan, Ko'kan, Bukhara, Urganch, Khiva, Gulistan, Karshi¹⁷⁴. By the 1980s, some garment enterprises in the Uzbek SSR decided to act independently in the development of clothing models and abandoned the policy of centralized production¹⁷⁵.

One of the first cases in the transformation of national clothes in the 20th century was the widespread use of factory fabrics. Until 1950, the population of the Uzbek SSR had a greater demand for silk than national fabrics, and since 1950, the sewing of clothes from satin has increased. Also, since 1950, the need for factory-woven fabrics began to increase¹⁷⁶. In the 1960s, national clothes were already made from fabrics

¹⁷¹ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 9-case, 6-p.

¹⁷² Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 139-case, 116—117 p.

¹⁷³ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 396-case, 54-p.

¹⁷⁴ Давлатова С. Қашқадарё воҳаси ўзбеклари анъанавий кийимларининг трансформацияси (XIX аср охири – XX аср). Тарих фанлари номзоди илмий даражасини олиш учун ёзилган диссертация. –Тошкент, 2006. – Б. 106-111

¹⁷⁵ О'з Р Ф А О'ТДМ ЕФ. Inv. № Е 4424. Колл. 90–44.

¹⁷⁶ Давлатова С. Қашқадарё воҳаси ўзбеклари анъанавий кийимларининг трансформацияси (XIX аср охири – XX аср). Тарих фанлари номзоди илмий даражасини олиш учун ёзилган диссертация. –Тошкент, 2006. – Б. 112.

woven in factories. This is also proved by the samples of dresses kept in the museum¹⁷⁷.

In the 1960s, the majority of woven fabric were produced in enterprises belonging to the light industry system. This applies not only to European-style fabrics, but also to local fabrics produced in factories. As a result, weaving of fabrics not only from natural raw materials, but also from synthetic and artificial threads has developed in this period. On the other hand, in the 1970s, the demand for weaving fabrics from natural raw materials was strong, and in practice, several factories in the Republic produced silk and other products¹⁷⁸.

In the 1970s and 1980s, the per capita production of light industrial products in the Uzbek SSR was insufficient. This happened at the market of raw materials and finished clothing products. In particular, there was a shortage of fabric raw materials in sewing factories¹⁷⁹. As a result, the volume of import of textile raw materials from foreign countries increased during this period. In particular, garment factories in the Uzbek SSR brought fabric raw materials from Germany, Japan and England. By importing fabrics from abroad, sewing factories, on the one hand, managed to fulfill the tasks of the Soviet government, and on the other hand, they produced new fabrics for women's clothes, thereby protecting their interests.

As mentioned above, the Soviet government pursued a policy of homogenization of people's clothes and produced women's clothes that corresponded to their ideology. The Soviet government organized clothing exhibitions and fashion shows to introduce these new clothing styles to the society. Also, Soviet manufacturers had to produce women's clothes that were affordable from an economic point of view. As a result, they had to find out which of the models specified by the Soviet government were in demand among buyers. For this, fashion houses and sewing factories conducted surveys among buyers to promote their products. In this way, the establishment found out which products they produce are popular or which clothing products the customers want¹⁸⁰. Through this, sewing factories planned and organized the production. Sewing factories participated in various fashion advertising and promotion fairs¹⁸¹.

Investigation of the archive sources revealed that in the 1950s-1970s, clothing exhibitions and fashion shows in the Uzbek SSR were mainly held by the Tashkent House of Fashion and the House of Republican Clothing Models. Because these organizations were the main pillar of the women's clothing production policy during the Soviet era. From August 1, 1950, a demonstration hall was put into operation at the Tashkent Fashion House. In this hall, it was possible to hold a clothing show and a clothing exhibition. In some periods, a clothing show and an exhibition were held at the same time. In the first month of the establishment of the hall, an exhibition of clothes was organized here. At this exhibition, the clothes were not made with the help of mannequins, but with the participation of female fashion designers¹⁸². Later, such

¹⁷⁷ See details: Раимқулов С., Лян Г., Азизова М. Енгил саноат – халқ хўжалиги комплексининг муҳим бўғини. – Тошкент, 1985. –Б.10.

¹⁷⁸ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 770-case, 179-p; Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 396 case, 34-p.

¹⁷⁹ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 770-case, 138-p.

¹⁸⁰ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 770-case, 141-p.

¹⁸¹ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 5-case, 87-p

¹⁸² It can be found in the archives and other sources: Central Archive of the Republic of Uzbekistan, P.2872-fund,

fashion shows became frequent¹⁸³.

Historical sources show that in the 1980s, manufacturers in the Uzbek SSR increased their participation in exhibitions held in the Soviet Union and foreign countries, along with local fashion shows. For example, from December 8 to December 13, 1980, the All-Union Creative and Technical Council was held in Chisinau. On behalf of the Uzbek SSR, the Tashkent garment factory named “50th

anniversary of the Uzbek SSR” took part in it¹⁸⁴. Also, in some cases, the House of Republican Clothing Models awarded its employees when they successfully participated in exhibitions or fairs¹⁸⁵.

The best clothing models of the House of Republican Clothing Models were exhibited at Soviet Union level exhibitions. For example, in Moscow in 1987, the costumes created by this institution were displayed at the exhibitions «*Kompleksnaya programma razvitiya tovarov narodnogo potrebleniya-god pervyy* (Comprehensive Program for the Development of Consumer Goods - Year One)» and «*70 let pod nazvaniem mira i progressa* (70 years of peace and progress)». In addition, clothing models of the House of Republican Clothing Models were presented at exhibitions such as «*Molodejnaya moda* (Youth fashion)», «*Moda predlagaet vybor* (Fashion offers choice)» and «Design of Uzbekistan» which was held in Tashkent that year¹⁸⁶.

