

O'ZBEKISTON MINTAQALARI BO'YICHA DO'PPILAR BEZAKLARINI
TADQIQ ETISH VA TIZIMLASHTIRISH VA ULARDAN AYOLLAR KIIYIMLARINI
LOYIHALASHDA FOYDALANISH

Kamolova Fotima

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Annotatsiya: Ushbu maqolada O'zbekiston hududlarida keng tarqalgan milliy bosh kiyim – do'ppilarning bezak elementlari, ularning shakl, rang va kompozitsion yechimlari mintaqalar kesimida o'rganiladi. An'anaviy naqshlar, ramziy ma'nolar va uslubiy xususiyatlar asosida do'ppilar bezaklari tizimlashtiriladi va ularning badiiy ifoda imkoniyatlari tahlil qilinadi.

Kalit so'zlar: kashtado'zlik, mato, naqsh, parcha, rasm, san'at, kostyum, zargarlik buyumlari, applikatsiya, rang sxemalari.

ИССЛЕДОВАНИЕ И СИСТЕМАТИЗАЦИЯ ОРНАМЕНТОВ ТЮБЕТЕЕК ПО
РЕГИОНАМ УЗБЕКИСТАНА И ИСПОЛЬЗОВАНИЕ ИХ В ПРОЕКТИРОВАНИИ
ЖЕНСКОЙ ОДЕЖДЫ

Камолова Фотима

Преподаватель Республиканской художественной школы

Аннотация: В данной статье будут рассмотрены декоративные элементы национальных головных уборов – тюбетеек, распространенных на территории Узбекистана, их форма, цвет и композиционные решения в разрезе регионов. На основе традиционных орнаментов, символики и стилистических особенностей систематизируются орнаменты тюбетеек и анализируются возможности их художественной выразительности.

Ключевые слова: вышивка, ткань, узор, фрагмент, живопись, искусство, костюм, украшения, аппликация, цветовые схемы.

RESEARCH AND SYSTEMATIZATION OF SKULLCAP ORNAMENTS BY
REGIONS OF UZBEKISTAN AND THEIR USE IN DESIGNING WOMEN'S
CLOTHING

Kamolova Fotima

Teacher of the Republican Art School



Annotation: *This article will consider the decorative elements of national skullcap headdresses common in Uzbekistan, their shape, color and compositional solutions by region. Based on traditional ornaments, symbols and stylistic features, the ornaments of skullcaps are systematized and the possibilities of their artistic expression are analyzed.*

Keywords: *embroidery, fabric, pattern, fragment, painting, art, costume, jewelry, applique, color schemes.*

A skullcap is a round or pointed cap with embroidered or woven patterns, the national headdress of many peoples of Central Asia. The history of the skullcap origin goes back to the distant past. Facts confirming the presence of skullcap-like headdresses can be seen on ancient statuettes, ancient coins, fragments of ancient wall paintings, and medieval miniatures. It is known that the religion of Islam played a role in the custom of wearing a skullcap, which forbade Muslims to leave the house bareheaded. And the skullcap turned out to be just in place: he unfolded it and put it on top of his head, rolled it up and put it behind his sash.

Skullcaps of Uzbekistan are divided into several groups (Tashkent, Ferghana, Samarkand, Bukhara, Kashkadarya – Surkhandarya, Khorezm-Karakalpak) and several types: men's, women's, children's skullcaps for the elderly. The art of embroidery skullcaps has long been mastered mainly by women. The original type of skullcaps is the Bukhara gold-embroidered cap. It is usually round or four-sided with floral or geometric ornaments, with fringes and elegant tassels, and gold embroidery gives the skullcap a bright colorfulness and solemnity. Square, flat-topped Bukhara skullcaps are decorated with rich embroidery with gold threads. Elegant four-sided skullcaps made of light brocade and beautiful ornamented fabrics were also made. The pattern is so embossed that the light gold intricately plays with light and shadow with every movement [1].

The traditional Uzbek women's costume consists of a tunic-like simple cut of a khan satin dress, as well as trousers. Satin fabric and rich gold embroidery are used in festive clothes. A woman's headdress includes three elements at once: a skullcap, a shawl and a turban. Jewelry made of gold or silver has always been an indispensable addition to the costume of Uzbek women of all ages.

