

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

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### **Annotatsiya**

Ushbu maqola O'zbekistonning turli mintaqalarida keng tarqalgan an'anaviy bosh kiyim-kechak bo'lgan do'ppilarning bezak naqshlarini o'rganish va tizimlashtirishga bag'ishlangan. Tadqiqot davomida har bir mintaqaga xos bo'lgan bezak xususiyatlari, masalan, shakli, rang sxemasi, ramziyligi va ijro etish texnikasi tahlil qilindi. Olingan ma'lumotlar asosida bezaklarni mintaqaviy asosda tasniflash ishlab chiqilgan.

### **Kalit so'zlar**

Madaniyat, do'ppi, mato, ipak, naqsh, eskiz, element, bezak, an'ana, applikatsiya.

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

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### **Аннотация**

Данная статья посвящена исследованию и систематизации орнаментальных мотивов тюбетеек, традиционного головного убора, широко распространённого в различных регионах Узбекистана. В процессе исследования были проанализированы особенности орнаментов, характерные для каждого региона, такие как форма, цветовая гамма, символика и техника исполнения. На основе полученных данных была разработана классификация орнаментов по региональному признаку.

### **Ключевые слова**

Культура, тюбетейка, ткань, шёлк, узор, наброски, элемент, орнамент, традиция, аппликация.

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

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### **Abstract**

This article is devoted to the study and systematization of ornamental motifs of skullcaps, a traditional headdress, widespread in various regions of Uzbekistan. In the process of research, the features of ornaments characteristic of each region were analyzed, such as shape, color scheme, symbolism and execution technique. Based on the data obtained, a classification of ornaments by regional feature was developed.

### **Key words**

Culture, skullcap, fabric, silk, pattern, sketches, element, ornament, tradition, application.

In Uzbekistan, a skullcap is not just an item of clothing – it is part of the culture of the people. Moreover, skullcaps have their own differences in each region. Conventionally, duppies are divided into several groups: Tashkent, Bukhara, Samarkand, Ferghana, Khorezm-Karakalpak and Kashkadarya – Surkhandarya, skullcaps are also festive, religious and everyday.

These national headdresses are made of soft or hard fabric, decorated with embroidery or beads, given a round or square shape. According to legend, the four flowers in the upper part of the men's skullcap protect the health of men from four sides, and the sixteen flowers along the edge of the skullcap express the desire to be a big and friendly family (to have sixteen children). These skullcaps have a strict, modest and at the same time very decorative look. These skullcaps are characterized by a contrasting combination of a white pattern in the form of four calampir pepper pods with a black background. Flowers embroidered with white silk on a dark background served as an expression of the purity of the man's soul and heart [1].

Flowers, fruits and birds are mainly used in the decoration of women's skullcaps. Among the floral motifs there are rose, iris, carnation, tulip, cockscomb, apple blossom, etc., and among the fruits there are images of pomegranates, cherries, almonds and pepper, etc. Flowers are more often depicted from above and from the side. The details inside the flowers are especially carefully

designed. Birds could also form the main pattern of an ornamental motif. Basically, these are images of a pheasant, a rooster, a nightingale ("bulbul"). The desire of the craftsmen for beauty and perfection elevated their work from craft to the highest art.

When decorating skullcaps, the floral nature of embroidery is mainly used, the color scheme of which was achieved by coloristic juxtaposition of floral and deciduous parts of the pattern. They depicted those plants that, along with their decorative value, possessed some kind of healing power and were used in the treatment of various ailments. Among the floral motifs, rose, iris, carnation, tulip, cockscomb, apple blossom, etc. are common, and among the fruits there are images of pomegranates, cherries and cherries, almonds and pepper, etc [2].

However, the prototypes of flower forms were always transformed by the imagination of the craftsmen. The floral forms of the ornament were solved stylized, in a flat manner, generalized. The flowers are depicted on top and on the side. The details inside the flowers are especially carefully designed.

The embroidery pattern includes leaves of several shapes: oval, with jagged edges, resembling lilac leaves; trefoils and pentafoils of different shapes, long herringbone leaves, leaves with teeth on one side [3].

The methods of embroidery are also very different, smooth, small crosses, beaded weaving. Often, the pattern is pre-applied to the surface, and only then a pattern is embroidered on it. But professional embroiderers are able to do without preliminary sketches and embroider patterns at once.

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 holiday or a funeral ceremony [4].

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.

