

**MILLIY LIBOS VA SAN'ATI TARIXI: DIZAYN RIVOJLANISH
BOSQICHLARI YEVROPA, SHARQ VA O'ZBEKISTONDA**

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Annotatsiya: *Ushbu maqolada milliy libos va uning dizayni san'ati Yevropa, Sharq va O'zbekiston kontekstida tarixiy bosqichma-bosqich rivojlanish asosida ko'rib chiqiladi. Har bir mintaqaning madaniy, ijtimoiy va estetik qadriyatlari milliy liboslar orqali ifodalangan, hamda milliy kostyumning dizayndagi shakllanishi, zamonaviy ifodalanish uslublari va mentalitet bilan bog'liqligi tahlil qilinadi.*

Kalit so'zlar: *Milliy libos, dizayn tarixi, estetik meros, Yevropa, Sharq, O'zbekiston, kostyum evolyutsiyasi*

KIRISH

Ma'lumki, arxeologik qazilmalar vaqtida kiyim 40-25 ming yillar avval yartilganligi xulosa chiqarishga imkon beradi. Ya'ni kiyim dastlab ibtidoiy odam dunyoga kelgach, uning rivojlanishi bilan paydo bo'lgan. Bundan ancha keyin poyabzal paydo boladi, chunki u kostyumning boshqa elementlariga qaraganda hali uncha ommabop bo'lmagan edi. Biz kiyimga shunchalik o'rganib qolganmizki, go'yo u nazarimizda hamisha va hamma davrlarda mavjud bo'lganday tuyuladi. Bu borada yana kostyumning o'z davriga qarab tashqi ko'rinishi muntazam o'zgarib turganidan uning eskirishini sezmay ham qolamiz. Garchand libos hamisha ham benuqson bo'lmagan esa-da, kiyimning paydo bo'lishi, kelib chiqish tarixi qiziqarli va ibrat bo'larlidir. Kiyim bizga bir davr mobaynida muayyan xalqlar urf-odatlarini, turmush tarzi va yashash sharoitlarining qanday bo'lganligi haqida ma'lumot berib, bu haqda tasavvurlarimiz boyishiga yordam beradi. Buning natijasida esa bizga qabila, jamoa turmushi qanday kechganligi, urug'-elatlari va turli xalqlarning madaniy, ma'naviy rivojlanish tarixi ma'lum bo'ladi. Hozirgi libosimiz tanani bo'yash va tatuirovka qilishning izdoshidir. Keyinroq ana shular inson tashqi qiyofasida estetik vazifani ado eta boshlaydi. Oradan vaqtlar o'tadi, toladan ip yigiriladi, mato to'qilib, undan kiyim



tikilgach ham tana bo'yalgandagi chizgilar va tatuirovka alomatlari saqlanib qolaveradi. Keyinchalik ana shu naqshlar matoga ko'chadi: masalan, qadimiy keltlar (o'tmishda G'arbiy Yevropada yashagan qabilalar) tatuirovkasining katak-katak chiziqlari matoda qolgan va hozirda shotland libosining milliy chizgisiga aylangan.

Tarixiy kostyumdagi bezaklar yangi ma'no kasb etadi - jamiyatda yuz berayotgan jarayonlar - tabaqalanish libosda ham o'z aksini topadi. Libos insoniyatning qadimiy san'at turlaridan biri hisoblanadi. Uning vositasida nafaqat tanani yopish, balki jamiyatdagi ijtimoiy maqom, estetik qarash va madaniy meros ifodalanadi. Har bir mintaqa - Yevropa, Sharq va O'zbekiston o'ziga xos libos

dizayni an'analarga egadir. Mazkur maqolada milliy kostyum dizayni qanday bosqichlardan o'tganini tarixiy va madaniy jihatdan tahlil qilamiz.

Yevropada milliy libos dizayni rivojlanish bosqichlari:

1. *Antik davr.* Antik Rim va Yunonistonda kiyimlar geometrik shakllar asosida tikilgan bo'lib, drapirovka asosiy uslub hisoblangan. Ranglar esa ijtimoiy maqomni bildirgan.

