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**Abstract:** This article provides a broad scientific analysis of the philosophical concepts embodied in the patterns of the Uzbek national headdress - the skullcap. Through skullcap patterns, such topics as the worldview of the people, their connection with nature, family values, spiritual protection, the continuity of life, cosmic balance, the opposition of good and evil, the transience of time, and cultural identity are deeply studied. Based on historical sources, archaeological finds, ethnic traditions, the influence of Islamic art, and modern research, the symbolic meanings of patterns, the psychological impact of colors, regional differences, and the philosophical foundations of motifs are examined. The article emphasizes the need to preserve skullcap patterns as a national cultural heritage, use them in modern design, strengthen national identity in the context of globalization, and increase the importance of the Uzbek philosophical heritage in the world cultural context. The research serves to broaden the understanding of the philosophical worldview of the Uzbek people, ensure spiritual connections between generations, and ensure the continuity of national values.

**Keywords:** Skull patterns, philosophical concepts, symbolic meanings, Uzbek culture, national crafts, protective symbols, nature motifs, regional differences, cosmic balance, continuity of life, color symbolism, Islamic ornaments, cultural identity, aesthetic philosophy, globalization, preservation of national heritage.

The philosophical concepts expressed in skullcap patterns are one of the deepest and most complex layers of the national cultural heritage of the Uzbek people, embodying ancient symbolic, philosophical and spiritual meanings through these patterns, reflecting the worldview of the people, their connection with nature, family values, spiritual protection, the continuity of life, cosmic balance and cultural identity, as well as philosophical themes such as the opposition of good and evil, the transience of time and the place of man in the universe. The skullcap, or tubeteyka, serves not only as a practical headdress, but is also an important artifact that should be studied as a cultural identification, spiritual protection and philosophical symbol, as it provides a spiritual connection between generations, preserves national identity and is deeply rooted in the traditions of the people, for example, wearing the same skullcap at weddings and ceremonies represents family unity and mutual respect. Historically, skull patterns date back to the ancient times of Central Asia, in particular, to the 15th-16th centuries, as evidenced by archaeological finds, miniature paintings and terracotta figurines, through which the aesthetic and symbolic traditions of the peoples are manifested, for example, in miniatures from the time of Amir Temur, skull images show the initial forms of national identity, and also in the Soviet era the skull was reinterpreted as a symbol of the new Uzbek citizen. These patterns were formed under the influence of Islamic art, and the images of people and creatures are limited, but anthropomorphic forms are introduced through decorative elements, which, combining spiritual and decorative functions, reveal philosophical meanings, in particular, the cycle of life and death, the awakening of nature and the spiritual purity of man, which emphasizes one of the main concepts of Uzbek philosophy - the harmony between man and the universe. The four-sided shape of the skullcap symbolizes the four poles of the universe - north, south, east and west, which

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reflects the philosophy of cosmic balance and protection from evil forces, since the four sides indicate the cardinal directions of the world and man's place in the universe, and the black cloth symbolizes space and eternity, which in Islamic cosmology provides protection from evil spirits. In Uzbek culture, the skullcap is not only a part of clothing, but also a symbol that enriches the spiritual world of the people, expressing respect, hospitality and national unity. It was reinterpreted in the Soviet era as a symbol of the new Uzbek citizen, but in ancient traditions, skullcap patterns represent the cycle of life and death, the awakening of nature and the spiritual purity of man. For example, putting a skullcap on young children symbolizes national identity and loyalty to traditions. In folk wisdom, the expression "A man's mind, honor and conscience lie in his skullcap" emphasizes the moral and philosophical significance of the skullcap, as it symbolically conveys the transmission of personality and values, and the expression "The skullcap is the face of the nation" indicates the philosophical basis of national identity. Regional differences further enhance the richness of skullcap patterns: for example, in the Chust skullcap, a black background and white patterns symbolize purity and protection from darkness, in the Fergana skullcap, bright colors symbolize the joy of life, in the Bukhara skullcap, gold-plated patterns symbolize luxury and wealth, and in the Samarkand skullcap, symmetrical flowers symbolize harmony. This indicates the influence of climatic, social and cultural factors of these regions. In particular, in Bukhara, the skullcap was used as part of a girl's dress during muchal ceremonies, which further expands its symbolic meaning. This introduction emphasizes the importance of studying the philosophical content of skull patterns, as they reflect the worldview of the people as carriers of not only aesthetic, but also cultural and spiritual values, show the need to preserve national heritage in the context of globalization, and strengthen the place of Uzbek philosophical heritage in the world cultural context.

The motifs common in the skull patterns deeply express philosophical concepts, which include concepts such as the people's connection with nature, spiritual protection, continuity of life and cosmic balance. For example, the almond motif symbolizes blessing, happiness and continuity of life, as the almond shape represents seed and renewal, which philosophically emphasizes the continuity of lineage, natural cycles and human aspiration for well-being. It also represents blessings and longevity, showing a deep connection between man and nature, as the almond tree was revered as an ancient symbol of fertility and blessing. The pepper pattern represents protection from the evil eye and family well-being, which shows the philosophy of spiritual protection and connection with nature of the peoples of Central Asia, as pepper is used as a symbol of protecting newborns and family members from evil, it symbolizes purity and distancing from evil, which is widespread in Islamic traditions. Lamb horns symbolize strength and courage, while ram horns symbolize activity and endurance. These patterns were formed under the influence of the pastoral lifestyle and express philosophical concepts of the power of nature and human endurance. In particular, the double-curved horns imitate the horns of a ram, emphasizing the symbol of masculinity and protection. Circular patterns, such as the wheel of life, symbolize the cyclical nature of life and death, wealth and vitality, reflecting the philosophy of eternity and the continuity of the universe, since the circle represents infinity and balance, a concept common in Buddhism and Islamic philosophy. The rhombus represents fertility and prosperity, the square represents four-sided eternity, light and power, emphasizing the philosophy of the four poles of the universe and the cosmic connection of man, and the square symbolizes the unity of God and the heavenly palace, which is a key element in Islamic geometric art. The triangle symbolizes the beginning or end of life, philosophically illuminating the opposition of good and evil, which shows the duality of life, and the triangle sometimes symbolizes

