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# **Analysis of Embroidery of Ferghana Valley Skullcaps.**

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**ABSTRACT:**In this article stressed about main points of patterns of skullcap in Fergana Valley, and their types, ornaments, compositions, colors, and historical significance.

**KEYWORDS:**ornaments, decorations, duppi, skullcaps, copy, stitches, embroidery, thread, skull capers, Chustduppi

## **I. INTRODUCTION**

The skill and talent of creating a range of ornamental composition and varied forms are reflected in the gorgeous details of the dress: belts, wallets, belts, slits, necklaces, and especially hats - skullcaps (duppi)Skullcaps are an integral part of the Uzbek national costume and at the same time a true masterpiece of national art. They are comfortable, useful and beautiful. The variety of skullcaps - dome, rectangular, circular, dome-shaped, rich in embroidery on them, sometimes with wide, sometimes large relief, sometimes carpet-like colors, from plain white to rainbow polish. [1]Since ancient times ethnic groups of Uzbek peoples differed from each other with their headdresses.The men were wearing different skullcaps, and the women wore many colored scarves.The skull was originally embroidered on the base and flange, and sewn together with small brushes.Skullcaps are usually embroidered with delicate floral motifs, and some women wear small beads, necklaces, jackals and caps in Khorezm.Every nation is proud of its national costume. Because our national costumes reflect humility, shame, honor, and nationality.In this regard, I would like to comment on the scientific analysis of the embroidery of the Ferghana Valley skullcaps.One of the most popular and famous types of folk arts is headdresses, which are an integral part of the national men's, women's and children's clothing. The "skullcap(do`ppi)" originally came from Turkic word, butmeanwhile the headdress of the people of Central Asia.Evidence of the existence of skull-caps in ancient times can be seen in archeological monuments, wall inscriptions, terracotta sculptures, eastern miniatures of the 15th and 16th centuries.A number of headdresses have been preserved in the Panjikent fine art as well (Figure 1).Various skullcaps for women and girls appear in miniatures of Movarounnahr (XV-XVII centuries) and Samarkand (first half of the 16th century).

Girls and young women preferred rounded velvet skull caps. [2]



Picture1. Panjikent Fine Art

## II. LITERATURE SURVEY

The skullcaps were conical and wide at first, and they were worn under the turban. Later, sharp-pointed, cone-shaped, hemisphere-shaped, round and four-edged skullcaps began to be made. The most common of skullcaps is the four-sided, slightly conical shape. Skullcaps decorated with vibrant colors were distinguished by the delicacy and beauty of ornamental flowers. There are many compositions of ornaments that are constantly updated and passed down from generation to generation. The rich system of embroidery of skullcaps is inseparably linked with the spiritual life, behavior and poetic worldview of the people. The fact that Islam forbade the depiction of living things, in itself, often led to the depiction of plants and flowers in embroidery. The picture of the plants is often animated by vividly colored birds. The shape of the lower branches consists of a double helix row and appears as a leaf or a number of leaves as a borderline. This ancient form is common in many Turkic nations and is a symbol of the whole existence, constant movement. Occasionally, this form resembles several emblems at the same time, such as the twisted horns of sheep and a pair of branching curls. In the ornament of skullcaps the image of a snake filled with plaits image of the snake is common. This may be thought of in ancient times as a reference to the magical power of a snake and the worship of a serpent. Creation of a particular type of skullcaps in a particular region is influenced not only by natural conditions, but also by the general level of development of traditions, economy and culture that have been established and preserved in the region. The skullcaps made in Chust, Andijan, Margilan, Kokand were the first skullcaps which made when we analyze skullcaps in the Ferghana Valley. These skull-caps will be rectangular shape when it folded down. These skulls are added to the names of the cities where they were created: Chust (Chust) skullcaps, Kokand (Kokand) copy, and Andijan copy. In Samarkand, skullcaps are called "caps", "cap", and elsewhere (Tashkent, Ferghana Valley, Khorezm, etc.) the term "skullcap" is widely used. There are 5 main groups of local skullcaps: Tashkent, Ferghana, Samarkand, Bukhara and Khorezm. Although there are distinct local differences in some types of each species, the basis of each group lies in the general characteristics of the style and the general patterns of symbol. In the 30s of the twentieth century, a "chust copy" was created in Fergana boots. When we analyze the pattern of Chust skullcaps, the black base, 4 pieces of pepper ornaments and the columns on the sides, the size of the skull, the sharpness of the patterns are distinguished by the short and sharply rounded ends of the whole almond shape. Chust skullcaps are of four sizes and are made of black, gray, and blue satin. The lines of the curve are exaggerated. Each part of the hill will be decorated with a piece of pepper. There are also unique ways of embroidering flowers on embroidery. It uses "drizzling lines", "comb", "knife", "cuckoo" and other flower copies. Flowers are made of white silk. Beneath the strips, special bedding is made of nickel paper, silk and artificial material. Rano Khakimova, a craftsman from Chust district of Namangan region, is a 5th generation representative of craftsman family. The followings was clarified in the interview with him: "Chust's men's skullcaps are handmade with the simplicity and elegance of embroidery. The patterns are decorated with white threads (usually silk) on a black cloth, meaning two white and black colors. Muslims say that the pepper patterns in Chust skullcaps repel evil and the rectangle protects the human head from all four sides. The lower

