

ZARDO‘ZLIK TEXNIKASINING LIBOSLARDA QO‘LLASHNING O‘ZIGA XOS JIHATLARI

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Annotatsiya: Ushbu maqolada oltin va kumush iplardan foydalangan holda tikuvchilikning an'anaviy shakli bo'lgan zarduzi kashtachiligining tarixiy kelib chiqishi, madaniy ahamiyati va zamonaviy qo'llanilishi o'rganilgan. Bu kelin liboslari, yuqori moda, bayramona kiyim va aksessuarlarda keng tarqalganligini ta'kidlaydi, shu bilan birga yuqori xarajatlar, mehnat zichligi va hunarmandlar ishtirokining pasayishi kabi dolzarb muammolarni muhokama qiladi.

Ka'lit so'zlari: naqshlar, an'anaviy buyumlar, zardo'zlik, zamonaviy dizaynga moslashish, qo'lda kashta tikish, moda texnologiyasi.

ПРИМЕНЕНИЕ ТЕХНИКИ ЗОЛОТОШИВНАЯ ВЫШИВКА В ОДЕЖДЕ И СПОСОБЫ ЕЁ УСОВЕРШЕНСТВОВАНИЯ

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Аннотация: В статье рассматриваются исторические истоки, культурное значение и современное применение вышивки зардози - традиционного вида рукоделия с использованием золотых и серебряных нитей. В нем подчеркивается его распространенность в свадебных нарядах, высокой моде, праздничной одежде и аксессуарах, а также обсуждаются текущие проблемы, такие как высокая стоимость, трудоемкость и сокращение числа ремесленников.

Ключевые слова: узоры, традиционные изделия, ювелирное дело, адаптация современного дизайна, ручная вышивка, модные технологии.

APPLICATION OF ZARDOZI EMBROIDERY TECHNIQUE IN CLOTHING AND METHODS FOR ITS IMPROVEMENT

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Annotation: The article explores the historical origins, cultural significance, and modern-day applications of Zardozi embroidery, a traditional form of needlework using gold and silver threads. It highlights its prevalence in bridal attire, haute couture, festive wear, and accessories, while also discussing current challenges such as high costs, labor intensity, and declining artisan participation.

Key words: *Patterns, traditional items, goldsmithing, contemporary design adaptation, hand embroidery, fashion technology*

Zardozi art is one of the ancient crafts of Uzbekistan and has been developing for centuries. This art form is widely used not only in traditional dresses, but also in the world of modern fashion. Artisans who practice Zoroastrianism both in ancient times and now are called "Zoroastrians". A unique type of embroidery of Uzbekistan is completely unimaginable without the art of Sericulture. This art developed in Bukhara in the middle of the last century.

Historical manuscripts show that among the peoples of Central Asia, the art of sewing clothes and artistic items in the “zardozi” technique has been developed since ancient times. The Spanish envoy Clavijo, in his memoirs, vividly describes quilt covers embroidered in the zardozi style, luxurious curtains and tents adorned with gold thread on silk fabric, as well as men’s and women’s garments embroidered with golden thread. Abdurazzoq Samarqandi, in his treatise “The Account of the Journey to India”, notes that in 1442 Shahrukh sent his envoys to the ruler of Calcutta, India, with a gift of a zardozi skullcap. Vosifi, in his writings, also discussed the craft of zardozi. Indeed, in the 15th–18th centuries, zardozi reached a high level of refinement in Bukhara, Samarkand, and Herat. Its development in the 19th century is particularly associated with Bukhara. The tradition of zardozi preserved in Bukhara was perfected and refined over a long period. Zardozi was mainly practiced by men (today it has also become widespread among women), who worked in organized workshops [1].

In the mid-19th to early 20th centuries, almost all zardozi items (such as robes, vests, overcoats, trousers, footwear, sashes, turbans, caps, and even rugs) were made for the Amir, his family, and court nobles, though some commissions also came from wealthy households. The compositions reflected in zardozi works of the 1830s–1860s, though simple in form, were embroidered with flowers that appeared graceful and captivating. By the 1870s–1880s, craftsmen began using not only golden threads but also silk threads twisted with gold, in shades of pink, dark red, blue, and green.

A distinctive type of zardozi known as “shimdozi” was characteristic of this period. From 1893 onward, new varieties of gold threads began to be produced in large quantities, which displaced colored silk threads and radically changed the general style of embroidery. Zardozi works of the 1890s–1900s were distinguished by their jeweler-like refinement and delicacy. Various types of raised patterns, stars, and similar ornamental motifs gave the items a special charm, with the “davqur” composition holding a particularly significant place [2].

