



The Image of "DOPPI" in Uzbek Folk Songs Regional Species

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Abstract: In this article, the image of the doppi (headdress) in Uzbek folk songs is classified by region. In Uzbek folk songs, the image of the headdress, which is considered to be one of the hats, attracts attention with its tradition and appearance as a stable symbolic image. In folk songs, they are associated with everyday life in a real and symbolic sense. This article analyzes several regional types of Uzbek headdresses based on examples.

Keywords: folk songs, *piltado`zi*, *taglovusdo`ppi*, *“shahrixon” do`ppi*, *“setora” do`ppi*, *“injiq” do`ppi*, *zardo`zikallapo`sh*.

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Introduction

In Uzbek folk songs, the names of *kalpak*, *doppi*, *kerchief*, *gauze kerchief*, *telpak*, *turban* and other hats are common. They attract attention, firstly, with their tradition, and secondly, as a permanent symbolic image in different parts of the country under different names. In the songs, the image of the doppi, which has risen to the level of a symbolic image, has different meanings.

There are several regional types of Uzbek headdresses. In particular, Andijan, Fergana, Chust, Bukhara, Samarkand, Boysun, Tashkent, Khorezm, Karakalpakdoppies differ from each other in structure, sewing and decoration.

The Main Part

In Andijan, *“akpar”* skullcaps for girls are sewn mainly on a white background, using the embroidered composition *“chorgul”*. The upper part of them is made in a zigzag pattern, divided into four parts. The same petals are placed on each leaf, and sometimes the flowers are decorated with inscriptions. The image of four almonds on the top of the men's skullcap is smaller, the height of the crescent shapes on the skirts is not the same, and the seams are completely natural without a lining (such as paper, thread) stitches.

“Setora” and *“capricious”* copies of Andijandoppies are characterized by the very small and elegant stitches and differ from the work of other doppidoo schools. Copies such as *“Andijan”*, *“setora”*, *“injiq”*, *“kalyn”*, *“shahrikhon”*, *“pakhtaobod”* are still popular and polished.

The most popular doppies of the Bukhara embroidery school are gold embroidered doppies. One of the masterpieces of embroidery, the art of embroidery is perfectly preserved by Bukhara craftsmen. Unique embroidered patterns, very elegant techniques, colorful embroidery stitched over a long period of time are the essence of this art.

plays an important role in the process of historical development.

Doppias for women are mainly made in the "zardozi-guldozi" and "zardozi-zamindozi" methods of embroidery. It is based on cotton fabrics such as white gray, yellow satin and velvet of different colors.

The word "zardozi" means "gold" and "dozi" means to sew, that is, to embroider with gold thread. In this case, the decoration of the doppia is made of a raw material made of a mixture of thin gold thread and silk fiber with water-soaked metal fibers. The songs about Zardozydoppia are sung as follows:

Zardo`zdo`ppimboredi,

Boshginamdasozedi.

Oshpazqizlardilrabo,

Yuzlaridanozedi. [2,32]

Dice doppies are widespread in Bukhara and Samarkand. In these areas, gold doppies are also called *zarkalaposh*, *kundalkalaposh*:

Kundal kalapo`shing bor.

Bu kalapo`sh senda bor-e,

Albatta oshig`ing bor.

G`ayro-g`ayro dam-badam,

Oromijonim, qaydasan?

From ancient times in Bukhara men's doppi-hats were widely used. The appearance is four-sided, high, domed, embroidered background, mainly white silk, sometimes decorated with Arabic inscriptions on the top and bottom. These hats are made in the "tagdozi" style of hand embroidery, sewn with silk thread on the "Iraqi" stitch. This type of doppi is also mentioned in folk songs as "tayitogi":

Tayitog`ido`ppido`zlar,

Hey qaydasiz, qorako`zlar.

Birballisinaytingsizlar,

Shu yerdan Oyxon o`tdimi?

In Shakhrisabz and Kitab districts of Kashkadarya, "Iraqi" headdresses have been made since ancient times. These doppies have a unique technique of making, in the form of a semi-cone, decorated with a special seam on the edge of the dope:

Iroqi do`ppi tikmanglar,

Iroqqa ketar yigitlar.

Bodom do`ppi tikinglar,

Bog`da yursin yigitlar. [1,65]

The word "Iraqi" in the first line of the song means embroidery, and in the second line it means distance (Iraq). The influence of magical thinking in folk songs is so strong that in this song not only the almond itself, which is one of the objects of the cult of fertility, but even the symbolic image on the doppia attracts young men according to the law of similarity of magic. They are confident of survival in their lands.

