

## ANALYSIS OF THE SYMBOLOGICAL SIGNIFICANCE OF THE HISTORY OF THE NATIONAL SKULLCAP BY REGION AND ITS REGULARITIES

Ph.D. U.S. Rakhmatullaeva

Master K. Mirziyodova

master F. Kamolova

master Ch. Berdieva

Design – professor-

Tashkent Institute of Textile and Light Industry, Department of Costume

**Annotation.** This article explores the history of the Uzbek national skullcap. The symbolic meanings of patterns used on skullcaps by region are analyzed.

**Keywords:** art crafts, folk skullcap, gold embroidery, jewelry, ornament, decorative.

Over the centuries, large centers of folk art have been formed on the territory of Uzbekistan. Each district stood out from the rest with its artistic decoration. In particular, Rishtan is famous for its Chust skullcaps, Knives, Lojuvard ceramics, Margilan rainbow atlas and adras, Bukhara gold embroidery, Shakhrikhan knifemaking, Surkhandarya colorful embroidery, Khorezm jewelry, Karakalpak unique patterns.

There are two main types of Muslim ornament: solid floral patterns, consisting of wavy lines enriched with flowers and leaves, and geometrically angular polygons. Islimi and girih have always been mathematically defined, and their compositions are almost inexhaustible and endless.

There are many short lines in Islamic patterns, which consist of proverbs, sayings, meaningful phrases, sayings and aphorisms. In Islam, the image of people and creatures is forbidden, but the artists sought to express the image of creatures in an anthropomorphic form, adding them to the patterns. In this case, they acted as an element of the pattern, and not a free individual case. The sacred surahs in the Koran - ancient manuscripts, arches and walls of buildings, building decorations, sagans, fabrics, carpets, ceramics - were imprinted in patterns and served the world, mood, figurative and decorative function for Muslims. The art of depicting a word is calligraphy, figurative form and ornamental unique expressiveness. In Islam, decorative forms are always full of meaning and dignity [1].

Attitudes towards the pattern changed over time and also caused controversy. Since the development of industry has led to the loss of the symbolic meaning of the ornament, the restoration of the ancient folk craft and the growth of interest in it requires a deep study and analysis of the symbolic meaning of the ornament. Therefore, from the synthesis of different patterns, more complex and perfect patterns are invented. An example of this is the modern interpretation of our national patterns. At the same time, at the heart of the modern style, strict geometric national patterns are combined with uneven tension, sharply weakened lines. In such modern patterns, dynamics and movement are felt. And in the modern ornament, the pattern does not lose its expressiveness and symbolic meaning, but reveals a metamorphosed supernatural mysticism. A new form of ornamentation that appeared in the 1920s and 1940s is based on geometric patterns. In the 20th century, the attitude to ornament has a complex meaning - some artists recognized it, others rejected it.

The pattern, created by the creation of mankind, enriches life emotionally and aesthetically, forming a symbolic structure of household appliances, fabrics, jewelry and books.

The study of patterned symbolism is a separate branch of visual literacy and is necessary for those who perform tasks related to decorating and forming an artistic image of objects and clothing. The designer must internalize the symbolic meaning of the patterns in the design in order to give artistic expression to the creation of the dress. It is impossible to apply in clothes without understanding the symbolic meaning of each symbol. For example, it is not recommended to use the pattern of Tashkent skullcaps on clothes. It is not possible to transfer the image of a person to a dress, and the above-mentioned geometric pattern of Arabic calligraphy is also not recommended for decorating a dress.

Another subtle aspect of studying patterns in dress decoration is their compositional placement in the dress. The placement of patterns in project sketches must be analyzed down to the smallest detail. The anatomical return of geometric patterns to the human body makes it look like an orgy. Therefore, each designer can copy clothes or use them in artwork, learning the symbolic meaning of patterns and symbols.

