

PRESERVATION AND INNOVATIVE DEVELOPMENT OF UZBEKISTAN'S SERICULTURE TRADITIONS: FROM TRADITIONAL CRAFT TO EXPORT POTENTIAL

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Abstract: This article analyzes the historical roots of Uzbekistan's sericulture art, its place in traditional craftsmanship, and its modern stages of development. Sericulture holds a significant place in the cultural identity, aesthetic taste, and economic life of the Uzbek people. Today, it is harmonizing with innovative technologies, design approaches, and export potential. The study examines the production processes of silk fabrics such as atlas and adras, the introduction of digital manufacturing technologies, and opportunities for entering international markets.

In addition, the article focuses on state programs implemented in the field of sericulture, cluster-based production systems, creative approaches involving young designers, and the integration of international experiences into Uzbekistan's silk industry. Drawing on the successes of countries like China, India, and Thailand in digitizing and branding sericulture, the article highlights the development prospects of Uzbekistan's silk industry.

From a personal perspective, the innovative development of sericulture is an effective way to preserve national craft heritage while introducing it to the modern economic and design environment. This contributes to Uzbekistan's recognition as a cultural brand on the international stage.

Keywords: sericulture, atlas, adras, national craft, export potential, innovation, design, digital technologies, cluster system, cultural heritage.

Uzbekistan's sericulture art, with its deep historical roots, rich traditions, and significant role in national craftsmanship, has become an inseparable part of the people's culture. For centuries, silk products have played an important role in the economic and cultural life of the Uzbek people. In particular, during the era of the Great Silk Road, Central Asia, including Uzbekistan, became renowned worldwide for its silk products. Silk weaving, fabrics such as atlas and adras, and the silk threads used in gold embroidery have long been valued as symbols of elegance, beauty, and social status.

As researcher G. Islomova notes, "Sericulture is not just a form of production, but an art and craft that embodies cultural codes, traditions, and national taste. Its continuity and vitality can only be ensured when it aligns with the spirit of the times." Indeed, the sustainability of sericulture depends on its readiness for technological, aesthetic, and economic renewal.

In recent years, Uzbekistan has witnessed significant progress in the field of sericulture. At the initiative of the President, large-scale reforms have been implemented to support sericulture, including silkworm breeding, fiber production, processing, and export. Modern enterprises based on new technologies have been launched, particularly in Namangan, Fergana, Bukhara, and Samarkand regions, where production has been organized using a cluster-based system.

In Uzbekistan, the art of sericulture is not only an economic activity but also a vivid expression of the people's cultural memory, aesthetic thinking, and work ethic. Historical sources indicate that Uzbek silk fabrics were transported from East to West via trade caravans to global markets. This proves that sericulture played an important role in the international economic network even in ancient times.

In the modern era, this craft can be effectively utilized by adapting it to global trends, developing it based on environmentally friendly technologies, and producing goods that meet international standards. Drawing from the experience of developed countries, it can be said that digital design, 3D pattern modeling, online product catalogs, and registering patterns as intellectual property are yielding high results in the sericulture sector.

In Uzbekistan, especially among the youth, interest in national textile products is growing. Modern clothing, accessories, and home decor made from atlas and adras fabrics are being creatively reinterpreted by designers. As a result, silk products are being widely used not only for ceremonial purposes but also in everyday life.

In my opinion, maintaining the balance between innovation and culture is crucial in the development of sericulture. Behind every silk thread lies the craftsmanship, values, traditions, and aesthetic taste of the people. Therefore, by preserving and developing this art, we achieve not only economic success but also honor our national identity.

Today, in addition to producing silk fabrics, shaping their design and aesthetics according to modern demands has become a key task. Local designers in our country are presenting new collections by harmonizing atlas and adras fabrics with modern fashion requirements. The patterns, color choices, and fabric textures are adapting to global fashion while preserving their national essence.

International experience shows that countries such as China, India, South Korea, and Thailand have significantly increased their production volume, product quality, and export capacity by applying digital technologies in sericulture. In particular, branding silk fabrics, designing them, and entering foreign markets have turned sericulture in these countries into a vital link in the creative economy.

In my opinion, it is possible to strengthen Uzbekistan's export potential in the field of sericulture by digitizing the industry, introducing environmentally friendly technologies, and producing goods that meet international design standards. In addition, it would be beneficial to establish creative startups based on sericulture for young designers and entrepreneurs in the format of "national product + modern approach." Each piece of atlas or adras is not just a fabric, but a reflection of the people's history, traditions, and taste.

In conclusion, Uzbekistan's sericulture art is developing not only by being valued in its traditional form but also by adapting to the global economic and cultural environment. Its preservation and innovative development depend on state policy, design schools, scientific research, international cooperation, and most importantly, the creative approach of the younger generation. Through this process, sericulture can draw strength from its historical heritage and become an important element of contemporary fashion.

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