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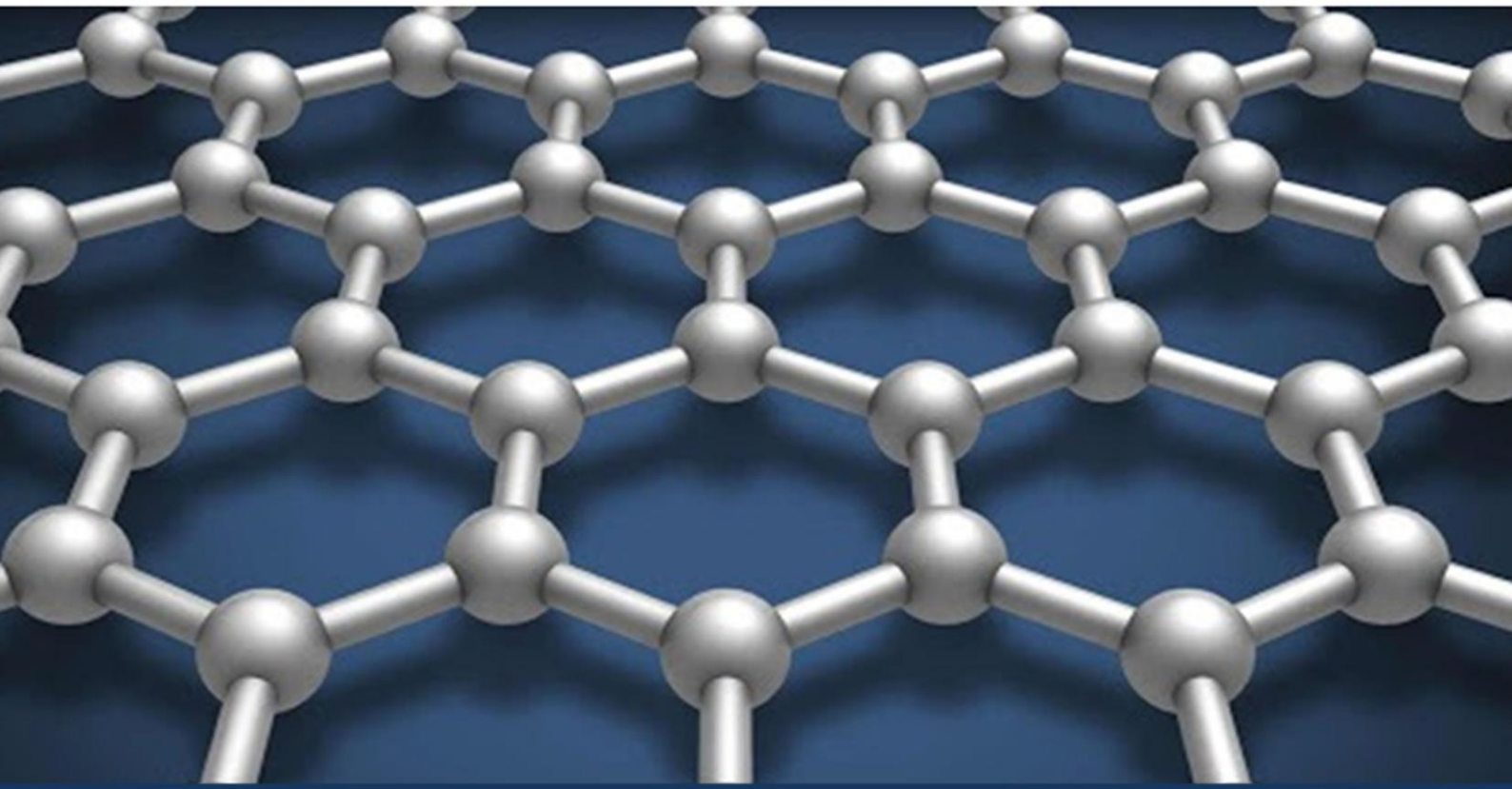

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Композиционные материалы

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

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Annotation: This study is dedicated to exploring the traditional technique of gold embroidery as an important element of Uzbek decorative and applied art, as well as its application and adaptation in modern fashion design. The research examines the historical development of *zardozi* embroidery, its symbolism, the materials and tools used, and the main styles of execution.

Keywords: embroidery, material, style, design, national ornament, fashion and traditions, modern technologies, traditional decorative and applied arts.

"Goldsmithing" – a type of decorative art; a branch of applied art that creates ornamentation by embroidering with gold thread, silk, fine wire, or floss. One of the ancient crafts, the profession consists of sewing patterns with golden thread. The word comes from Persian: "zar" (gold) and "dozi" (stitch). Velvet, silk, broadcloth, leather, and other fabrics are stretched onto a square embroidery frame, and embroidery is made in the zardozi style. Sometimes metal, stone, or glass beads are also used in the embroidery, and patchwork from different fabrics can be applied. Special stencil papers ("axta qog'oz") are widely used. The stencil, fixed to the fabric, is covered on one side — the "lama" — with gold thread, so that the pattern surface is filled with golden stitches, while on the reverse side of the fabric only the outline of the pattern appears. Zardozi masters use several methods in creating decorations: "zardozi zamindozi", "zardozi guldozi", as well as "birishimdozi" and "pulakdozi" [1].