The skill and talent for creating a patterned composition and the scale of its various forms is manifested in the luxurious details of the dress: belts, purses, quilts, belts, cuffs, necklaces and especially headdresses - skullcaps. Skullcaps are an integral part of the Uzbek national costume and at the same time a true work of national art. They are comfortable, useful and beautiful. A variety of skullcaps - domed, rectangular, round, dome-shaped, the richness of embroidery on them is either mesh, then large relief, then carpet, the color of the Uzbek hat varies from black and white to rainbow. The upper part of the skullcap and the hem are sewn to a solid base with a floral geometric ornament, sometimes in the form of circles, sometimes in the form of flower branches. In the nineteenth and early twentieth centuries, the local features of various regions in skullcaps were given so clearly that it was easy to determine the origin of the person who wore them [2].

From the point of view of the art of traditional clothing and the variety of artistic and aesthetic images in it, our national skullcaps, which were used to protect the head from various influences in hot and cold conditions, are of great importance. In particular, duppi acquired a traditional meaning among the Turkic peoples and was called differently by representatives of different Turkic peoples. Experts admit that even the term "tyubiteyka" used in today's Russian vocabulary is actually a form derived from the Tatar term "tyubetey". Indeed, conical hats in the form of papahs are also common among other peoples, but compact skullcaps are actually the product of centuries-old socio-cultural development and creativity of the ancestors of the Turkic peoples. The skullcap, one of the traditional examples of folk arts and crafts, as an integral part of the Uzbek national costume, is not only our self-consciousness, but also a factor that determines our worthy place among other cultures. The history of Skullcap is rooted in the distant past. As a result of archaeological excavations, it is known from miniature drawings on the walls that this type of clothing has ancient roots. As a result of the socio-cultural development of our people, the shape and design of the skullcap became more complicated. As a result of ethnohistorical development, it is known that the headdresses of the pastoral layer of our people, as well as general clothing, are made of felt or wool. Progress in this area also indicates that hats and body packs have been reduced in size and taken on their current shape. As a result of the socio-cultural transformation of applied art, skullcaps were also improved in terms of design, tailoring style and compactness. Just as the historical foundations of our current achievements in the socio-political, economic, cultural and educational spheres go into the distant past, so the examples of applied art were passed down from ancestors to generations as a result of ethnohistorical development. This means that generations are not only a means of ensuring the continuity of the human race on the stage of history, but also a force that carries our cultural values between generations. In this sense, along with the creation of samples of applied art, a person is a factor embodying the positive aspects of each historical period, ensuring its relative perfection and passing it on to future generations. Uzbeks are a people who have created their own national headdress in the course of their ethnohistorical development and have a place on the world cultural arena. These headdresses have artistic and aesthetic features, indicating that our people have always strived for elegance and sophistication.

As the scientist I. Jabborov notes, "Ethnic and local groups of Uzbeks have long been distinguished by their headdresses. Men wear a variety of skullcaps on their heads, and women often wear colorful scarves ... Usually, skullcaps are made from delicate flowers, embroidered, and some women's skullcaps in Khorezm are decorated with small beads, necklaces, necklaces and tassels. In the past, conical skullcaps were common in Tashkent, Samarkand and Shakhrisabz. Skullcaps, slightly flattened and flattened with paper, are known mainly in the Ferghana Valley. Scientist O. Nishonova says: "Over time, regional symbols began to appear on headdresses. In the 14-15 centuries. in each city there was a skullcap quarter, which had distinctive terrain features (round, rectangular, elongated shapes) and patterns (pine flowers, petals, etc.). This means that the artistic and aesthetic features of the clothing culture are important not only for expressing the tastes of the representatives of our nation, but also as a factor that determines the region to which they belong. From the methods of invention, manufacture and tailoring of skullcaps, which are among our national values, we can draw the following conclusions: firstly, among the peoples of the East, including

the Uzbek people, a person is glorified, especially his head; secondly, historical and philosophical sources, as well as religious (Islamic) teachings, pay special attention to protecting the head from any influences; thirdly, the hardworking Uzbek people invented colorful skullcaps to protect their heads from various influences, taking into account ethno-cultural characteristics, geographical climate; fourthly, independence has become such an important factor in the development of our national traditions that, as a result, the culture of traditional clothing has merged with modern features, and the perfection of their artistic and aesthetic features has entered a new qualitative stage [3].