Iraqi doppiis also called "*kalpak*" in Shakhrisabz and Kitab, and "*gilamdoppi*" in Tashkent. Doppies are called "*canvas*", "*storm*" embroidered with silk and cotton threads on the "*Iraqi*" hand stitch in the "*tagdozi*" method of netting or gray fabric. *Tagdozi* doppies are described in folk songs as follows:

*Qivladan bir oy tug`ibdi,
Jumla banda qallashar.
Mening sevgan yorimga,
Taglovus do`ppi yarashar.
Taglovus do`ppi sarvari,
Kokil qo`yib suysam sizni.*

In Kashkadarya, in addition to "Iraqi" doppies, called "*piltadozi*" or "*toldirma*" were also widely used. In the manufacture of doppies, the method of "piltadozi" was used, and the pilafs were mainly made of paper.

Embroidered with colorful silk and cotton threads in the "flat" and "loop" methods of hand embroidery. The doppies look round, the top is conical, flat, and on the edge of the dope there are special ribbons made in the "*yurma*" method. At the joint of the the edge of the doppiis decorated with a tassel made of colored silk.

Surkhandaryaschool of headdress has preserved the unique folk style of national embroidery, which is loved and cherished by the people. Especially if you look at the Boysun and Dashnabaddoppias, you can feel the enthusiasm of the people, their closeness to nature.

*Shosupa ustinnan shoning qoshinda,
Shoyi kalapo`shi bordir boshinda,
Yoshini so`rasam o`n to`rt yoshinda,
O`n olti yoshli qizdanam iboli.*

Doppias, called "*to`ldirma*", "*pulakcha*", "*tangacha*" or "*lolagul*", are worn by boys and men. Such doppies are also called "*patdozi*" because they are mainly made of feather velvet. In general, in folk songs, in addition to the type of sewing, doppies are characterized by what fabrics they are made of:

*Bog`lamagan qopini,
Jekirmagan to`pini,
Jo`rajoni, opkeling,
Lolagulli do`ppini
Qani, qani, qani-ey?
Mana, mana, mana-ey! [5,45]*

This song, in the tradition of "*Kuyovkiyt*", was sung in the presence of relatives and friends of the groom before the bridegroom went to the bride's house on the wedding day. While one of the elders was putting on the wedding dress for the groom, the groom's friends sang this song. [5, 44]

Doppies for women, called "*munchoq*" or "*shabanok*", are round in shape, with small beads sewn on them and embroidered with flowers. The skullcaps are decorated with a ribbon made in the "*yurmaduzi*" style. The edges of men's and women's skullcaps differ depending on the type of

flower. After sewing the dope on the doppia, the seam is decorated with a knot of silk of different colors.

By the middle of the 19th century, rectangular, triangular folding "Iraqi" headdress for women were also widely used. Therefore, in folk songs they can be seen carefully sung:

*Qo`y haydadim togva,
Sarkam qamaldi zovga
Shunday kelin ul tug`sa
Iroqi qalpoq bir sovg`a.*

Karakalpakdoppias are mainly dome-shaped, the upper part is four in a piece, made by combining through small peels. Cotton on the lining of the doppies the fabric made of fiber is glued. It is embroidered with silk and embroidered with silk thread. Poppes are one for men's skullcaps, girls. Several pieces are attached to the doppia. Adolescents mostly wear blue and green velvet doppies, while older people and young children wear small, delicate, semi-Iraqi embroidery without the canvas, which is a composition of small, delicate patterns of the Karakalpak national embroidery. They love to make doppies.

Karakalpakdoppias are mainly made of fabrics woven on local looms and factory fabrics. Such doppies are called "*taqimataqya*" or "*makpaltaqya*" made of velvet. Doppies with rhombic and embroidered patterns called "*qochkarshoxi*" are called "*koz bataqya*".

Chustdoppies are popular among Namangan doppies. By the beginning of the XIX century in Namangan, mainly "Chust" skullcaps were popular. The shape of such doppies is rectangular, the top is four-sided, triangular-folded, flat, the technique is "piltadozi", coated with paper. Embroidered with more white silk, pink, yellow, dark red, dark green and black colors are chosen for the "eyes" of the petals. More colorful silks are used for doppies for young children.

Chust skullcaps have four carcasses, the carcass lines are bulging. Avras are made of black, dark blue and satin (las) fabrics. A copy of one pepper is sewn into each jar of the top. To date, many new copies of "chust" doppies have been created and further refined by doppidoz weavers. Chustdoppies have also reached the level of true art due to the taste, love and skill of their creators. Andijan residents love the "*zira*" version of doppi, while Namangan residents prefer doppi, which is called "*capricious*". Chustdoppies are not only of our republic in all regions, but also in neighboring countries such as Tajikistan, Kazakhstan, Turkmenistan.