In addition, in September 1987, an international fair named “Autumn 87” was held in Budapest, the capital of Hungary. In November 1987, the first Soviet Union level fashion festival was held in Moscow¹⁸⁷.

By the mid-1980s, a special focus on increasing the production level. In particular, there was an emphasis on faster production of “Soviet fashions”. Demonstration contests have been held for this purpose. These contests were organized and controlled by the Ministry of Light Industry of the Uzbek SSR¹⁸⁸.

In some cases, the House of Republican Clothing Models held thematic exhibitions. At these exhibitions, women had the right to buy clothes along with viewing them. In particular, in 1987 exhibitions “*Vesna i jenshina* (Spring and women)”, “*Moy pervyy bal* (My first ball)”, “*Letnie platya dlya polnyx* (Summer outfits for big sizes)”, “*Zimnee plate* (Winter dress)” were held. A total of 17 exhibitions of this type were held that year¹⁸⁹.

The third chapter of the dissertation, entitled “**National clothes and “Soviet fashion”: transformation**”, analyzes the types of national women's clothing, changes in women's clothing, and the creation of new clothing models for women by Soviet manufacturers.

In the region of Central Asia, local identity and nationalism prevailed in traditional clothes since ancient times, and they also had a common basis¹⁹⁰.

1- list, 9-case, 5-6-рлар; Ўзбекистон хотин-қизлари. – Тошкент, 1954. –№ 5. –Б. 21;

¹⁸³ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 306-case, 308-p

¹⁸⁴ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 419-case, 48-p.

¹⁸⁵ Central Archive of the Republic of Uzbekistan, R.2872-fund, 1-list, 770-case, 138-p.

¹⁸⁶ Central Archive of the Republic of Uzbekistan, R.2872-fund, 1-list, 770-case, 138-p

¹⁸⁷ Central Archive of the Republic of Uzbekistan, R.2872-fund, 1-list, 770-case, 138-p

¹⁸⁸ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 419-case, 11-13-p.

¹⁸⁹ Central Archive of the Republic of Uzbekistan, R.2872-fund, 1-list, 770-case, 138-p.

¹⁹⁰ Ибрагимова М. Сурхондарё воҳаси аҳолисининг анъанавий кийимлари ва тақинчоклари (XIX аср охири

Throughout the 20th century, Uzbek women's clothing has preserved its characteristics more than men's clothing. In the 20th century, changes began to occur in women's national clothes. The main direction of this change was the Europeanization of clothing patterns¹⁹¹.

Women's clothes made in the Soviet era are preserved in the State Museum of the History of Uzbekistan. These women's national clothes are considered to be exhibits that were bought from the residents during the Soviet period or some of them were donated to the museum by the residents themselves. By studying these materials, it is possible to get an answer to the question of what type of national clothes existed in the Soviet era and to what extent they were used by women.

In particular, exhibits kept in the museum, such as the Bukhara-style girl's dress in the Soviet era¹⁹², the short dress made of zardozi fabric¹⁹³, the waistcoat made of local fabric¹⁹⁴, and the women's flowing dress¹⁹⁵ serve as an important source in this regard.

It is worth mentioning that Uzbek women continued to wear national clothes despite the Soviet government's social integration policy. In the Soviet era, Uzbek national clothes were worn. However, an attempt was made to inculcate them through Soviet ideas in spreading them to the society. For example, Uzbek clothes models were comfortable to wear for working. Therefore, it was suggested to promote this style of dress. However, in its promotion, it was evaluated as an “international” spirit, and the spirit of “nationalism” was neglected¹⁹⁶.

Women's fashion was changing rapidly. That is reason of women sensitiveness to the fashion. Based on this phenomena, the Soviet authorities promoted “Soviet fashion” among women. The Soviet government understood that “Soviet fashion” distanced women from nationalism, and through this, it was easier to instill their ideology into society. Therefore, first of all, Soviet manufacturers promoted the word “fashion” in society and listed the “advantages” of “Soviet fashion”¹⁹⁷.

During the Soviet era, economic, political, social and cultural changes affected the outlook of women. This, of course, was reflected in the appearance of women. In particular, the following quote from one of the sources demonstrates it: “Is it possible to count the fashion and style of dresses worn by women and girls? From one occasion to another, a new pattern, new fashion is created. Why, because the cultural level of women is growing rapidly, and accordingly, their demand and needs for beautiful clothes are increasing day by day”¹⁹⁸.

–XX аср бошлари). Тарих фанлари номзоди илмий даражасини олиш учун ёзилган диссертация. – Тошкент, 2004. –Б. 36.

¹⁹¹ Зунунова Г. К истории узбекской национальной одежды (развитие ва трансформация женской одежды в Ташкенте в XX века). // Ўзбекистон тарихининг долзарб муаммоларига янги чизгилар. – Тошкент, 1999. –Б. 95.

¹⁹² О‘zR FA О‘TDM Ef. Inv. № 4076. Koll. 22 – 244.

¹⁹³ О‘zR FA О‘TDM Ef. Inv. № 1444/35. Koll. 22 – 39.

¹⁹⁴ О‘zR FA О‘TDM Ef. Inv. № E 4107/26. Koll. 98 – 26.

