



THE ART OF KHIVA CARPET WEAVING: HISTORICAL DEVELOPMENT AND CONTEMPORARY STAGES OF DEVELOPMENT

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Abstract

This article analyses the art of carpet weaving, one of the ancient handicrafts of the Uzbek people, its historical roots, regional characteristics and current development processes. Among the rich cultural heritage of the Uzbek people, the art of carpet weaving occupies a special place. Carpets are valued not only as essential household items but also as works of art that reflect the people's aesthetic taste, worldview and national values. This craft has been passed down through the centuries from generation to generation, preserving its national traditions. The Uzbek carpet-weaving schools were established in the regions of Khorezm, Bukhara, Qashqadaryo, Surxondaryo and the Fergana Valley. Each region has its own distinctive pattern, colour and compositional style. In particular, Khorezm carpets are dominated by deep red and black hues, with geometric shapes forming the central composition. During the Soviet era, carpet weaving was organised on the basis of cooperative artels, and new technologies were introduced into the production process.

Keywords: Khiva, carpet weaving, complex, factory, industry, folk applied patterns, 'Umid' artel.

XIVA GILAMCHILIK SAN'ATI: TARIXIY TARAQQIYOT VA ZAMONAVIY RIVOJLANISH BOSQICHLARI

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**ИСКУССТВО КОВРОТКАЧЕСТВА В ХИВЕ: ИСТОРИЧЕСКОЕ
РАЗВИТИЕ И СОВРЕМЕННЫЕ ЭТАПЫ РАЗВИТИЯ**

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Annotatsiya:

Ushbu maqolada O‘zbekiston xalqining qadimiy hunarmandchilik turlaridan biri – gilamdo‘zlik san’ati, uning tarixiy ildizlari, hududiy xususiyatlari hamda bugungi kundagi rivojlanish jarayonlari tahlil etiladi. O‘zbek xalqining boy madaniy merosi orasida gilamdo‘zlik san’ati alohida o‘rin egallaydi. Gilamlar nafaqat turmushda zarur buyum sifatida, balki xalqning badiiy didi, dunyoqarashi va milliy qadriyatlarini ifodalovchi san’at asari sifatida qadrlanadi. Bu hunar asrlar davomida avloddan avlodga o‘tib, o‘zining milliy an’analarini saqlab kelmoqda.

O‘zbek gilamchilik maktablari Xorazm, Buxoro, Qashqadaryo, Surxondaryo va Farg‘ona vodiysi hududlarida shakllangan. Har bir hududning o‘ziga xos naqsh, rang va kompozitsiya uslubi mavjud. Xususan, Xorazm gilamlarida to‘q qizil va qora ranglar ustunlik qiladi, geometrik shakllar esa markaziy kompozitsiyani tashkil etadi. Sovet davrida gilamdo‘zlik kooperativ artellar asosida tashkil etilib, ishlab chiqarish jarayoniga yangi texnologiyalar joriy etildi.

Аннотация

В данной статье анализируется одно из древнейших ремесел узбекского народа — искусство ковроделия, его исторические корни, региональные особенности и современные этапы развития. Среди богатого культурного наследия узбекского народа искусство ковроделия занимает особое место. Ковры ценятся не только как необходимый предмет быта, но и как произведение искусства, отражающее художественный вкус, мировоззрение и национальные ценности народа. Это ремесло на протяжении веков передавалось из поколения в поколение, сохраняя свои



Modern American Journal of Social Sciences and Humanities

ISSN (E): 3067-8153

Volume 2, Issue 6, June, 2026

Website: usajournals.org

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национальные традиции. Узбекские школы ковроделия сформировались в таких регионах, как Хорезм, Бухара, Кашкадарья, Сурхандарья и Ферганская долина. Каждому региону присущи свои особенности орнамента, цвета и композиции. В частности, для хорезмских ковров характерно преобладание тёмно-красных и чёрных тонов, а также использование геометрических форм, составляющих центральную композицию. Советский период ковроделия было организовано на основе кооперативных артелей, в производственный процесс внедрялись новые технологии.

Kalit so'zlar: Xiva, gilamdo'zlik, kombinat, fabrika, sanoat, xalq amaliy naqshlari, "Umid"arteli.

Ключевые слова: Хива, ковроделие, комбинат, фабрика, промышленность, народные орнаменты, артель "Умид".

INTRODUCTION

Khiva carpets are one of the masterpieces of Uzbek folk applied art, reflecting the life, traditions and artistic taste of the people for centuries. The art of carpet weaving has long been high in the Khorezm oasis, and the city of Khiva has formed a unique school in this regard. In the second half of the 20th century and during the Soviet era, this industry was considered the main link in the industrialized production system.