Samarkand doppias have a four-sided appearance, a high top, a dome, a wide brim, and a wide dark-colored fabric embroidered on the hem. Such skullcaps were worn by men in Samarkand. Such doppies are made of black satin, silk fabric on the top and on the hem, often embroidered in the "multiplication" method of hand embroidery. The embroidery is mainly sewn with colored silk threads, the four sides of the top and the same proportional pattern on the hem – a flower is chosen. In Samarkand, Urgutdoppi has always been important for its elegance and perfection. It looks round and tall.

Such doppias are made of black satin in the technique of "piltadozi" and embroidered with colored silk or cotton threads on the "*kandakhayol*" and "*jorma*" hand stitches. Such doppies are decorated with tassels. Floral and geometric patterns are chosen for Doppi embroidery. The flowers of the same doppies for young children are decorated with shiny metal "leaves" and beads.

In Tashkent, doppies for men's wear are made mainly of blue, black, dark green and purple bald velvet with a curly top, triangular tops and no curls, round tops. Dukhoba, or velvet doppi, is so popular that it can be seen in songs. Including:

Yuqoridankelishingdanaylanay,
Mangzilbo`libturishingdanaylanay.
Baxmalkalapo`shnigardonaqo`yib,
Qaqqosuribkulishingdanaylanay.

By the middle of the 19th century, the *Bashoratdoppi* for girls was created in Tashkent. Such doppias are made of velvet with four karji, embroidered on the coats with colored silk thread.

In the same way, a blue or dark purple bald velvet is sewn with four beads of a dope and a flower with a bead on the hem. Doppies made of thick white paper on a floral background have a very elegant look.

In Tashkent, since the 1940s, the production of "Iraqi" skullcaps for girls began. Tashkent "Iraqi" skullcaps, unlike Shahrizabz and Kitab "Iraqi" skullcaps, are designed for girls to wear, with a flat top and a four-cornered look.

After the "chust" doppi in the Fergana doppichi, imitating them Margilandoppies were created. The upper part of the doppiais divided into four loops, each of which is sewn with a pepper pattern, and is made mainly of black satin and silk fabrics. The pepper version of the Margilandoppi is thinner than the Chustdoppi and differs in the method of embroidery. The flowers of the doppiesare sewn with white silk and the floral patterns are bulging. To create this look, a thicker raw silk (bedding) is sewn under the seam along the pattern line. A thin strip of moisture-resistant paper or fabric is cut and placed under the embroidery pattern. Doppiesare made in the "piltadozi" method, and "turban" stitches made of black cotton and silk thread are sewn on the hem.

Kokand doppias for men, young children and women also have a unique way of making. Kokand doppias are mainly made of black and green satin fabric. A black silk or cotton thread "turban" is attached to the edge of the skirt. Doppies are made in the method of "piltadozi" and use four-sided, hand-embroidered stitches "xomdo`zi", "chindaxayol", "ilmoq". Such methods of sewing doppiare also mentioned in folk songs:

Ko`chalarindingdan o`tay,
Xiyol-xiyol yo`l solib.
Qalpog`ingni man tikay,
Chin xayoldan gul solib.

Doppies are sewn in the composition "chorgul", "qalampir"(pepper)and "bodom" (almond)types of embroidery. The "altar", "back" or polished flower petals are chosen to match the embroidered pattern on the top of the ribbon.

In Khorezm doppi are called "takya", "toki", "teykha". The top of the dope made in the Khorezm style is flat and is made of velvet, silk and drum fabrics. There are varieties of Khorezm doppi known as "zartakya", "kozma takya", "papakli takya" (popukli), "monatli takya" (tangali). Their shape is mostly round; some are made of paper or cotton wool, while others are made of thick paper. Khorezm doppias are mainly made of imported fabrics such as "farangi", "piece". Local cotton fabric was used for the lining. He wore a silk turban. The joint is decorated with popcorn. The pops are long and short, depending on the width of the neck and the type of doppia. Khorezm takya differs from doppies of other regions in the method of preparation. They are often decorated with various jewelry, ornaments, various natural emeralds, rubies, turquoise, onyx, pearls. These include elegant embroidered foreheads, tumor envelopes and other jewelry.

Conclusion

Historical sources show that Khorezm teykhs are very ancient hats and headdresses. In short, we can see from the above examples that the image of the *doppi* in Uzbek folk songs reflects national values. They are also inextricably linked with the history of Uzbek people. The traditional images of headdresses in folk songs have risen to the level of symbolic images, with different meanings in different regions.

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