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the concept of divinity and the trinity (father, mother, child). Floral and plant motifs occupy a special place in the skull patterns, for example, the rose symbolizes spring and youth, the pomegranate symbolizes goodness, satiety and prosperity, the pomegranate symbolizes peace and longevity, the rose symbolizes beauty and perfection, which expresses the philosophical concepts of the awakening of nature and spiritual peace, in particular, the leaf motif symbolizes spring awakening and renewal, and flowers such as tulips and lilies symbolize the pursuit of beauty and perfection. The nightingale symbolizes loyalty and happiness, the spring flower symbolizes beauty and spring, which reveals the philosophy of love and family ties, because the images of birds emphasize the harmony of nature and man, represent freedom and spiritual elevation, for example, the images of a rooster and a rooster symbolize vital energy and protection. The images of water symbolize life and peace, and the star symbolizes the brevity of life and the transience of the world, which raises issues of time and eternity, philosophically reminds of the transience of human life and encourages spiritual purity. Colors acquire philosophical meaning in the skull patterns: green symbolizes mother nature and Islam, blue sky and peace, red symbolizes victory and joy, white symbolizes purity and luck, yellow sun and holiness, through these colors philosophical concepts of the impact on human psychology and mental state are studied, for example, green symbolizes trust and tranquility, red energy and vitality, white spiritual purity, also the symbolic meanings of colors come from Islamic and ancient shamanistic traditions, black background and white patterns reflect the purity of the soul and the contrast of light and darkness. Regional differences further enhance the philosophical richness of the skullcap patterns: the pepper pattern on Fergana skullcaps symbolizes prosperity, the pomegranate on Tashkent skullcaps symbolizes family and fertility, the gold embroidery on Bukhara skullcaps symbolizes luxury and wealth, and the symmetrical flowers on Samarkand skullcaps symbolize harmony, which shows the influence of local cultural and climatic factors. For example, the images of fruits and symbolic symbols on Andijan women's skullcaps symbolize fertility and life. Islamic ornaments, such as islimi (floral) and girih (geometric), are mathematically infinite, combining spiritual and decorative functions. These patterns are based on the laws of nature and reflect the philosophy of the unity of man and the universe. Islimi patterns imitate the organic forms of plants, expressing the constant growth and development of life, while girih patterns show the order of the universe through mathematical symmetry, which philosophically emphasizes the oneness of Allah and the balance of the universe. Other symbolic elements, such as the horseshoe, symbolize protection from the evil eye, the mirror symbolizes the soul, purity and reflection, which further enhances the spiritual protective function of the skull patterns, and the bird motif represents high aspirations and spiritual elevation. In folk wisdom, the expression "The skullcap is the face of the nation" emphasizes the cultural and philosophical significance of the skullcap, as it is a means of transmitting personality, moral values and national identity. In the process of historical evolution, in the 19th-20th centuries, skullcap patterns indicated the age, status and place of residence of the individual and provided cultural identification, for example, the skullcaps of young people were decorated with bright colors and simple patterns, while the skullcaps of older people had more dimensional and complex patterns, but with the development of industry and mass production, symbolic meanings were endangered, therefore, there was a need to restore ancient crafts, which serves to preserve national culture. In modern research, skullcap patterns are being studied as a means of educating the human psyche through psychological and aesthetic analysis, for example, the influence of colors and patterns on human psychology, in particular, the calming effect of green or the energizing effect of red, is being studied in modern psychology, which philosophically ensures the continuity of national values and

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strengthens the place of the Uzbek heritage in global cultural relations. The use of skullcap patterns in modern design, for example, in fashion and interior design, serves to preserve national identity, while the bright colors of Fergana skullcaps serve as a source of inspiration in modern clothing designs, allowing the preservation and development of this philosophical heritage in a modern context.

In general, the philosophical concepts expressed through skull patterns include the continuity of life, protection, fertility, connection with nature, and cosmic balance, which reflect the deep philosophical heritage of Uzbek culture and are one of the main elements of national identity. These patterns are not only historical artifacts, but also a wealth that can be used in modern design and cultural identification, as they reflect the philosophy of harmony between man and the universe. In the context of globalization, the preservation and study of skull patterns contributes to the strengthening of national culture, thereby increasing the global significance of the Uzbek philosophical heritage. Also, future research should deepen this topic, as they serve to preserve and develop cultural heritage. Modern technologies, such as 3D modeling and digital archiving, can be an important tool in preserving these patterns and making them accessible to a wider audience. At the same time, the inclusion of skull patterns in educational programs helps to instill national values and philosophical concepts in the younger generation, which ensures the preservation of Uzbek culture for future generations, since skull patterns are not only decorative elements, but also codes reflecting the spiritual and philosophical world of the people, and their preservation serves to strengthen the national spirit.

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