¹⁹⁵ О‘z R FA О‘TDM EF. Inv. № E 7333. Koll. 74–145.; Inv. № E 7562. Koll. 74–152.; Inv. № E 7561. Koll. 74–151

¹⁹⁶ Либос – даврга мос. // Саодат. – Тошкент, 1967. –№ 4. –Б. 28.

¹⁹⁷ Нудельман А. Модалар ҳақида. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№7. – Б.31.

¹⁹⁸ Зияева М. Бежирим кўйлақларни кўпайтирамиз. // Ўзбекистон хотин-қизлари. – Тошкент, 1958. –№ 4. –

In the late 1940s and 1950s, the establishment of fashion houses laid the basis for the practical implementation of the concept of “Soviet fashion”, which influenced modeling in the USSR¹⁹⁹. In particular, in the Uzbek SSR during the 1950s and 1960s, “European” style dresses began to appear in Uzbek women's wardrobes. From this period, the number of factory clothing products began to increase. As a result, women in different regions began to wear identical dresses²⁰⁰.

In 1952, the decree of the Council of Ministers “On improving the quality of outerwear and headwear” was issued. Based on this decree, the Ministry of Light Industry of the Uzbek SSR began to create new models of clothes and produce them on a large scale. As a result, process of planning and controlling of clothing production in the region was started²⁰¹. Consequently, clothes of the same model began to spread throughout the Republic. This is explained by the fact that the Soviet government implemented the production of the same type of clothing in factories not only for the development of light industry, but also because it played an important role in instilling its ideas into society.

In the 1960s, among women who worked in the administrative system, schools, hospitals and cultural institutions, it was customary to wear a simple basic dress of the appropriate design²⁰². From the beginning of the 1970s, long dresses became a tradition²⁰³. The analysis of the sources demonstrates that in the 1970s, the tradition of sewing and wearing of separate dresses for home, outside and ceremonies became more popular.

The establishment of cooperatives in the 1980s made it possible to create new clothing models. Because the launch of new sewing shops gave the opportunity to quickly create new clothing models and sew them. In the sewing factories, it used to take a long time to create new clothing models²⁰⁴.

Based on the above-mentioned investigations, it can be perceived that in 1950-1990, the Soviet government attempted to produce women's clothes in the Uzbek SSR and thereby introduce its own “fashion”. As a result, women's clothes underwent several changes. For a deeper understanding of this issue, it is necessary to study the projects and policies of the Soviet government to create new clothing models for women. In particular, the Soviet authorities created a system in this field, and the conditions for creating new clothing items for women were specified in this system. This system also standardized production processes. In addition, this process was

Б.8.

¹⁹⁹Гангур Д., Гангур Н. Дома моделей и тренды советской моды 1950-1970-х гг.: Общероссийское и региональное измерения. // Вестник Томского государственного университета. История. 2021. –№ 74. –С.32

²⁰⁰Зунунова Г. К истории узбекской национальной одежды (развитие и трансформация женской одежды в Ташкенте в XX века). // Ўзбекистон тарихининг долзарб муаммоларига янги чизгилар. – Тошкент, 1999. – Б. 97.

²⁰¹ See more about the process of homogenization of clothes in the Soviet era: Гурова О. Идеология тела в советской культуре середины XX в. Репрезентации телесности.// Сб. науч. статей. Москва, 2003. – С.181 - 193.

²⁰² Давлатова С. Қашқадарё воҳаси ўзбеклари анъанавий кийимларининг трансформацияси (XIX аср охири – XX аср). Тарих фанлари номзоди илмий даражасини олиш учун ёзилган диссертация. –Тошкент, 2006. – Б.126.

²⁰³ Янги либослар. // Саодат. – Тошкент, 1971. –№ 5. –Б.33.

²⁰⁴ In march 18th, 2022 the interview with Muzaffarova Muqaddas who worked as a designer from 1983 to 1989 years.

assigned only to a specific organization and with a responsibility assigned to it. In the Uzbek SSR, this organization was the Tashkent House of Fashion²⁰⁵ and the House of Republican Clothing Models²⁰⁶. There were large and small Creative councils functioning in these organizations. All sewing factories in the Republic had to get the approval of these Creative councils to produce new models of women's dresses. Through this procedure, the Soviet government conducted the policy of homogenization of people's appearance, and on the other hand, by establishing a monopolistic organization, it implemented its views and orders in practice.

In the fourth and the final chapter of the dissertation entitled “**Women's clothing sales, promotion and human resources policy in the Soviet era**”, investigates the issues related to the clothing stores and the sale of women's clothing in them during the time period 1946-1991, the promotion of fashion by the Soviet authorities and expected goals of this policy, and peculiarities of the human resources policy in the sewing industry.

In the Soviet era, women's clothes were mainly sold in department stores²⁰⁷, specialized stores, shopping centers²⁰⁸ and “*Beryozka*” stores²⁰⁹. Specialized stores were widespread in the Soviet era. In specialized stores, there were departments of goods separated by gender or age of consumers. For example, one of them was a department of “Goods for women”, which sold only products designed for women²¹⁰. Also, fashion houses and sewing factories sold their products in company stores²¹¹. Soviet manufacturers supplied and sold their own women's clothing products to stores under contract²¹².

