

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, skullcapers, Chust duppi

INTRODUCTION

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.

MAIN PART

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.



Figure 2. Chust skullcaps, Margilan skullcaps

Skullcaps are made of "silkworm" method, and the skullcaps are embroidered with black cotton and silk threads. Marghilon 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.

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.

2. Author Interview with M.Ibrahimova, September 15, 2018

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 tyubeteje 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 tyubetejka, 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

1. Author Interview with Khakimova RR, September 4, 2018

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.

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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