## International Journal of Advanced Research in Science, Engineering and Technology

Vol. 6, Issue 12, December 2019

pattern of Chust skullcaps is a symbol of wealth and life. "These skullcaps are made by the masters and housewives of Namangan region.

### III. MATERIAL AND METHODS

Chust skullcaps are square, easily triangular and easy to carry. Skullcaps can be worn in everyday life as well as on sad days, weddings, religious ceremonies, and business days. These skullcaps are in great demand in the local market, and foreign tourists are also interested in these hats. (Picture 2)The Ferghana skullcaps were made after the "chust" skullcaps, similar to the Marghilon skullcaps. The upper part of the skull is divided into four halves, each of which is made of one piece of pepper and is made of black satin and silk fabrics. The pepper version of Margilan skullcaps is thinner than the chust skulls and differs by embroidery. The flowers of the skullcaps are embossed with white silk and the flower patterns are exquisite. In order to create this kind of look, a thicker silk (blanket) is embroidered on the bottom of the pattern along the line. A thin strip of moisture-proof paper or cloth is cut and placed under the embroidery.



Picture 2. Chust skullcaps, Margilan skullcaps.

Skullcaps are made of "silkworm" method, and the skullcaps are embroidered with black cotton and silk threads. Marghilan skullcaps have always been unique. These products have been widely used along the Great Silk Road. Mukarram Ibragimova, a resident of the Yoyilma mahalla in Margilan, is the fifth generation of skullcapers. Having mastered the secrets inherited from her ancestors, Mukarram-opa has created dozens of new copies of Margilan skullcaps. Now national crafts, including skullcaps, have been developed, "says Mukarram Ibragimova– At the same time, the Iroquois skullcaps, Chust skullcaps, Kokand tyubeteys, Margilan skullcaps and rugs are popular not only in our country but also abroad. There are hundreds of Margilan skullcaps. They reflect the peculiar nature of the region, the delicate heart, femininity and dreams of our women. I am very glad that many of these skullcaps such as "Gulnoz", "Spring", "Janon", "Walnut" Copy" and "Shabnam" sewed by my grandchildren for girls.<sup>2</sup>In Marghilan skullcaps the peppers are thin and soft, and their base is made of white thread. The main theme in the decoration is a flowering shrub, sometimes a green or blue bird on its horn, and these skullcaps are common to all areas of central and western Fergana. The patterns of the various tyubeteikas of the Ferghana Valley "Sandali", "Two rubles for white", "Chimboy", "Surka-Chekma" differ by simplicity. Different skullcaps of the Kokand "White" are embroidered with a pair of almond shapes with a black cloth background and with a toothpick around it. Kokan skullcaps for men's, children's and women's wear are also unique. The stripes are made of black silk or cotton yarn. Skullcaps are made of "silk" technique and use four-dimensional, high-grade hand embroidery "raw", "true fantasy", "hook". Skullcaps are made of "chorgul" composition, embroidery versions "pepper", "almond". The embroidery on the top of the sketch is selected with a mihrab, a "row" or polished flower leaves. In Andijan, the "white" skullcaps for girls wear mostly white, with the embroidery "chorgul" means four flowers composition, and the top is made of like zigzag side.