In the so-called “*SUM*” and “*GUM*” stores, fashion houses displayed their products of various models. Customers visited these shops, browsed and ordered clothing models they liked²¹³. Tashkent Fashion House conducted surveys in “*SUM*” and “*GUM*” stores to analyze the demand and desire of women for clothes²¹⁴. Department stores and shops use to launch summer and winter clothing salons every

²⁰⁵ See in detail about the clothing models discussed at the Tashkent Fashion House: Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 9-case, 4-p; Комилова М. Ярашганини кийимлик. // Ўзбекистон хотин-қизлари. 1954, № 9. Б. 23; Рассом Тиховская. Хушбичим кийимлар. // Ўзбекистон хотин-қизлари. – Тошкент, 1950. –№1. – Б.19; Нудельман А. Модалар ҳақида. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№7. –Б.31; Малик В. Модалар: Байрам кўйлагингиз ҳақида. // Ўзбекистон хотин-қизлари. 1958, № 4. Б. 31; Тошкент модалар уйидан: Куз ва қишлоқ либослар. // Саодат. – Тошкент, 1966. –№ 9. – Б.29.

²⁰⁶ See in detail about the clothing models discussed at the Republican House of Clothing Models: Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 306-case, 104-p; Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 419-case, 45-p; Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 924-case, 3-30б, 43-рлар; Поселяевка В. Моделёрлар тухфаси. // Саодат. – Тошкент, 1967. – № 8. –Б. 31.

²⁰⁷ Тоиров А. Аҳмедов О. Ўзбекистонда савдо тармоқларини ривожлантириш. – Тошкент, 1989. – Б. 9.

²⁰⁸ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 5-case, 53-p.

²⁰⁹ On March 18th, 2022 the interview with Muzaffarova Muqaddas who worked as a designer from 1983 to 1989 years.

²¹⁰ Тоиров А., Аҳмедов О. Ўзбекистонда савдо тармоқларини ривожлантириш. –Тошкент, 1989. –Б.10-11, 23.

²¹¹ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 5-case, 81-p.

²¹² Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 396-case, 74-p

²¹³ On October 10th, 2022 in the interview with Rahmonova Muhayyo, who worked as a chief technologist from 1964 to 1988 years.

²¹⁴ On October 10th, 2022 in the interview with Rahmonova Muhayyo, who worked as a chief technologist from 1964 to 1988 years..

year²¹⁵. It should be noted that, in the 1950s, the prices of clothing produced by garment factories varied. These differences in the price of the products were not based only on the type of clothing product, but also on where the product is being sold and its size²¹⁶.

Starting from the 1960s, stores started offering new services. In particular, stores selling fabrics were now offering tailoring services within the shop. Therefore, customers would be able to purchase the fabric and tailor the outfit based on their preferences and desires²¹⁷.

In the 1970s and 1980s, some sewing factories and fashion houses evidenced the decline in demand for the outfits produced by them²¹⁸. This situation might be explained either by the excess of supply over demand for the products or the noncompliance of the Soviet clothing models with the preferences of the consumers. But the evidence demonstrates that it was during this period that low-quality products began to appear in stores more often. As a result, on the basis of consumer complaints, trade stores addressed the Soviet manufacturers²¹⁹. When the number of complaints increased, the manufacturers decided to visit the stores systematically to monitor the quality of finished goods²²⁰.

After the Second World War, a new stage of formation of a “new cultured personality” began in the USSR²²¹. In this process, several methods were used to instill Soviet ideology to the public. For instance, through the means of press, education, cinema, theater and radio ideology have been effectively influenced to propaganda. On the other hand, beginning from this period the cases of “homogenization of the external image” of individuals began to be observed. Interestingly, this period was also starting point of the introduction of uniforms for the employees of organizations, offices, enterprises and factories. By the end of the 1940s, the “fashion industry” was legalized²²².

The Soviet government tried to centralize the fashion industry and subordinate it to the general principles of the Soviet economy. The basis of this system was formed by a network of professional modeling organizations - fashion houses - formed in the post-war period. In particular, in 1949, fashion houses were established in all Republics and regions within the framework of the Ministry of Light Industry of the USSR. These fashion houses were headed by the All-Union House of Fashion Models (ODMO) located in Moscow. The fashion houses in the provinces were headed by the central fashion houses of that Republic. For example, the fashion houses in the Uzbek SSR

²¹⁵ Зиёмухамедова М. Чевар қўллар. // Ўзбекистон хотин-қизлари. – Тошкент, 1956. –№4. –Б.15

²¹⁶ Болалар кийими ва Ўзбекистон учун миллий кийимлар нусхаларининг чакана нарх прејскурантлари тўплами. – Тошкент, 1955. –Б.139

²¹⁷ Нуруллаева Г. Энг яхши баҳо. // Ўзбекистон хотин-қизлари. – Тошкент, 1961. –№12. –Б.21

²¹⁸ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 306-case, 60-p.

²¹⁹ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 139-case, 3-p.

²²⁰ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 306-case, 359-p.

²²¹ Гангур Д., Гангур Н. Дома моделей и тренды советской моды 1950-1970-х гг.: Общероссийское и региональное измерения. // Вестник Томского государственного университета. История. 2021. –№74. – С.31.

²²² For example, archival sources indicate that in 1950, the Tashkent Fashion House allocated 486 rubles for subscriptions to various newspapers and magazines. Central Archive of the Republic of Uzbekistan, P.2872-fund, 1- list, 5-case, 58-p.

were headed by the Tashkent Fashion House and the Republican Clothing Model House. These fashion houses always subscribed to newspapers and magazines in order to follow the ideas of the Soviet authorities or to promote them to their employees²²³.