This art is part of the cultural heritage not only of Uzbekistan but of all the peoples of Central Asia. In zardozi, special techniques and intricate patterns are mainly used, and through practices that demand refinement and patience, creative works are produced.

"History of Goldsmithing"

1. "Origins and Development:" The art of Goldsmithing is believed to have first appeared in ancient Persia, India, and China. During the Middle Ages, this art form spread into Central Asia through trade routes.

2. "Development in Uzbekistan;" In Uzbekistan, Goldsmithing has for centuries been regarded as a special cultural value, with many master embroiderers and artisans passing down their skills from generation to generation.

3. "Influence of the Silk Road:" Through the Silk Road, masters of Goldsmithing from India, Iran, and China shared their knowledge with Uzbek artisans, introducing new techniques and enriching the local culture.

"Materials Used in Zardozi (Types of Fabrics and Gold Threads)."

The specific technology of making zardozi items begins with selecting the appropriate material for the piece and cutting it. One of the main features of zardozi products is that the embroidered patterns appear in relief on the surface. For this reason, a padded or tufted material is placed underneath the designs. The main fabrics used in zardozi are "duxoba" and "velvet (velyur)"[2].

"Duxoba" is a fabric woven with pile threads; its base is made of cotton threads, while the pile is woven from natural silk. Duxoba was mainly used for household items.

"Velvet (velyur)" is a smooth, densely woven, tufted fabric with upright pile, woven from woolen yarn.

With gold and silver threads, artisans embroidered men's robes (ton), turbans (salla), skullcaps (doppi), trousers (shalvar), footwear, as well as women's dresses, waistcoats (kamzul), short jackets (kaltacha), headbands (peshanaband), scarves, boots, and shoes.

Symbolic Meaning of Zardozi. "A symbol of happiness and prosperity." The patterns and colors used in zardozi symbolize happiness, good fortune, health, and wealth. Each motif carries its own unique meaning.

"Preserving culture and national identity." Through Uzbek zardozi art, respect for national culture and traditions is maintained. Patterns serve as a means of transmitting cultural values from one generation to the next.

“Expression of local customs and traditions.” Each region has its own distinctive zardozi techniques, which give the art a rich diversity. There are about thirty classical stitching techniques in zardozi, each distinguished by its own name and unique features [3].

Zardoziya (Zamindoziya) – stitching the entire background densely with gold thread.

Zardoziya (Guldoziya) – in this method, the background of the design remains uncovered, and only the floral or ornamental patterns themselves are embroidered with gold thread, creating a slightly embossed effect.

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

Zardoziya (Pulakchadoziya) – embroidery using small sequins called pulakcha, fixed onto the fabric.

The main tool used is the korchoʻb, consisting of two parts: the chambarak (hoop) and the xorak (stand). The word korchoʻb is of Persian origin: “kor” meaning “work” and “choʻb” meaning “wood” or “board.

The chambarak consists of two equal wooden bars, each up to 320 cm in length, and a smooth movable board called shamshirak, attached to their special parts. The oval grooves on the shamshirak help keep the fabric tightly stretched when fixed to the wooden bars.

The second part of the korchoʻb is the xorak. The xoraks are wooden stands on which the chambarak is placed during work. In the past, zardozi masters used to sit on a cushion (koʻrpacha) while embroidering.

Another important tool in zardozi embroidery, after the korchoʻb, is the patila. The patila is a finely carved four-edged wooden stick, hollowed inside and filled with lead to make it heavier, with a length of about 18–20 cm. It is used to wind gold threads tightly and evenly, ensuring smooth embroidery work, preventing the threads from tangling, and avoiding waste.

In zardozi, the thimble (angishvona) is also essential, since embroidery is done entirely by hand. The thimble is a metal cover worn on the finger to prevent the needle from piercing the skin. Small indentations are carved on its surface and sides to keep the needle from slipping while stitching. [4].

As each profession has its own tool equipment, so does sericulture. Chambarak-more. “Half-Shani jaydari olasa” is used in the preparation of almost all parts in sparkling whey, from it are mainly household items. “Sozana”, “pillow volume”, “Joynamoz”, “Lola”, the jacket of the children is sewn. Wire threads of different varieties are the main raw materials for whey. If the need to distinguish one or another variety is born Gold kalyobatung to the dice thread, kalyobatun to the silver thread is called safed (White). Kalyobatun is meticulously wrapped in shoyiip, spinning into ingich. For the preparation of Kalyobatun, a quality of silver alloy is used, not more than 84%.

In conclusion, it can be said that Uzbek zardozi art is a unique form of craftsmanship embodying distinctive cultural values. Due to its profound symbolic meaning and uniqueness, it is regarded as part of Uzbekistan’s historical heritage.

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