

SKULLCAP IS THE NATIONAL SYMBOL OF THE EAST

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Annotation: In this article, the translation and classification of the epigraphic inscriptions of the Sherdar madrasa, one of the monuments in the Registan complex in Samarkand, is described as an important place in the logical study of our great cultural heritage and its promotion.

The patterns depicted in applied decorative art are not only forms, but also important ethnographic sources. These patterns are directly related to the religious ideas and beliefs of the people.

A hat is a headdress with a fur lining, often made of cotton, with or without flowers, round or square in shape, consisting of a top, a skirt and a fringe¹. It has varieties called velvet doppi, carpet doppi, red flower, iraqi, khodi doppi, chakma tor, piltadozi, chust doppi, zardoppi, toldirma. There are more than a hundred types of doppi. It took more than two and a half thousand years for the appearance of doppi.²

Doppi is a Turkish word meaning top. It can be seen in Central Asia, Iran and some Middle Eastern countries, Afghanistan, Iran, Turkey, Xinjiang, Volga Tatars and others.

In Uzbekistan, Tashkent, Chust, Bukhara, Samarkand, Baysun, and Shakhrisabz skullcaps are famous and have their own unique features.

Hat-making is a very ancient history of applied art, which can be seen in ancient sculptures, monuments, manuscripts, wall paintings, book miniatures created in the Middle Ages (XV-XVI), and even in examples of folk oral creativity (Figures 1,2,3).

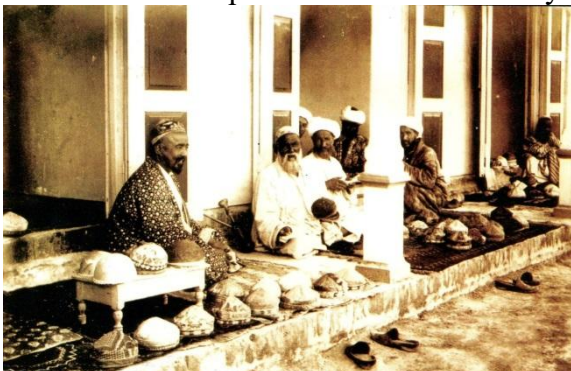


Figure 1. A pile of balls.

¹ Explanatory dictionary of the Uzbek language. National encyclopedia of Uzbek. Tashkent. www.ziyouz.com library, page 676.

² Khaidarov J. Do you know the history of the hat? T.: Marifat newspaper. January 5, 1994.



Figure 2. Uzbek national hats. Each hat is a book in its own right.



3-расм.Дўппи аёллар хуснига нур беради.

The turban has become an integral part of the Uzbek national costume. Among the poems of the artist Alexander Volkov, who is closely connected with Uzbekistan, there are such lines.

The skullcap is not only for A. N. Volkov, but also for Uzbek artists, it is not just an exotic object, a colorful element to complement the images of people, but also a national symbol of the East. This is felt in the works of a number of artists who have linked their fate with Uzbekistan, such as Usto Mumin, N. Kashina, O. Totevosyan.

There is a legend among our people called "Bloody Skullcap". A forty-thousand-strong Greek-Macedonian army, seeking to conquer Fergana, advanced towards Ushrshana (present-day Oratepa). Here they were met by the defenders of the fortress of Kibeskata, once built by the Achaemenid king of Iran, Cyrus. The brave Zoroastrians did not fall for the tricks of the cunning Greek and did not allow his plunderers to enter the fortress even a single step. The battle was very long, the dead died, the rest remained.

The hero of Macedonia (Macedonia), who easily conquered lands like Iran, Bactria, and Sughd, was stunned by the bravery of the tyrannical Ferghanas. He entered the fort and hid himself, and the part of the army that could not fit into the fort pitched a tent around it. According to some reports (as evidenced by Arian and Strobi) that night, the Farganians killed about a thousand Greeks. Night performances continued the following nights. The enraged king sent five hundred skilled wrestlers around the camp and ordered them to capture the Fergana people, even if they were dead, by dawn. The night passed in a merciless battle. The wrestlers

captured neither the dead nor the alive Fergana people. At dawn, they brought a bloody skullcap to the king, placed in a golden bowl. The ruler summoned the fortune tellers and wise men of the Middle Ages. “What is this?” he asked. “Farrkhana, farrkhana,” he was answered. The king sensed a magic in this strange word, and was terrified by this mysterious dress of the brave and courageous “bastards” who carried the dead and wounded from the battlefield. According to Arrian, soon he was able to observe the Fergana people from a distance of a bow. If the bow under them - blades, leather pants and hemp shirts are on one side, the hats familiar to the ruler on their heads are on the other side, the king's bosom is bloody, his soul is withered. Alqissa, Alexander Magduni (Zulqarnayn), who dreamed of conquering Fergana, hit his head against the walls of Khojand, his journey grew old early, his dreams were dashed, his roads to the East became rich, and he went straight to where he came from.

In different regions, hats have many forms and decorations, reflecting gender, age, and social status. In addition to regional features (Fergana, Bukhara, Khorezm, Urgut, and Chust hats are famous), there are groups of hats for children, women, men, and even elderly men, depending on their decoration (Fig. 4). There are types of hats for men and women (including boys, girls, infants, and the elderly). Older women wear a scarf instead of a hat. Children's hats are divided into kulakcha, kalpakcha, tuppi, and kallaposh types. They differ in the abundance of amulets, the presence of a pompok, a turban, and the fact that the pompok is woven from silk.

 <p>Sheikh Maulana Sharif helmet. Bukhara. XVII</p>	 <p>Women's headscarf. Bukhara. 1959.</p>	 <p>A cap worn under a turban. Bukhara. The beginning of the 20th century.</p>
 <p>Women's headdress. Bukhara. Early 20th century.</p>	 <p>Youth ball. Quiet. 1920</p>	 <p>Men's skullcap with inscription. Bukhara. Early 20th century.</p>
		

Men's headdress. Shakhrisabz. 1920.	Girls hat. Urgut. 1969	Hats.
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Figure 4. Types of hats.

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In short, we came to the following conclusion. The cap actually protected people's heads from the sun, wind, heat, and cold, hid a person's physical weakness, protected them from headaches, that is, prevented colds.

Its spiritual value is that it imbibes the immortal values of our ancestors, decorates a person, and shows the nationality of a person.

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