The National Encyclopedia of Uzbekistan writes that at the later stages of our socio-historical development, the "Iraqi" method of skullcap became widespread. "Iraqi" is a type of stitch in embroidery, mainly used in skullcap, jiyak and fine embroidery. In Shahrissabz embroidery, the Iraqi seam has been known for a long time, and later spread to Tashkent, Samarkand, Fergana, Surkhandarya and other places. Skullcaps are sewn in separate styles and shapes for men, women, boys and girls. As a result of socio-historical development, when gold and silver became famous as a factor determining the social status of a person, hats began to be looked upon as a means of demonstrating one's financial position and as a remedy against superstitions. "It is believed that silver jewelry on a skullcap keeps the human psyche clean and protects from the evil eye.

For example, in the Namangan men's Chust skullcap, the image of "Bodom" is a symbol of blessing, happiness and life..



*Figure 1. Almond pattern.*

A semicircular pattern complementing the almond-shaped pattern - this image in a skullcap is a symbol of the continuity of generations. Pattern-copy of a boat - 8 images of boats around the skullcap symbolize the brevity and duration of life. Sheep horn pattern - Sheep horn pattern is a symbol of activity, strength and perseverance.

Margilan men's skullcap: Pepper pattern - a symbol of protection from the evil eye.



*Figure 2. Pepper pattern.*

Geometric pattern - The four edges of these skullcaps mean that a person is protected from evil from all four corners of the world. Geometric patterns, on the contrary, symbolize the beginning of life, trust.

Margilan women's skullcaps: Spring flower - these are mainly skullcaps for young girls and brides. This pattern is the ambassador of spring and a symbol of beauty. Nightingale - a symbol of fidelity, trust and happiness.



Figure -3. Margilan women's skullcaps

The geometric pattern "Square" is a symbol of the four cardinal points, the heavenly palace, the child of the sun, eternity, light, power.

Fergana youth skullcap: a pattern-copy of pepper - was considered protection from the evil eye, from various misfortunes. A circle - means the continuation of life. The image of an arch (arch) means that it belongs to the Muslim religion.

Ferghana women's skullcap: rose pattern - a symbol of beauty, a symbol of love. Kokand male turtles: the image of a copy of pepper - is interpreted in the sense of protection from various evil spirits. The image of an almond copy is considered a healing fruit and a harbinger of the coming of spring. Arcuate images - arcuate images are depicted on the basis of the symbol of fertility.

A skullcap is the fortune, wealth and pride of men, and our grandparents wore square-shaped skullcaps based on the saying "May the four torments be healthy." The image of the sun, consisting of two tonsils, is a symbol of solar life. This skullcap was mainly worn by young brides and it was a symbol of the constancy of the holy family.

Tashkent women's skullcaps: the image of flowers and plants is a symbol of the eternal awakening of nature, a symbol of the vitality of the Motherland and poetic glorification. The image of a pomegranate is a symbol of kindness, satiety, love and family.

Bukhara men's skullcaps: the image of a pomegranate, consisting of a crescent and a star - the crescent and star symbolize the worship of Islam, and the pomegranate is a symbol of enthusiasm, fertility and love. Юлдуз тасвири - беш қиррали юлдуз ҳаётнинг қисқалиғи, беш кунлик дунё эканлигини англатади.

The image of a leaf means the awakening of spring.

Bukhara women's skullcaps: an image of a flower leaf - a symbol of beauty. Spring is a symbol of awakening.

Samarkand men's skullcaps: ram's horn - a symbol of courage, courage, purity. The image of water is a symbol of life and peace.

Samarkand women's skullcap: guli kashgari - guli kashgari (Kashkar flower) flower, also called sadbarg - leafy leaf flower. This flower means beauty, longevity.

Kashkadarya - Surkhandarya skullcaps: the image of a tulip - a tulip means brightness, light. The geometric figure "Equilateral Triangle" is a whole divided into parts, meaning separation. The geometric figure "Circle" - the universe, happiness, the sun means to turn people away from evil. The geometric figure "Equilateral Triangle" symbolizes the beginning of life. The geometric figure "Rhombus" means a woman, a symbol of friendship, fertility.

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