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Annotatsiya: Ushbu maqolada zardoqlikning an'anaviy san'ati va uning kiyimda qo'llanilishi ko'rib chiqiladi. Unda zardo'zining tarixiy taraqqiyoti, uning o'zbek milliy libosidagi o'rni, tantanali va kundalik kiyimlarga olib keladigan badiiy qiymati yoritilgan. Shuningdek, zaradozi texnikasini takomillashtirishga zamonaviy yondashuvlarni, shu jumladan dizayn, materiallar va bezak uslublaridagi yangiliklarni tahlil qiladi, shu bilan birga uning madaniy merosni saqlash va boyitishdagi ahamiyatini ta'kidlaydi.

Ka'lit so'zlari: Zardo'zlik, kashtachilik, an'anaviy kiyimlar, to'qimachilik san'ati, bezak, dizayn rivoji, madaniy meros

ПРИМЕНЕНИЕ ТЕХНИКИ ЗАРДОЗИИ В ОДЕЖДЕ И МЕТОДЫ ЕЁ СОВЕРШЕНСТВОВАНИЯ

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Аннотация: В данной статье рассматривается традиционное искусство вышивки ювелирной изделии и его применение в одежде. Подчеркивается историческое развитие зардози, его роль в узбекском национальном костюме и художественная ценность, которую оно придает как праздничным, так и повседневным нарядам. В исследовании также анализируются современные подходы к совершенствованию техники ювелирной изделии, включая инновации в дизайне, материалах и методах орнаментации, при этом акцентируется её важность в сохранении и обогащении культурного наследия.

Ключевые слова: зардозия, вышивка, традиционная одежда, текстильное искусство, орнамент, развитие дизайна, культурное наследие.

APPLICATION OF ZARDOZI TECHNIQUES IN CLOTHING AND METHODS OF THEIR IMPROVEMENT

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Annotation: This article examines the traditional art of zaradozi embroidery and its application in clothing. It highlights the historical development of zaradozi, its role in Uzbek national dress, and the artistic value it brings to both ceremonial and everyday garments. The study also analyzes contemporary

approaches to improving zardozi techniques, including innovations in design, materials, and methods of ornamentation, while emphasizing its importance in preserving and enriching cultural heritage.

Keywords: *Zardozi, embroidery, traditional clothing, textile art, ornamentation, design development, cultural heritage.*

One of the ancient types of Zardozi, the profession of sewing patterns with a dice thread. It means Persian-zar (tilla), Dozi (stitch). The homeland of Zardozi was Vavilon, which was opposed to the Roman Empire. Zar was obsessed with the world with his colorful embroidery, which was embroidered with the addition of silk and woolen thread. In Byzantium, Zoroastrian (Ware) clothing was worn only by Imperial Women, nobles. Examples of the development of Zoroastrian art in Iran are examples of Zoroastrianism worked in the 15th-17th centuries.

Among the peoples of Central Asia, from ancient times in the 1st-2nd centuries, tattooed clothes, art objects were widely scattered in. The main profession of the Samarkand poet Fitrat, who lived in the 17th century, was Zardozi, who made amazing embroidery from DICE on fabrics. In the XIX-early XX centuries, a unique School of Zardozi was created [1].

In the past and today as well, craftsmen engaged in gold embroidery are called "zardoz." Uzbekistan's embroidery cannot be fully imagined without the unique art of zardozi. This art flourished in Bukhara in the middle of the last century. There, skilled masters in the emir's palace workshops decorated the luxurious garments worn by the emir and his court. Zardozi was usually practiced by men, who passed their craft down to their children as an inheritance. The art of zardozi has a long history, and almost all Eastern countries are considered its homeland [2].

The traditions of the art of zardozi existed and were famous in their time as well. In present-day Iran, quite a number of zardozi samples from the 15th-17th centuries have been preserved. Almost all Bukhara zardozi items were made for the needs of the emir's palace, and only a very small portion was taken to the market for sale. Zardozi is an engaging and creative craft that can bring great joy to a person, serve as entertainment during free time, and lead one into the world of beauty. When learning the methods of gold embroidery, not everything may turn out well at once, because zardozi requires patience, attentiveness, and discipline. One must be resilient.

As one acquires the necessary skills, the work gradually becomes easier. Every craftsman who wished to become a skilled zardoz had to master the following three crafts: Household zardozi items were intended for objects surrounding a person, serving both to provide aesthetic pleasure and to demonstrate social status. The art of zardozi is a distinctive branch of national craftsmanship, an art of adorning fabrics with delicate patterns and luxurious decorations. This tradition has developed over centuries and has retained its relevance in the field of tailoring even today. Clothing and items created through the zardozi technique possess not only aesthetic beauty but also reflect national culture and traditions [3].

In the modern fashion industry, zardozi is also widely applied, with designers creating new and innovative products by harmonizing national and contemporary styles. The art of zardozi not only requires skill from masters but also carries the important responsibility of developing the craft and passing it on to future generations. Thus, zardozi is an inseparable part of the art of tailoring, playing a vital role in preserving and enriching our national heritage.

Zardozi Stitching Techniques

There are thirty classical stitching methods in zardozi. These methods differ from one another by their unique features and names:

1. Zardoziya Zamindoziya – the background is entirely embroidered with gold thread.

2. Zardoziya Guldoziya – the background of the pattern remains open, while only the floral motifs themselves are embroidered with gold, giving a slightly embossed effect.

3. Zardoziya Birishimdoziya – embroidery is done alternately, sometimes with silk thread and sometimes with gold thread.

4. Zardoziya Pulakchadoziya – embroidery using small sequins called “pulakcha” to create ornamental effects. Two different basic methods of zamindoism are known: a) sewing directly on fabric, b) sewing on a mattress called Siddi. Zamindozi ayos are used in pesh mats, linens, various Zardozi items, and zardozi doppelgangers. There are ample opportunities for the creative imagination and ingenuity of serums to sew a braid. Two different basic methods of zamindoism are known: a) sewing directly on fabric, b) sewing on a mattd [4].

As a conclusion, we can say that the future of Zoroastrian art, one of the types of Uzbek art, is bright of course, the further development of this art, which in the future has become the norm from ancestors, gives people aesthetic pleasure.

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