Scholars D. Gangur and N. Gangur analyzed differences between “Soviet fashion” and Western fashion focusing on the public character, classlessness, general use and attention paid to national clothes in the former²²⁴. Fashion items were hardly advertised during this period. The reason behind was the lack of demand for it. Only “*Saodat*” magazine addressed Tashkent fashion house to print sketches of new clothing models and published them. Through this means, new models were advertised to the society²²⁵. Also, during the Soviet era, interviews of famous women were widely used in the promotion of clothes²²⁶. Since the 1980s, the House of Republican Clothing Models has released an annual fashion promotion album²²⁷. Promotion of fashion and clothing culture was carried out in all mass media such as periodical press, radio and television. For example, in 1987, the TV channels such as “*Iqbol*” (in Uzbek language) and the “*Telemost Drujby*” and “*Novogodniy Kaleidoscope*” (in Russian language) promoted new models of clothes. Also, new models were promoted on the radio “*Alanga*” (in Uzbek language) and “*Uzbekistan industrialnyy perestroyka - plany, dela, problem* (Uzbekistan industrial restructuring - plans, deeds, problems)” (in Russian language)²²⁸.

The Human Resources policy of the Soviet authorities in the field of light industry has been evolving over the years. In the 1950s, there was a shortage of skilled workers in fashion houses producing women's clothing. For this reason, these institutions invited employees working in other fields to work²²⁹. In addition, with the aim of enhancing the skills of the modelers, constructors and masters fashion house organized their training²³⁰. Moreover, some garment factories had their own technical schools for training. For example, in the “VLKSM 20th anniversary” factory of Bukhara, there was education institution majoring on factory-plant management²³¹. During the Soviet era, various tailoring courses were organized for women. In particular, such courses are organized in local cultural centers²³².

In the 1960s, with the aim of ensuring the sufficiency of the human resources fashion houses took several measures. This was mainly done by sending graduates who studied in the field of tailoring or light industry to various enterprises and organizations²³³. In the 1960s and 1970s, the workers who fulfilled the settled plans in the field of light industry were presented in various periodicals as a role models for

²²³ Гангур Д., Гангур Н. Дома моделей и тренды советской моды 1950-1970-х гг.: Общероссийское и региональное измерения. // Вестник Томского государственного университета. История. 2021. –№74. –С.31.

²²⁴ On March 18th, 2022 the interview with Muzaffarova Muqaddas who worked as a designer from 1983 to 1989 years.

²²⁵ Кийина билиш ҳам санъат. // Ўзбекистон хотин-қизлари. – Тошкент, 1966. –№1.–Б.26.

²²⁶ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 306-case, 307-p.

²²⁷ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 770-case, 137-p.

²²⁸ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 5-case, 81-p.

²²⁹ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 5-case, 50-p.

²³⁰ Седов Г. Назира. // Ўзбекистон хотин-қизлари. – Тошкент, 1959. – №12. –Б.14.

²³¹ Мелихонова Л. Улар тикишни ўрганишпти. // Ўзбекистон хотин-қизлари. – Тошкент, 1958. –№10. –Б.30

²³² On March 18th, 2022 the interview with Muzaffarova Muqaddas who worked as a designer from 1983 to 1989 years

²³³ Гўзаллик яратувчи. // Саодат. –Тошкент, 1967. –№3. –Б.31.

the other employees²³⁴. By the 1980s, the number of employees in garment factories and fashion houses had increased significantly. During this period, the Ministry of Light Industry of the Uzbek SSR requested annual report on the sewing enterprises subordinated. The report required information on the employees and their educational backgrounds²³⁵. The demand for artists-designers, constructors and modelers has increased in sewing factories²³⁶. Because this field required the implementation of new ideas constantly. On the other hand, new sewing machines were introduced during this period. For this reason, specialists are sent for training. In particular, in 1987, employees of the House of Republican Clothing Models visited fashion houses in Minsk, Leningrad, Lviv and Tallinn to exchange experience²³⁷. During the Soviet era, date June 10 was marked as the day of “light industry workers” in Uzbekistan. Sewing industry representatives were also included in the list of light industry workers²³⁸.

CONCLUSION

Based on the research results, the following conclusions were reached:

1. In 1945-1991, several organizations participated in the creation, sewing and production of women's clothes in the Uzbek SSR. These organizations were supervising the network in some aspects. In particular, in the 1940s, fashion houses and garment factories were part of the Ministry of Light Industry of the Uzbek SSR. In 1949, factories and organizations producing women's clothing were transferred to the Uzbek tailoring trust (“*Uzshveitrest*”). In the 1950s, the number of ministries in the Uzbek SSR was reduced. In particular, in April 1953, the Ministry of Light Industry of the Uzbek SSR, the Ministry of Food Industry of the Uzbek SSR, the Ministry of Meat and Milk Production of the Uzbek SSR, and the General Directorate of Fish Production were merged and transformed into the Light and Food Industry Ministry of Uzbek SSR. The new ministry will terminate “*Uzshveitrest*” and replace it with the General Directorate of Garment Industry “*Uzglavshveypprom*”. In turn, garment factories and fashion houses were transferred to the supervision of this Ministry.