2. *O'rta asrlar.* Gotika davrida liboslar uzun, tor va dekorativ elementlarga boy bo'ldi. Libos dizayni diniy va qirollik standartlariga mos bo'lgan.

3. *Renessans va barokk davri.* Bu davrda erkak va ayol liboslari murakkablashdi -yelka qismlari keng, bezaklar esa nafis zar bilan tikilgan. Barokk davrida esa dizaynda hashamat va teatr elementlari ustunlik qildi.

4. *XIX-XX asrlar.* Industrial inqilob libos ishlab chiqarishga standartlashuv olib keldi. XIX asrda modaning Parij markaziga aylanishi bilan dizaynerlar tushunchasi shakllandi. XX asrda avangard, modern, va futuristik yondashuvlar rivoj topdi.

Sharqda milliy libos va dizayn san'ati:

1. *Xitoy va Yaponiya.* Sharqiy Osiyo mamlakatlarida liboslar falsafiy va marosimiy ma'no kasb etgan. Masalan, *kimono* – soddaligi bilan ramziy shaklga ega, har bir rang va naqshning o'ziga xos ma'nosi mavjud. Xitoyda esa imperator kiyimlari ranglar, tikuv usuli va hayvonlar tasviri bilan ajralib turardi.



2. *Eron va Arab dunyosi*. Islomdan keyingi davrda liboslarda hijob, salafiylik, pardo va rasmiylik asosiy mezonlar bo'lgan. Ko'p hollarda liboslar Qur'on va Hadisdagi ahkomlarga moslashgan holda dizaynlangan.

3. *Hindiston*. Hind libos san'ati matolarni qo'lda bo'yash, zar tikuv, va zargarlik elementlari bilan boyitilgan. *Sari* va *kurta* kabi kiyimlar estetik va diniy ifoda vositasi sifatida saqlanib qolgan.

O'zbekistonda milliy libos va dizayn san'atining rivojlanish bosqichlari:

1. *Qadimgi davr va ilk o'rta asrlar*. Samarqand va Buxoro kabi shaharlar madaniy markaz sifatida shakllanib, ipak yo'li orqali chet el matolari va bezaklari bilan tanish bo'lgan. Bu davrda *atlas*, *adras*, *zarduzi* san'ati keng rivojlangan.

2. *Temuriylar davri*. Temuriylar davrida saroy liboslari yuqori darajadagi dizayn ifodasiga ega bo'lgan. Liboslar zar bilan tikilgan, bosh kiyimlar esa turli sultonlik ramzlari bilan bezatilgan.

3. *Xonliklar davri (XVIII-XIX asrlar)*. Buxoro, Xiva va Qo'qon xonliklarida har bir mintaqaning o'ziga xos libos uslubi mavjud edi. Chopon, do'ppi, lozim kabi kiyimlar milliy identitet sifatida shakllangan.

4. *Sovet davri va zamonaviylik*. Sovet davrida milliy liboslar ko'plab taqiqlarga duch keldi, biroq xalq orasida ular yashirincha saqlanib qoldi. Mustaqillikdan so'ng milliy dizaynga yangicha nigoz shakllandi - bu davrda *O'zbekistonda dizayn ta'limi* paydo bo'ldi va yosh dizaynerlar milliylikni zamonaviylik bilan uyg'unlashtirishni boshladi.

Xulosa. Milliy libos - bu faqat estetik predmet emas, balki madaniy, ijtimoiy va ma'naviy ko'zgudir. Yevropa, Sharq va O'zbekistondagi milliy liboslar o'ziga xos uslubiy va ramziy jihatlarga ega. Bugungi kunda milliy kostyumlarni zamonaviy dizayn mezonlari bilan uyg'unlashtirish orqali nafaqat milliylikni saqlash, balki uni dunyo modasida targ'ib qilish mumkin.

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