In the Surkhandarya region, red hues were more preferred as a symbol of prosperity. The embroidery pattern was not chosen by chance. It has always had either magical or practical significance. Due to superstition, clothes made of dark blue and black fabrics were not worn in any region of Uzbekistan. Sogdian patterns retained the influence of Zoroastrianism. The colors in this region were chosen based on their position in society. The shoes consisted of mahsis (ichigi – beautiful boots without a back, with a soft sole,



without a heel) and boots made of coarse leather or rubber. They were very comfortable and warm shoes [2].

In Tashkent and the Ferghana Valley, multicolored skullcaps were worn, completely embroidered with a seam and embroidery. They embroidered bushes with lush flowers, green and blue birds on the branches – a symbol of happiness. In Margilan, the blue bird was called bulbul nuskha, the nightingale. The inscriptions “doctors”, “Fargona before dawn”, and women's names were sometimes added to the pattern. Skullcaps were sometimes not embroidered, as they were usually covered with a headscarf. They tried to make only the earpieces elegant, they were decorated with a sherosa braid embroidered with a tambour seam, the ornament and the color scheme were diverse [3].

In Ferghana and the entire Ferghana Valley, Chust skullcaps are especially popular, made in a simple style, but still look very beautiful on the head. These are contrasting patterns of black and white colors, on four sides are embroidered patterns in the shape of capsicum “kalampir”. It is believed that the pattern of four flowers in the dome of the skullcap is designed to protect a man's health, and as many as sixteen semicircular patterns along the border are a symbol of friendship and family wealth. No man will come to an event without this skullcap, whether it's a wedding, attending prayers at a mosque, a celebration or a funeral ceremony.

Shakhrisabz and Surkhandarya “duppies” are striking for their brightness of colors and the unusual way of sewing “iroki”. In Tashkent, skullcaps of the “shoblush” type are popular, these are men's hats made of cotton fabric with a special lining, which can be sewn either manually or by machine. Bukhara skullcaps have a round and four-sided shape [4].

Piltaduzi skullcaps are sewn in many districts of Surkhandarya region. The rosette on them usually has the appearance of a star with pointed rays. Some of the patterns resemble a human figure. The gilam duppy round Shakhrisabz carpet skullcap is peculiar. Her patterns incorporate many ornamental motifs. Baysun's skullcaps are particularly interesting artistically. Large, somewhat angular ornaments, bright color combinations give them a unique charm. The Khorezm headdresses taikha, takhya, chumakli takhya, and kush represent a peculiar combination of northern restraint and the southern desire for lush, bright ornaments and shapes [4].


Options for the introduction of ornaments:

Printed motifs: use stylized floral, “kalampir”, geometric motifs for fabrics, draperies, decorative panels.

Embroidery and applique: cross techniques (Andijan, Tashkent), iroki seam (Samarkand, Tashkent) – for blouses, dresses, jackets.

Metal finish: gold embroidery (Bukharian) – accents for special occasions, evening dresses.





Color schemes: get inspired by the symbolism of the colors of each region, for example, shades of green, red, blue, yellow (Shakhrisabz), contrast of black and white (Chust), pastel white with pink embroidery (Tashkent).

Textured inserts: velvet or brocade, as in women's regional fabrics, to add depth and tradition to the outfit.

Amulet motifs: small symbols “follow the snake trail” or “pepper” in the form of decor or accessories – accessories, buttons, patches.

The patterned richness of skullcaps is also achieved with the help of color. The following colors and shades were used: “oq” (white), “qora” (black), “oh-ko'k” (dark blue), “sausan” (purple, literally toffee), “bikya” (bright pink), “zeynabi” (warm green), “tutaki” (cold green, parrot-like, from “tuti” - parrot), “sariq” (yellow), “Pushti” (dark crimson), “shal” (red, literally woolen) [5].

An integral part of the decoration of the skullcap is the braid – “jiyak”, “jiyak”, in some places “zex” (Bukhara, Urgut, Samarkand), “sheroza” (Surkhandarya). “jiyak”, as a rule, frames the skullcap and protects the owner from evil forces. The braid is decorated with one or two repeating motifs. An additional color rhythm is created in some cases due to the multicolored development of two adjacent motifs. The edge of the skullcap is also sheathed with a narrow strip of black velvet or satin. In this case, the ornament of the skullcap rim is a continuation of the ornament of the bottom [6].

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