In 1955, according to the decisions of the Council of Ministers of the Uzbek SSR, the Ministry of Wide Consumption of Industrial Goods of the Uzbek SSR was transformed back into the Ministry of Light Industry of the Uzbek SSR. In 1957, further structural changes took place in the industry. In particular, the National Economic Council of the Tashkent Economic Region will be established, and the organizations and enterprises under the jurisdiction of the Ministry of Light Industry of the Uzbekistan SSR will be transferred to the Council. In 1960, the National Economic Council of the Tashkent Economic Region was transformed into the National Economic Council of the Uzbekistan SSR. Such short-term amendments in the field will be hindered a bit only after 1965, and by 1991 the next changes in the field of management took place. In particular, by the decree of the President of the Uzbek SSR,

²³⁴ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 768-case, 33-34-p.

²³⁵ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 391-case, 89-p.

²³⁶ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 770-case, 141-p.

²³⁷ Central Archive of the Republic of Uzbekistan, P.2872-fund, 1-list, 419-case, 136-p.

²³⁸

the state concern “*Uzbekodejda*” is established and the production of clothes is entrusted to this organization.

2. During the Soviet era, relations between management organizations and garment factories and Fashion Houses were uneven. This was due to several factors. Management organizations in the industry were eager to evidence the results of Soviet ideology in women's clothing. For this purpose, these organizations assigned various tasks to the garment factories of Fashion Houses and supervised them. The creation of “Soviet fashion” was considered one aspect of the matter. The second aspect of the issue is related to economic efficiency. As in all sectors of the Soviet economy, efforts were made to increase the volume of production in this sector, and systematic work was carried out in this regard. These two issues played a key role in the relationship between management organizations and fashion houses and garment factories.

3. In 1948-1991, the Tashkent Fashion House and the Republican House of Clothing Models functioned as a methodological center for tailors and garment factories. These two organizations were part of different ministries in different years. In 1978, the Tashkent Fashion House was transformed into the House of Republican Clothing Models. In 1989, the name of the Republican House of Clothing Models was changed to the Assortment and Fashion Center of the Republican Garment Industry.

4. In 1945-1991, many garment factories operated in the Uzbek SSR. Some of these sewing factories were transformed from sewing artels into factories, while others were established independently during this period. The third example of the emergence of garment factories is related to the Second World War. Because many factories and enterprises were moved to the territory of Uzbekistan in those years. Although they mainly produced goods for the front during the war years, after the war they sewed clothes for the population. Focusing on the geography of the location of sewing factories, one can observe they are located in almost all regions of the Republic. Some of these garment factories produce men's, women's, and children's clothing, while others only manufacture women's clothing.

5. After the Second World War, the production of women's clothing in factories increased in Uzbekistan. Only in the 1950s, tailoring artels start operating and women's clothes were made by them. However, in the following years, many artels were closed or turned into factories. Also, although women's clothes were made at home by individual tailors, the main clothes for sale were produced in factories. On the one hand, this increased the production of clothes. On the other hand, clothes made in factories were produced under a certain regulations and control. This has led to an increase in the number of one type or identical clothing products in the society. These types of clothing were, of course, made based on the requirements of the Soviet ideology. In particular, it was necessary to get a recommendation letter from the Commission on fashion and clothing culture of the Ministry of Light Industry of the Uzbek SSR for the clothing design that the garment factories and fashion houses is going to sew.

6. In 1945-1991, the volume of production of women's clothing varied from year to year. In particular, in 1940-1950, the volume of clothing production increased gradually. The main reason behind was the problems associated with the implementation of new clothing models, related to technical and economic aspects. Since 1960, the production of women's clothes has increased in terms of volume. This

trend has been demonstrated in the dissertation in the example of sewing factories and fashion houses.

7. Various fabrics have been woven in the territory of Uzbekistan since ancient times, and the population used them to sew clothes. Even in the Soviet era, the production of fabrics woven in the traditional way continued. Because the population has a high demand for these fabrics. On the other hand, during this period, the fabrics produced in factories were also widely used. For example, fabrics such as chit, satin, maya, chiffon, batiste, crepe satin and cashmere were produced in the factories of the Uzbek SSR. These types of fabrics were of poorer quality than local fabrics, and therefore local fabrics such as satin, adras or silk fetched higher prices than other fabrics. This situation led the population to use more fabrics produced in factories, and the fabrics woven by artisans were mainly used for work or occasional dresses. In the Soviet era, there was a constant shortage of raw materials for sewing women's dresses. As a result, in the 1970s and 1980s, garment enterprises in the Uzbek SSR began to import fabric products from Germany, Japan and England.

8. In 1945-1991, sewing enterprises and fashion houses mainly applied three methods of examining demand of the population for clothes and knowing the extent to which the clothes they created were accepted by society. The first of them was a questionnaire. Representatives of fashion houses and garment factories visited stores and department stores and conducted a survey among population, thereby determining their clothing requirements and trying to produce clothes based on this. The second method was organization of clothing exhibitions. These clothing exhibitions were held mainly in the halls of Tashkent Fashion House and department stores. In these exhibitions, manufacturers exhibited new types of clothes created by them and thereby studied the opinions of women about the clothes they produced. If there was a strong interest in the clothes displayed by women, they were directed to production. The third method was fashion shows. Fashion shows were mainly carried out by fashion houses. Fashion houses had their own models, who showed the newly created styles of clothes to women at fashion shows. In this way, "Soviet fashion" was gradually absorbed into the society.

9. Uzbekistan has long been famous for its women's national clothes. This tradition continued in Soviet times. This can be seen in the fact that national clothes continued to be used by women despite the creation of new "European" clothing types during this period. During this period, women's national clothes included dress, bloomers (lozim), robe, jacket, cloak (chopon), vest, and waistcoat. Copies of national clothes worn by women during this period are preserved today in the State Museum of the History of Uzbekistan. The thesis contains the comprehensive analysis the types of women's national clothes and their appearance.

