

The history of surkhan doppies (skullcups) and the characteristics of this folk craft

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ABSTRACT: This article describes the history of doppi (Uzbek skullcup), one of the handicraft industries of the Surkhandarya oasis and its peculiarities of development in 1950-80s.

Key words: Boysun, Denov, sewing, embroidery, fabric, silk, artel, industry, pattern, artistic heritage, drawing, filling, pulakcha, coin, tulip, bead, patdozi, wheel doppi.

Introduction

The craftsmen who were working in the field of folk handicrafts and applied arts of Uzbekistan in the late XIX and early XX centuries were difficult and complex period in both political and social contexts regardless, they had been active in preserving and enriching their centuries-old craft of art and content. The technical equipment entered the domestic industry arrival, mainly to the work of embroiderers, jewelers and woodcarvers relieved. Craftsmen used new materials in the production of art objects, dyes and began to use new methods in the 1980s of the XIX century. However, these processes had led to a decrease in the level of artistic decoration of items and a decrease in their material value. During this period, the cities of Urgut, Samarkand, Shakhrisabz, Chust, Margilan, Tashkent, Fergana, Boysun, Denau functioned as embroidery centers on the basis of local features and traditions. This is especially noticeable in the handicraft industry [18, p.13].

Materials and Methods

Doppies (skullcaps) are an integral part of the Uzbek national dress. This type of handicraft has been fully preserved and passed down from generation to generation. Doppies (skullcaps) were revered not only in Central Asia, but also in Afghanistan and Pakistan, China and Kashmir, Iran and Saudi Arabia, the Caucasus and the Urals, the Volga region, and Siberia. The doppies (skullcaps) of the people living in each region differ in the history of their origin, the type of fabric used in the manufacture, the method of preparation, color, pattern and even a certain shape [3, p.26]. The round-shaped sundials are made of damp fabrics such as white surp and gauze in sunny countries. In these places one can also find light round doppies woven from yarn. The exterior decoration and artistic structure of the Uzbek doppi have changed over time. Until the twentieth century, the shape, color and pattern of skullcaps differed in terms of the specific features, traditions and appearance of each school. In each region, the doppi formed its own style and pattern appearance, developed and served as the brightest traditional element of Uzbek dress. By the twentieth century, under the influence of economic, social and cultural changes, the style of doppies in the life of the peoples of Central Asia has changed. The main reason for such a change is the import of different colored fabrics, pure colored yarns and artificial dyes, which play an important role. The pattern of the embroidery increases, the old patterns lose their color and significance.

The doppies (skullcaps) delighted the eye with their pattern and embroidery. Men used to wear a doppi under a turban, but now they wear it without a turban. It had been divided into separate schools, preserving the traditional shape and appearance of the local doppies by that time. The growing interest among the locals in the doppi as a hat began in the middle of the twentieth century. From the 1920s to the 1930s, the doppi was the only type of embroidered hat that served as the everyday hat of men and women. Young girls and young women were fond of wearing a doppi, which was first wrapped in a scarf and then worn without a scarf, and wearing such a doppi later became a tradition. The embroidery industry served as the most popular art form of folk art, and it embodied the individuality of the individual, the richness of imagination, the versatility and decoration of the elements of patterns. By this time, the new look and multi-element of the patterns on the skullcaps was expanding. They come in three main shapes - round, conical and rectangular. This view lasted until the mid-1930s in some areas, and for a decade or more in others. By this time, the process of making doppies into a large industry will

increase the interest and demand among the population for such a national art form of hats, the art of embroidery in general and will have a positive impact on the style, pattern and variety of doppies. New style lines, embroidered elements and other edges will change and enrich. Then, with the strengthening of economic and cultural ties, a new, second stage of development in the history of the art of embroidery begins, and its main aspects - the overall national look and decoration are expressed. On the scale of the re-mastered creative base, reworked forms and new appearances in accordance with the requirements of the period emerged. In the co-operatives established in the 1930s and 1940s, women began to sew and sell a wide range of embroideries on pop-up machines on a large scale, such as "palak", "gulkorpa", "choyshab", "dorpech", "zardevor" and so on. The art of sewing doppies and embroidering them in various forms has long been practiced by women. A group of talented women was specially appointed to work on the patterns, which were called "chizmakash" or "qalamkash" (masters) [20, p.8]. The pattern on the fabric is drawn in ink or drawn in a reed pencil. If the fabric was black, the pattern was given with a yellow dye solution, which in turn had to be thickened with sugar syrup. In addition to a pointed pen, special sticks or simple feathers were also used. Masters of doppi craft have expanded many traditional types and edges of patterns, creating fresh and colorful compositions. During the depiction of the main elements, freedom was given to the imaginary images, not to its small details, to determine the main color of the pattern, and then to sew its individual elements on silk threads of different colors. The art of embroidery was especially revered, as the art of embroidery was inherited from mother to daughter and each neighborhood had its own master of drawing.