In the 1920s, the range of applied objects underwent major changes: the formerly luxurious items were replaced with more finely crafted pieces suited to the needs of the time. Ornamentation was simplified, while traditional patterns were enriched with new forms reflecting the spirit of the era. Zardozi artisans began producing women’s festive attire (dresses, vests, skullcaps, belts, shoes, handbags), traditional household items, and

embroidered robes and skullcaps as gifts for men. By the early 1940s–1950s, the creation of monumental zardozi works had developed considerably.

The first major work was a zardozi curtain created for the Navoi Theater in 1947 (designed by A. Shchusev, measuring 7×27 meters). As a result of collaboration between artists and masters of applied art, as well as creative experimentation, new compositions in small items and artistically valuable works were produced and continue to be created: “Kitoba” (1952, design by N. Aminov), “Cotton”(1955, design by M. Prutskaya), “Celebration”(1959, design by V. Stolyarov and M. Akhmedova), “Girih” (1962, design by V. Stolyarov), and works dedicated to the 525th anniversary of Alisher Navoi (1968), among others, became significant achievements in the art of zardozi [3].

By the 1990s, zardozi was revived once again. Today, the cities of Bukhara, Andijan, Namangan, Fergana, Tashkent, Samarkand, Urgut, Qarshi, and Jizzakh, as well as Surkhandarya region, are recognized as centers of contemporary zardozi art. Masters such as N. Aminov, B. Jumayev, S. Akbarova, T. Sodiqova, G. Bozorova, G. Pirimqulova, M. Habibova, G. Nurtoeyeva, M. Muhiddinova, D. Tosheva, and others have advanced the craft by decorating not only garments like robes, skullcaps, and vests, but also thematic compositions, theater curtains, and gift items such as needle cases, eyeglass holders, and cosmetic handbags using zardozi techniques.

“Practical Application of Zardozi”.

“Clothing traditions.” In Uzbek national attire, zardozi has been widely used, especially in wedding garments, men’s and women’s robes, headwear, and beautifully embroidered clothing, which are regarded as vivid examples of zardozi art.

“Home decoration.” Zardozi is also applied in decorating household items such as pillowcases, tablecloths, and curtains.

“Modern use.” Today, zardozi art is also widely utilized in contemporary fashion. Designers create garments that incorporate national traditions while presenting them in a modern interpretation.

In zardozi, mainly two types of needles are used for sewing and decorative stitching. Three types of scissors are also used in zardozi. “Duck-bill and crane-neck scissors” are used for cutting patterns and flowers. These scissors are needed only for cutting floral designs. “Finishing scissors” are smaller and convenient for working on the embroidery frame. “Pattern-cutting scissors” are larger and sharper, intended for cutting templates [4].

The tools and equipment used in zardozi are generally sharp-pointed, so one must be cautious and strictly observe safety rules when working with them. First of all, they should be stored in special holders. When working with needles, they must always be stuck into a needle pad. A thimble should be worn when sewing. Threads should never be passed through a needle while holding them between the lips.

The art of zardozi not only requires mastery from artisans, but also demands efforts for its development and transmission to future generations. Thus, zardozi is an integral part of the art of embroidery and holds an important place in preserving and enriching our national heritage.

In zardozi, additional decorative elements such as “po‘lakcha”, diamond-shaped embossments, gilded plaques, and others are also used. Po‘lakcha is a small ornament (similar to sequins) used in zardozi. It comes in white, red, yellow, and other colors, and is a tiny metal disk with a hole in the middle, attached to items for decoration. Diamond embossments resemble jewelry ornaments made of various types of gold by zardozi masters. Raised designs, pearls, as well as precious and semi-precious stones, along with glass beads, are employed. Gilded plaques are crafted by local jewelers, usually decorated with black enamel and turquoise, and adorned with delicate floral patterns. Zardozi also uses specific tools and materials. To draw pattern compositions, rulers, soft and hard black pencils, notebooks, sketchbooks, erasers, tracing paper, and cardboard sheets are required [3].

The tools of zardozi are not very numerous. Since ancient times, a tool called “patila” has been used in zardozi. The “patila” is made of hard wood, about 20 cm long, quadrangular, and finely crafted. Its hollow interior is filled with lead to give it weight. Before using gold threads, they are measured to the required length and wound around the “patila” in four layers, that is, around the wooden spool intended for wrapping gold thread. The gold threads are not wound directly onto the “patila”. First, a simple thread is tightly tied to the “patila”, and then the gold thread is attached to it. If the gold threads were tied directly to the “patila”, they could break easily. When winding the gold threads, care must be taken to ensure they are wound evenly. Afterwards, the gold thread is stitched over flowers cut out of special cardboard [4].

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