10. In the Soviet era, traditional women's clothing was gradually replaced by new models of clothing. It defines the relationship between national clothes and fashion. On the other hand, transformations were observed in national clothes and factory clothes themselves. Political, economic and cultural activities carried out by the Soviet government played an important role in these changes. During this period, different age groups of women perceived the new fashion clothes differently. For example, for young girls and women it was easier to adapt to the new clothing models,

while older women preferred to wear national clothes. In addition, this transformation is somehow connected to the professional background of women. For example, women who served in government offices used more modern clothes. In addition, females who are employed in the various organizations and enterprises participated in the popularization of the new fashions because they mostly wore new-style dresses.

11. During the Soviet era, efforts were made to create new clothing models for women. With this aim, designers and modelers constantly followed the world of fashion. There were two Creative councils in the Tashkent Fashion House. They are called small and large creative councils. The first creative council was mainly attended by experts of fashion houses, while the second-big creative council consisted of representatives of other organizations. The clothing model approved in the first council then would be sent for discussion in the big creative council. Representatives of various garment factories also participated in the big creative council, they bought new clothing models from the council and launched its production in their factories.

12. In 1940-1990, women's clothes were sold in clothing stores and department stores. In addition, during this period, specialized stores were also functioning. These stores and department stores signed contracts with garment factories and

fashion houses and sold the dresses made by them in their shopping centers. During the Soviet era, the prices of clothes produced by garment factories varied over the years.

13. “Soviet fashion” was created in 1945-1991. With an aim of promoting this fashion, propaganda was carried out by various organizations. It can be defined as “fashion promotion”. During this period, the policy of “unification of appearance” was carried out by the Soviet government. In general, the Soviet government centralized the fashion industry and subordinated it to the general principles of the Soviet economy. Various means have been used to promote the so-called “Soviet fashion.”

Based on the results of the scientific research, the following **proposals and recommendations** have been developed:

1. To provide information for the creation of a documentary film about the Republican House of Models based on these scientific research materials.

2. Conduct interviews with specialists who worked at the Republican House of Models and demonstrate them on various TV programs and radios.

3. Organizing meetings with the designer of the All-Union Model House to study the cooperation with the Republic Model House and to publish the obtained results in the form of a book.

4. Taking into account that historical documents and photographs are an important source in the study of the history of women's clothes, the organization of a museum containing archival documents, photographs and clothing collections of this period.

5. In cooperation with expert, historical scientists Virginia Olmsed and Irene Tasar who previously conducted scientific research on the research topic at the University of North Carolina at Chapel Hill - Center for Slavic, Eurasian, and East European Studies continuing academic research in collaboration with focus on the analysis of Soviet fashion and its influence on Central Asia.

**НАУЧНЫЙ СОВЕТ DSc.03/30.12.2021.Tar.26.03 ПО
ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ ПЕДАГОГИЧЕСКОМ УНИВЕРСИТЕТЕ**

УНИВЕРСИТЕТ ВЕБСТРА В ГОРОДЕ ТАШКЕНТЕ

ГАЙБУЛЛАЕВА ЮЛДУЗ АНВАРОВНА

**ЖЕНСКАЯ ОДЕЖДА В УЗБЕКИСТАНЕ: МОДА, ПРОИЗВОДСТВО
И ТРАНСФОРМАЦИЯ (1946-1991 гг)**

07.00.01 – ИСТОРИЯ УЗБЕКИСТАНА

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ИСТОРИЧЕСКИХ
НАУК (DSc)**

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ВВЕДЕНИЕ (РЕЗЮМЕ)

Целью исследования является трансформация женской одежды в Узбекистане в 1946-1991 годах, её производство, пропаганда и реклама моды, а также раскрытие деятельности швейных фабрик и управляющих организаций.

Задачи исследования:

- раскрыть теоретические и практические основы рассматриваемой проблемы;
- осветить исторические процессы и особенности, повлиявшие на изменения в одежде женщин узбечек;
- исследовать политику советской власти по унификации общества и её влияние на сеть женской одежды;
- изучить политику советской власти в сфере легкой промышленности и проанализировать её место в производстве женской одежды;
- исследовать деятельность управляющих организаций, домов мод и швейных фабрик в сфере легкой промышленности в 1946-1991 годах;
- осуществить сравнительный анализ показателей производства женской одежды на швейных фабриках в разрезе лет;
- проанализировать процесс создания и деятельность ташкентского и республиканского Домов моды;
- рассмотреть традиции моды женской одежды в советское время в разрезе лет и осветить произошедшие изменения;
- раскрыть процессы создания женской одежды по новым стандартам и внедрение её на практике;
- обосновать состояние узбекской национальной одежды и процессы её трансформации в советский период;
- осветить показы, выставки, рекламу и пропаганду женской одежды, а также показать их роль в распространении одежды нового типа среди населения;
- изучить типы тканей в советский период, состояние их производства и экспорта;
- проанализировать состояние торговли женской одеждой и роль магазинов в этом процессе;
- проанализировать кадровую политику советской власти в швейной отрасли и раскрыть вопросы обеспечения отрасли кадрами;
- охарактеризовать основные типы и внешний вид женской одежды, а также изучить её особенности на протяжении изучаемого периода.

Объектом исследования является история женской одежды в Узбекистане в 1946-1991 годах.