Results and Discussions

The doppies(skullcaps) were distinguished by their patterns, which was very colorful, decorative and elegant in the 1950s and 1980s. They are embroidered with beads, capitals, colored stones, metal prints and embossed patterns. The pattern of the doppies also includes new pictorial plates taken from everyday life [19, p.128]. During this period, in the art workshop of the Boysun Industrial Complex in Surkhandarya region, skilled doppidoz worked for many years. Among such seamstresses are Kadyrova Sharofat, Imamova Tolganoy, Ravshanova Ruqiya [4], Turdieva Tokhta [5], Khidirova Salima [6], Murtazaeva Sevar [7], Mahmudova Ikhbol [8], Ibrahimova Bayna [9], Juraeva Khosiyat [10], Shaymardonova Kholdor [11], Khudoikulova Hidoyat [12], Kadyrova Hamida [13], Ashurova

Sharofatlar [14] managed to achieve annual production by 120-200%. Boysun doppies "guldozi" (image of flower) and "bodongul" (almond blossom) sewn by hand by skilled maters were presented at the exhibition of national economic achievements of Uzbekistan [15]. Types of headdresses typical of Boysun district, such as "guldozi" (image of flower), "lolagul" (tulip), differ from other regional doppies by the shape of the embroidered flower. In other parts of the Surkhandarya oasis, the most common patterns are in the style of "toldirma" and "torlama". The examples can also be found in Uzbek folklore, a famous song about "sewing doppi" [17, p.282].

Do'ppi tikdim "to'rlama",

Qarisan deb ho'rlama ... Yoki:

Jo'rmab tikdim ilib-ilib,

Tomosha qiling kelib-kelib.

Ko'rgan odam qoyil qolsin,

Har guliga hayron bo'lib.

Meaning: *I sewed a doppi (skullcap, Don't be ashamed of being old ... Or: I sewed it from top and side, Come and watch from time to time. Let the one who sees be amazed, Surprised by each flower*

The patterns used in the decoration of clothes and doppies with embroidery were not used in the decoration of suzana, jewelry and other household items. The embroidery of doppies are mainly made of "tark gul" and "gajak gul" (images of flower) patterns. The colors are bright and sharp as usual. Not only in Boysun district of Surkhandarya region, but also in the village of Dashnabad of Denau district, skilled seamstresses engaged in the national craft of doppi were also famous for their doppi. The history of Surkhandarya Doppi goes back to ancient times from traditional types of folk handicrafts. The art of traditional embroidery is of great interest not only among researchers but also among practitioners. In general, the Museum of Applied Arts of Uzbekistan has a rich collection of doppies (skullcaps) from all regions of Uzbekistan. There are a total of 689 doppies (skullcaps) of the XIX - XX centuries. 53

patterns of them belong to Surkhandarya doppi [1, B.42]. Doppies created in different regions differ in the climate, geographical environment, artistic symbolism, customs, patterns and shapes of the place. In addition to the natural conditions and ethnic group of the population, the appearance of doppies was influenced by artistic traditions and the general development of economy and culture. In Surkhandarya and Kashkadarya, round-shaped skullcaps are sewn with bright contrasting silk threads, while in Bukhara doppies are decorated with golden thread. In Surkhandarya and Kashkadarya, round and domed doppies are sewn with bright threads that are very different from each other. Urgut and Boysun skullcaps are characterized by their artistic skills. Boysun skullcaps have a round "piltadozi" ribbed surface. The embroidery patterns have a geometric stepped shape, the patterns are large in size and consist of several angles and bright colors. Doppies sewn in different places differ from each other in terms of shape, pattern and color solution [16, p.77]. Doppies are sewn in many districts of Surkhandarya region by the Piltadozi method. This method differs from previous, older specimens by the small size of the ribs. Features such as vertical division and straightness of the lines predominate in the pattern composition [18, p.35]. Doppi are also worn by girls, boys, men and women in Boysun district of Surkhandarya region. Boysun's bright color, weddings and celebrations influenced them to take on a festive look. These doppies (skullcaps) were made of velvet, uniform beads, cotton yarns, silk, and so on. There is also a skullcap "Kallapush" in Boysun. It was made in 1985 on velvet fabric, with silk threads, on the "raw" and "loop" stitch. The embroidery pattern is large, slightly angular, the colors are bright, in a bell-like combination of red, white, black, yellow. Some of the doppies worn in the Boysun district of Surkhandarya are very unique, where a turban-like headgear called "Boshurov", which is not found in other nations, has long been a tradition. Depending on the age of the women, the headbands are wrapped. The front of the dress is embroidered in the "cheroz" style with Iraqi threads of different colors. From the 1950s onwards, the so-called "g'ildiroq doppi" (wheel doppi) became more common [20, p.8].

Conclusion

The Doppies of Surkhandarya has preserved the unique attractive folk styles of national embroidery which are loved and cherished by the people. Especially when you look at the Boysun and Dashnabad skullcaps, you can feel the enthusiasm of the people's hearts, their closeness to nature. Boys

and men wear skullcaps called “tuldirma”, “pulkacha”, “tangacha” or “lolagul” [2, B.10]. Such skullcaps are also called "patdo'zi" as they are mainly made of feathered velvet. Doppies for women, called "monchoq" or "shabanoq", are round in shape, with small beads and flowers. These doppies (skullcaps) are decorated with jiyak studs made in the style of "jormadozi". The edges of men's and women's skullcaps differ depending on the floral patterns. When the dope is sewn, the seam is decorated with a knot of silk of different colors. In conclusion, in the territory of the Surkhandarya oasis for centuries have been formed large centers of folk arts and crafts. The art of embroidery is also one of the most interesting and ancient art forms and has been revered for centuries. At present, various doppies are produced at art enterprises in many districts of the Surkhandarya oasis. In addition, this profession is privately practiced by many skilled craftsmen. Patterns and drawings formed in local conditions are widely used on both fronts. Doppi as rich in colorful patterns, have preserved not only as the traditional national dress of the Uzbek people and one of the most popular forms of folk art.

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