The national women's clothing of the Surkhan region, depending on the age of the wearer, had different widths, necklines and sleeve lengths of the dress. The women's costume consisted of an underdress made of white fabric, over which

casual outerwear was worn. The clothes of the young girls of the Surkhan region differed from the women's mainly by the neckline of the dress. In the women's dress, the neckline was vertical with a stand-up collar or a turn-down collar. For young girls, the neckline was horizontal with a hole in the shoulder seam for easy entry of the head, which was tied with a ribbon [4].

The most popular Bukhara skullcaps are those decorated with gold embroidery. These hats have been known all over the world since ancient times. They were an indispensable attribute of the clothing of high-ranking officials and nobility. The patterns are usually made in the form of plants or patterns of geometric shapes. They are also decorated with fluffed tassels and fringes. Nowadays, such skullcaps are most often worn at wedding ceremonies and celebrations. The patterns of Samarkand skullcaps are dominated by straight lines or multi-petalled rosettes (offtobparast-sunflower, kuchkorok-ram's horn). Many types of Samarkand skullcaps are made in the piltaduzi technique.

The Urgut skullcap is distinguished by a wide band and a small flat crown. A dark, usually purple background and four light elements are characteristic. The cut of the traditional clothes of Bukhara and Samarkand women was different for different age groups and consisted of a tunic-shaped underdress. The sleeves of the lower dress with long and wide sleeves were usually decorated with embroidery at the bottom of the sleeve. In ancient times, this part of the shirt, called the "austin", was removed or removed for convenience during work.

The length of the dress was ankle-length, and the hem was wide. An upper dress was worn over the lower dress, also of a tunic-like cut, which featured a neckline. The collar of the girl's shirt was rounded, and the edges were decorated with a fabric of a different color. The collar was tied on both sides with ties or fastened with a button, and the neck in women's clothing was vertical, to which the collar was sewn. A distinctive feature of the Bukhara women's dresses from the clothes of other regions was the presence of front embroidery, starting at the neckline and descending to the knee line [5].

A skullcap embroidered with a cross has gained particular popularity in Tashkent. The main element of the pattern in it is a sprig of a rose, a delicate flower sung by the poets of the East, embroidered with dark red silk combined with deep pink. The background is mostly white. Tashkent festive skullcaps with a complex solid pattern, embroidered with the smallest seams of chakmaturs, are also unique. Satin was preferred from local fabrics. Young women used bright fabrics with large flowers or small patterns, as well as plain ones. The dresses of middle-aged and elderly women were usually more modest, moderate tones. In Khorezm, the

Turkmen cotton fabric alacha in a small red-blue check was popular, as well as the local fabric in a larger red-pink check on a white background.

In the first half of the twentieth century, silk fabrics with an abram pattern imported from the Ferghana Valley, as well as cheap printed Russian calico, imitating Ferghana and Bukhara fabrics with a similar pattern, were widely distributed in Khorazm. The width of the fabric has never significantly affected the cut. Brides and young women of the Zarafshan valley tied two or three shawls around their heads, the top one was embroidered [6].

For the successful integration of traditional ornaments into women's clothing, the following design approaches are used:

**Motif transformation** – processing the shape and proportions of patterns to fit modern silhouettes;

**Textile print** – the use of ornaments in the form of patterns on fabric, for example, on blouses, skirts, scarves;

**Applique and embroidery** – direct quoting of skullcap patterns on clothing details (collars, cuffs, belt);

The author's interpretations are the creation of new compositions based on traditional motifs with the addition of modern graphic solutions.

The traditional Uzbek women's costume of the Tashkent and Fergana regions consisted of a simple tunic-like shirt made of cotton or terry cloth, as well as lace trousers. Satin fabric and rich gold embroidery were used in festive clothes. The embroidery pattern was not chosen by chance. It has always had either magical or practical significance. The work of Uzbek fashion designers harmoniously combines national and international features. When creating modern models, Uzbek fashion designers are working to preserve the traditional national form of clothing using new technologies. An important role in the preservation of traditional national clothing is played by its combination with the natural and climatic conditions, the mentality of the country and national traditions [7].

Women's Andijan skullcap. The bright ornaments on this headdress are embroidered with a cross on a snow-white background. The base is a thick white fabric. The women's Andijan skullcap is decorated with a variety of different elements, and the most common are pomegranates, roses and the so-called “snake trail”, which serves as a strong talisman. This skullcap is designed for young, unmarried girls.

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