Научная новизна:

Определено, что в советское время использование женской национальной одежды и развитие индустрии моды зависели от политики советской администрации в этой области, что в целях увеличения производства одежды и создания новых видов продукции, деятельности домов моды и швейных фабрик уделялось особое внимание, в результате отрасль претерпела трансформацию;

обосновано, что в Узбекистане в советское время общее состояние производства женской одежды и индустрии моды представлено в три этапа, первый этап (1945-1950 годы) - увеличение количества продукции фабричной одежды в результате появления модных домов и реформирование швейных артелей на швейные фабрики, второй этап (1950-1970-е годы) - появление «советской моды», третий этап (1970-1990-е годы) - в результате организации многочисленных выставок одежды и показов моды, «советская мода» получила широкое распространение в обществе;

раскрыто, что в результате централизованного обеспечения в 1945-1991 годах швейных фабрик и домов моделей тканями для шитья одежды, наблюдался дефицит сырья, а также портнихи для шитья одежды для женщин вынуждены были покупать в магазинах ткани в небольшом объеме;

показано, что в советское время женщины продолжали носить узбекскую национальную одежду, но с разницей в возрасте: пожилые женщины в основном носили одежду в национальном стиле, а молодые женщины, особенно с 1950-х годов, носили одежду в общественных местах в новом стиле, а также в результате нехватки и дороговизны национальных тканей ручной работы, таких как атлас, адрас и шелк, использовали дешевые ткани и материалы;

несмотря на политику советских властей по унификации внешнего вида населения, в женской одежде, включая головные уборы, в платьях национального фасона - лозим, нимча, мурсак, камзол, широко используются атласные и бекасамские ткани на показах мод;

в сфере моды и шитья кадры готовились в учебных заведениях при фабриках, а затем в техникумах и в высших учебных заведениях, но в связи с противодействием руководителей предприятий повышению квалификации студентов с использованием современных технологий, а также с тем, что основной целью организаций являлось своевременное выполнение плана и своевременное налаживание торговли, им не была предоставлена возможность прохождения стажировки, новые кадры были отрезаны от практики, что отрицательно сказывалось на производстве.

Краткое содержание диссертации

В 1945-1991 годах в создании, пошиве и производстве женской одежды в Узбекской ССР участвовали несколько организаций. Эти организации в той или иной форме возглавляли данную сеть. В частности, в

1940-е годы дома мод и швейные фабрики входили в состав Министерства легкой промышленности Узбекской ССР. В 1949 году фабрики и организации по производству женской одежды были переданы Узбекскому швейному тресту («Узшвейтрест»). В 1950-е годы количество министерств в Узбекской ССР сократилось. В советское время отношения между управляющими организациями, швейными фабриками и Домами моды были неравномерными. Это зависело от нескольких факторов. Управляющие организации отрасли хотели видеть в женской одежде результаты советской идеологии. Для этого эти организации ставили различные задачи перед швейными фабриками, Домами моды и сами руководили ими. В 1948-1991 годах Ташкентский Дом моды или Республиканский Дом моделей функционировали как методический центр для портных и швейных фабрик. Эти две организации в разные годы входили в состав различных министерств. В 1978 году Ташкентский Дом моды был преобразован в Республиканский Дом моделей. В 1945-1991 годах объемы пошива или производства женской одежды менялись из года в год. В частности, в 1940-1950 годах объемы производства одежды увеличивались медленно. Основной причиной этого стали проблемы с реализацией новых моделей одежды. Эти проблемы были связаны с технологическими и экономическими аспектами. С 1960 года производство женской одежды увеличилось как в объеме, так и в экономическом плане. В 1945-1991 годах швейные предприятия и дома мод в основном использовали три метода, чтобы выяснить спрос населения на одежду и узнать степень принятия одежды, созданной обществом. Первым из них был опрос населения. В этом случае представители домов мод и швейных фабрик ходили по магазинам и универсамгам и проводили опрос населения, тем самым определяя их требования к одежде. Согласно полученным результатам, изготавливался новый вид одежды. Вторым методом было проведение модных выставок. Эти выставки проводились в основном в демонстрационных залах Ташкентского Дома моды и универсамгов. На этих выставках производители экспонировали созданные ими новые виды одежды и тем самым изучали мнение населения. Третий метод – показы мод. Показы мод в основном проводили дома мод. У модных домов были свои модельеры, которые демонстрировали новые фасоны. Таким образом, «советская мода» постепенно адаптировалась в обществе.

В советское время предпринимались усилия по созданию новых моделей одежды для женщин. Для этого дизайнеры и модельеры постоянно следили за миром моды. В частности, им помогали в этом модные журналы. Большая часть этих журналов была привезена из-за границы и хранилась в библиотеке Республиканского дома моды. Кроме того, сами дизайнеры создавали новые модели, используя творческий подход к созданию женской одежды. Однако, не все созданные новые модели одежды были задействованы в производство. Новые виды одежды должны были быть переданы в творческий совет и одобрены его членами, и только после этого передавались в пошив. Было два совета: малый совет и большой творческий

совет. В первом творческом совете принимали участие в основном специалисты Республиканского дома моды, в большом творческом совете были задействованы представители других организаций, таких как Министерство легкой промышленности и швейные фабрики.

«Советская мода» создавалась начиная с 1945 по 1991 годы. С целью распространения этой моды в обществе различными организациями велась пропаганда моды. В целом, советское правительство централизовало индустрию моды и подчинило ее общим принципам советской экономики.

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LIST OF PUBLISHED WORKS

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