

## DOPPI

**Abdiyeva Sabrina Sheraliyevna**

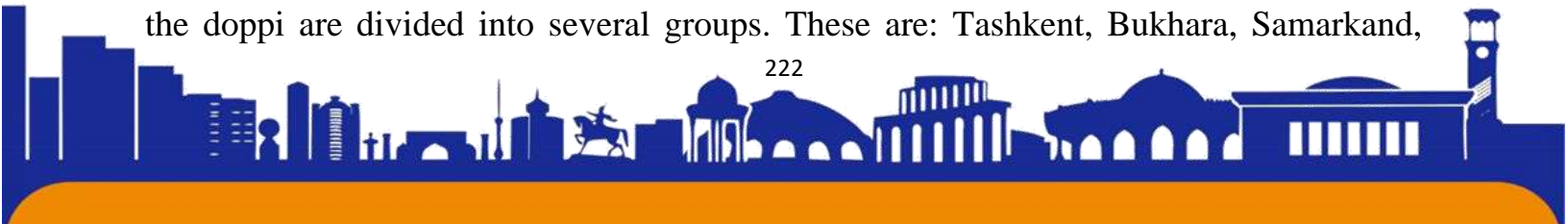
**Faculty of National Dress and Art, Termez State University and 3rd year  
management course student**

**ANNOTATION:** This article talks about the ancient history, cultural and aesthetic significance of the Uzbek national doppelgängers. DoppI-not only a headdress, but also a symbol of the culture, tradition, philosophy of life and striving for beauty of the people. Each region's distinctive style of doppI represent distinct meaning and symbolic concepts through their patterns, decorations, and colors. Patterns, lines, images used in men's and women's doppI have a deep meaning that embodies values such as health, happiness, purity, well-being. Today, doppI are valued not only in everyday life, but also as an aesthetic monument.

**KEYWORDS:** Uzbek doppI, national headdress, culture, crafts, patterns and decorations, regional styles, aesthetic heritage, folk customs, male and female doppI, symbolism, traditional clothing, tourist gifts, values.

Uzbek national doppI have a long history, a headdress that embodies the rich culture and customs of the people. It is not a simple garment, but a symbol of national pride, culture and unity. A man wearing a cape expresses his self, his people and his culture. It is the most vivid example of our values, which have been preserved for many years, and should be conveyed to future generations as a rich heritage. The history of Uzbek doppI is very ancient. Its roots can be traced back to the past and have had its own characteristics at different times. DoppI were perceived not only as a headdress, but also as an integral part of the national dress. They were made with a variety of materials, patterns and ornaments, reflecting the distinctive style of each region.

In Uzbekistan, dowsing is not only an aspect of clothing, but also a component of folk culture. Today, the doppI at the beginning of urban life can only be seen on certain occasions: family celebrations, funerals or holidays. But a few decades ago, DoppI was the main type of headdress in Central Asia. It was worn by men and women, children and the elderly. And in each region, the doppI had their own distinct aspects. Conditionally, the doppI are divided into several groups. These are: Tashkent, Bukhara, Samarkand,



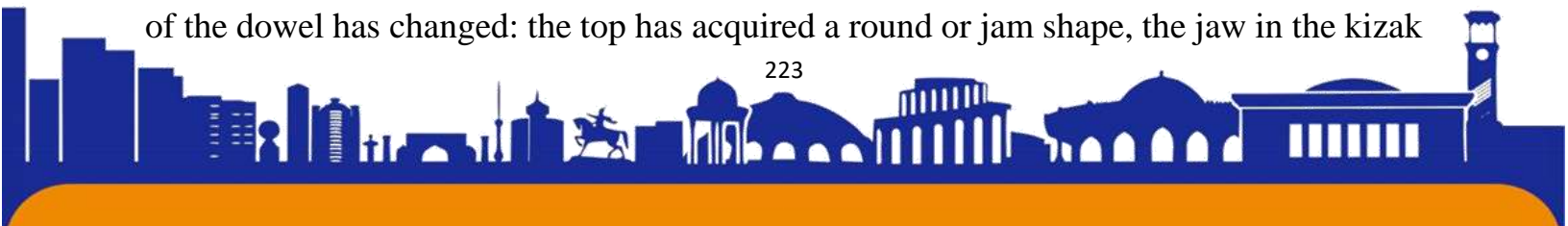


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Fergana, Khorezm-Karakalpak and Kashkadarya-surkhandarya doppelgangers. Also, the doppi are festive, religious and everyday. This national headdress is sewn from soft or hard fabric and decorated with embroidery or beads, giving it a round or square shape. However, not everyone today thinks about the meanings hidden in the doppie pattern. After all, each twist, picture, line has its own deep meaning and mystery. Until now, Legends and legends about doppi have been preserved among the people. Legend has it that the four flowers at the top of the male doppi protect a person's health from four sides, while the sixteen flowers at the edge of the doppi signify the wish to be a large and stable family (having sixteen children). These doppelgangers look, modest and at the same time very decorative. They are characterized by a sharp combination of a white pattern in the form of four pepper heads with a black background. Flowers embroidered with white silk on a dark background serve as an expression of the purity of the human heart and heart.