### IV. SIMULATION & RESULTS

Each leaf is decorated with the same set of flowers and is sometimes decorated with notes between the flowers. The four almond shapes in the upper part of the men's skullcap are distinguished by the small size, the height of the crescent-shaped crescent shapes in the dolls, and the complete seamless arrangement of the sutures. The "setora" and "capricious" versions of the Andijan skullcaps are distinguished from other skullcaps, characterized by the very thinness and sophistication of their lines. People still wear such copies as "Andijan", "setora", "capricious", "thick", "shaxrixan", "Paxtaobod". Until the 20th century, the formation of Tashkent skullcaps, which differed in their style and variety, depended on the ethnic composition of the urban population.

1. Author Interview with Khakimova RR, September 4, 2018
2. Author Interview with M. Ibrahimova, September 15, 2018



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## International Journal of Advanced Research in Science, Engineering and Technology

Vol. 6, Issue 12, December 2019

Various artistic techniques, new styles, and new embroidery designs were developed there and spread to other regions of Uzbekistan. Some of the skullcaps of Tashkent are embroidered on the "knitting" technique, the base of which is decorated with small spots forming cells. These spots are always sewn with white silk. This type of tyubeteye originated after the 1920s as a combination of elements of northern Tajikistan (decorations, color combinations, four tiers of skullcaps) with elements found in Kokand and Tashkent skullcaps (ornamental dots). These spots were then stitched by the entire design and filled with all intermediate ornaments. [3]

The flower in the suitcase is widespread and consists of a wreath of blossoms, often with green and blue birds. In the 1940s, Tashkent's tyubeteyka, known as the "red flower", became widely known, and it is also a species because it has common stylistic features.. "The red" flower is characterized by a dark, clear and bright major color, which is clearly distinguished by the black liver of the skull. The decorative composition consists of 4 identical double elements, with one element in each of the four pieces of skullcaps. The decoration consists of two very large inflorescences, one of which is placed on the back of the skull and the other on the bottom. One sample uses several different sutures. The finish is made of high-grade embroidery, with the use of a cotton base to create a volume effect; The design is coated with a blistering surface of the "kanda hayol" line. "The red flower" skull is very artistic, and the colors are bright and bright, with a different green color of raspberry leaves and a light green or white color that gives the flower a more polished look. The flange is embroidered with black and velvet. By the 50s of the 20th century, skullcaps designed in Tashkent and embroidered in cross-section were especially popular. The roses are usually made of purple silk, and are also used in dark purple.

### V. EXPERIMENTAL RESULTS

In most cases, white, sometimes light-green design, is also sewn on the surface. In the early samples of Tashkent Iroquois, the rose was rather large and took up a considerable part of the skullcap, and then other motifs were added to the embroidery. Along with roses, the main motif of the composition appeared in the center of the skullcap - a large flower - a yellowish-blue butterfly. The decorative composition is made up of 4 identical double elements, with one element being placed on each of the top four pieces. The decoration consists of two very large inflorescences, one of which is placed on the back of the skull and the other on the bottom. One sample uses several different sutures. The finish is made of high-grade embroidery, with the use of a cotton base to create a volume effect; The design is coated with a blistering surface of the "kanda hayol" line.

In order to prepare a good and beautiful skullcaps one requires a good knowledge of national ornamental arts and a high culture. That is why the pattern of these skullcaps is usually created by skilled artists who know ethnic history. In the late 19th and early 20th centuries, there were several types of skullcaps in the Ferghana Valley. In the 1940-50's, Iraqi skullcaps were embroidered in silk of different colors, with flowers, birds and animals. Men wore such skullcaps at festivals and weddings, which is why they were also called "groom skullcaps" and "green flowers". Later, a new type of women's four-tiered skullcaps, embroidered with light silver pieces, appeared on each of them, with a flowering branch. This form, that is, the open background corresponds to the traditions of Ferghana and Tashkent

### VI. CONCLUSION

We are currently exploring many areas of the Ferghana Valley, and meanwhile many craftspeople produce skullcaps and other hats. In addition, many skilled tradesmen are engaged in this profession privately. However, in most cases, patterns and drawings formed in the local context are used. The art of embroidery skullcaps has been carefully preserved by generations of artisans and housewives of the Ferghana Valley. The main purpose of our research paper is to ensure that tyubeteikas, rich in ornaments, live not only as a traditional national dress of the Uzbek people, but also as a modern fashionable headdress for national colorists.

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