Starting from the 1930s, the Soviet authorities introduced a new economic and social system in the city of Khiva. Based on Soviet ideology, production processes were centralized and subordinated to economic profits. In this process, carpet weavers, woodcarvers, potters and other craftsmen were united in artels. The main goal of this was to control production, organize labor collectively based on the volume of products. It was also aimed at gradually transferring the private form of traditional crafts to collective labor. In particular, in the 1930s, a new stage of Khiva carpet production began. Although national handicraft traditions were preserved at this stage, they operated within the centrally controlled systems of Soviet economic policy. From that time on, the artel that united the craftsmen was



given the name “Umid”. New changes occurred in the industry at the end of the 40s. In particular, 40 people worked in the carpet weaving workshop of the “Umid” artel[3]. After World War II, production based on new applied art models became a leading industry in the field of carpet weaving.

DISCUSSION

The activities of the “Umid” artel during the 1930s–1940s were one of the brightest expressions of the policy of involving women's labor in the collective production system. One of the advanced workers who worked in this artel was the Stakhanovite carpet weaver R. Jumaniyazova. She is known as a weaver distinguished by her diligence and creativity.[4] In particular, the carpet that Sh. Khojaeva wove together with her friend is a unique product of the cultural policy of that time and is recognized as the first step towards reflecting the portrait image in the field of carpet weaving. This carpet depicts the image of the great Uzbek poet Alisher Navoi and the number "525", and was created to commemorate the anniversary of Navoi's birth.[5] Such a carpet has taken its place in history not only as a model of art, but also as a creative work of Khiva women, as well as a national pride.

In 1960, the socialist competition movement spread widely among the workers of the Khiva Carpet Factory. During this period, measures were intensified to increase labor productivity in production processes, popularize advanced practices, and encourage women's labor. Such advanced workers as D. Hasanova, D. Jumaniyazova, U. Khudayberganova, and S. Avazova served. The socialist competition movement played an important role in increasing production volumes, forming labor culture, and professional skills. As a result, the Khiva Carpet Factory was included in the ranks of advanced enterprises at the regional level[6].

RESULT. In 1968, a carpet factory was established on the basis of the Umid artel in Khiva and began its activities. This change was an important step towards further expanding the carpet production processes in the city, strengthening the technical base, and organizing women's labor in a collective way[7].

By the 1970s, significant changes had occurred in the activities of the Khiva Carpet Factory. In 1977, a powerful carpet factory was put into operation,



producing more than two million square meters of carpet products per year[8]. Also in the same year, three vocational schools were opened under the carpet factory, teaching the secrets of carpet weaving[9]. In addition, three kindergartens and a medical sanatorium were established in the Carpet Makers' Town[10]. The products manufactured by the Carpet Factory occupied a special place at the exhibition in Moscow. They were highly appreciated not only in our republic, but also in London, Paris, Brussels, Jakarta and other cities around the world. The carpet factory created its own carpet weaving school. The production of carpets with various patterns such as "Khorezm flower", "Qirqminus", "Turkman flower", "Pakhta flower" was launched[11]. Khiva carpets are not only an industrial product, but also masterpieces of folk art, which have amazed countries around the world and become a tourist attraction for foreigners.

By the time of perestroika, certain shortcomings had arisen in the production processes. In 1984, the Khiva Carpet Factory sold 59 million 704 thousand soums of products, while at the carpet factory this figure was 1 million 150 thousand soums. Although these figures showed that the volume of production had been maintained to a certain extent during that period, they indicated a decrease in overall efficiency, technical innovation, and problems with product quality[12]. In addition, production volumes decreased. In particular, in 1985, the Khiva Carpet Factory did not fully fulfill its production plans. In 1986, production volumes at industrial enterprises decreased. In the same year, 1,700 women worked at the Khiva Carpet Factory. This figure indicates the high share of women's labor in the production process and the strength of their role in economic activity[13]. The following year, the enterprise fulfilled its production plan by 100%[14]. This indicates that the production capacity of industrial enterprises in Khiva remained relatively stable in the early years of the perestroika period. As a result, in 1988, products worth 38 million 88 thousand soums were produced, which was 5 million 65 thousand soums more than in the same period of the previous year. In order to meet the population's demand for carpet products, the enterprise produced an additional 2 thousand square meters of carpets in addition to the planned volume.

On the eve of independence, the name of the enterprise N.K. Krupskaya was changed to "Umid" (Hope) in the minds of the people as a symbol of renewal,



confidence and aspiration for the future[2]. Therefore, this name expressed not only the economic development of the enterprise, but also the new attitude of the people to their own labor and national values.

In 1994, the “Khiva Carpet” enterprise was transformed into an open joint-stock company. In 2000, the Cabinet of Ministers adopted a resolution on the establishment of the Uzbek-German joint venture “Khiva Karpet”[1].

CONCLUSION

The Khiva carpet industry has developed into a sector with a high level of economic, cultural and qualitative value. The economic problems that have increased since 1990 have led to the introduction of modern technologies into the organizational production process of the Uzbek-German joint venture "Khiva Carpet" in order to restore the national heritage of carpet weaving and develop folk arts. Currently, in addition to carpet production, quality hand-made workshops are distinguished by their unique style and the uniqueness of their ancient character.

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*Modern American Journal of Social Sciences
and Humanities*

ISSN (E): 3067-8153

Volume 2, Issue 6, June, 2026

Website: usajournals.org

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