Flowers, fruits and birds are mainly used in the decoration of female doppelgangers. Among the floral patterns, the common ones are images of Roses, rose hips, cloves, tulips, rose hips, Apple flowers, etc., while among the fruits are images of pomegranate, cherry and cherry, almonds and peppers, among others. Flowers are often depicted above and on the sides. Aspects inside the flowers are especially carefully handled. Birds can also form the main pattern of decoration. Basically, these are images of a smokehouse, a rooster, a nightingale. The craftswomen's pursuit of beauty, perfection, elevates their labor from craftsmanship to the highest level of art. Thus, all elements of the Uzbek doppi decoration — color, lines, pictures-have an important load of meaning, often associated with such general concepts as life and death, light and darkness, Earth and heaven, good and evil. Uzbek doppi are rightfully in demand all over the world. Foreign tourists buy such headdresses as an unusual souvenir, most people even decorate their homes with them. For personal use, ESA doppini can be purchased in any market and in special gift shops in tourist centers.

Dowels are mainly made by embroidery with velvet, Cedar silk, satin thread, silk, dice threads. According to the place of preparation (Chust, Margilon, Tashkent, Shahrisabz, etc.), the age and gender of the intended people (male, female, children), the shape (sharp-tipped, conical, semi-doora, deep-bottomed, round, karjli, etc.), the doops are diverse and colorful. The initial doppi shape was designed to be worn with a turban with a pointed tip, and the kizagi was made with a wide chin. From the 1920s, The Shape of the dowel has changed: the top has acquired a round or jam shape, the jaw in the kizak





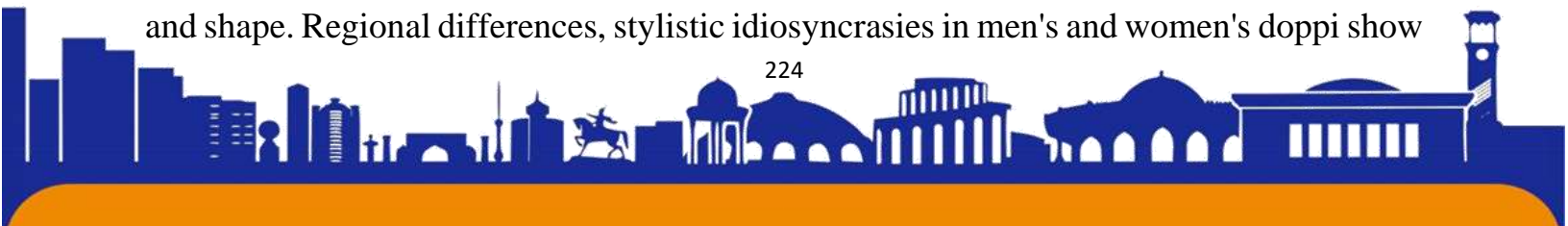
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has thinned out. Chust, Andijan, Tashkent, Samarkand, Bukhara, Boysun, Shahrisabz, Kokand are popular in Uzbekistan. Chust dappies are made of dark green silk or satin with 4 karjis: in each karj of the top, the pepper is made with a shape of blackuscha or almonds, in each karj of kizagi 4 are sewn on a white thread (or silk), covering the cedar with embroidery in the form of mehrob (semicircle). The top of the finished doppi bulges out of the kizagi in the form of jam (the top of other doppi is semicircular). The shape is distinguished by the fact that the flowers of the margilon Doppi (a relatively thin and long pepper shape), which in many ways resemble the chuyet doppi, do not cover the urethra. Tashkent's dukhoba doppi is made of velvet, Bukhara doppi is made of cedar or floral velvet; Bukhara doppi is caught in colorful silk threads with a jiyak decorated with embroidery in a diaper style.

The Iraqi Doppi Shahrisabz had a wide tradition, which later spread to other places and began to be created in a unique decorative way of each local place. In this type of doppi, embroidery threads are sewn in Iraqi choke (Thermae and print) with colored silk or thin fiber cotton thread, which is woven into the mesh (from which the name is derived). The best examples of Iraqi doppelgängers are made by Shahrisabz and book doppelgängers. The pattern embodiment of the Iraqi replica doppelgänger, which is common in Tashkent and the Fergana Valley, consists of colorful floral branches, a form of green, blue-toned Ferns (bulbs) between them. In the Iraqi doppi of Tashkent, roses on a white floor are sewn with inscriptions on dark and light red silks (sometimes "Ra'no", "Guli", "before dawn" and others).

The top and kizagi of the prince are also popular with a monolithic (silk and silk) woven carpet doppi. The round, shaped piltaduzi double of Samarkand (Urgut) and Surkhandarya (Boysun) is simple in shape, the flowers are directed towards the center, and the convex sutures form a ribbed surface. The zardozi-guldozi and zardozi-zamindozi ("Star", "Peacock" and other) doppi of Bukhara zardozi are highly regarded as artistic figures. A 4-karj (karj divided by cross-black hoshia paths, with bright flowering branches sewn into each karj) doppi and other doppi are made attractive from the Cedar shard of Tashkent.

In conclusion, the Uzbek doppi is an invaluable headdress that embodies the rich historical heritage, culture and aesthetic views of the people. It embodies deep meaning and symbolism through not only external decoration, but also through each pattern, color and shape. Regional differences, stylistic idiosyncrasies in men's and women's doppi show





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how rich and colorful this national art form is. The doppelgängers have not lost their relevance even today, but are becoming more relevant again as a means of understanding the national identity and preserving values. Preserving it, bringing it to the younger generation is the duty of each of us.

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