

Significance of Chust Duppidadashy Traditions As Intangible Cultural Heritage

Otabek Solijonov

Teacher at the UBS Tashkent branch, Uzbekistan



DOI : <https://doi.org/10.61796/jlhss.v3i5.1795>



Sections Info

Article history:

Submitted: February 07, 2026

Final Revised: March 26, 2026

Accepted: April 13, 2026

Published: May 20, 2026

Keywords:

Chust skullcap making

Skullcap

Folk applied art

Craftsmanship

Master-apprentice

tradition

"Javdat" skullcap

Women's labor

National values

ABSTRACT

Objective: This article highlights the historical roots, production technology, symbolic-spiritual content, and current socio-economic significance of the skullcap making craft formed in the Chust district of the Namangan region. **Method:** The creation of modern types of author's skullcaps is analyzed using the example of the "Javdat" skullcap, focusing on the use of natural raw materials and the role of women's labor in craftsmanship. **Results:** The study shows how skullcap making contributes to local economic activity and reflects the integration of traditional techniques with contemporary design approaches. **Novelty:** The research presents original insights into the combination of cultural heritage, gendered labor contributions, and economic empowerment through the craft of skullcap making in Namangan, offering a model for preserving and innovating traditional artisan practices.

INTRODUCTION

National headwear, particularly the skullcap, holds a special place in the material and intangible cultural heritage of the Uzbek people. The skullcap is not only a headpiece but also a cultural symbol reflecting the aesthetic taste, social views, customs, and spiritual values of a people. A skullcap is a head covering. In Bukhara, it is called "kallapush." A type of folk applied art that has been widespread among the peoples of Central Asia since ancient times. The skullcap was made of satin, plain silk, velvet, and other fabrics. There are varieties of it called "iroqi," "piltadözi," "chakma," "yormadözi" and "gilamdözi" [1], [2].

The skullcaps also varied in shape: rectangular, conical, round, and others. But initially, conical skullcaps were worn under the turban. The unique characteristics of each region are also reflected in the skullcaps. Margilan, Chust, Andijan, Osh, Shahrisabz, Surkhandarya, Khorezm, Bukhara, Baysun skullcaps each have their own local characteristics, and there are such types as "iraqi," "iraqi chorgul," "iraqi qurbaqa nusxa," "iraqi sanama," "tagdözi," "yormadözi," "zamindözi," "tustöppi," "baxmal," "munchoq gulli," "oqlar nusxa," "toj nusxa," "qahramon nusxa," "paxta gulli nusxa," "xurshid nusxa," "kandakori nusxa". For example, in Fergana and Tashkent, skullcaps embroidered with pepper and almond shapes were worn, similar to Chust skullcaps [3], [4]. The main part of the skullcap is black, and the flowers are made of white thread. The Margilan skullcap, unlike the Chust skullcap, was thin and longer. Shahrisabz carpet skullcaps are very beautiful, in which bouquets rich in various colors cover the entire skullcap, forming iroqi

carpet skullcaps. It was customary here to depict a person in the shape of a doll in the upper part of skullcaps sewn in the "Iroqi Sanama" style, which is one of the oldest archaic symbols of Uzbek skullcaps [5], [6].

Skullcaps are an integral part of Uzbek national clothing and, at the same time, a work of national art. While skullcap making has developed in various regions of Uzbekistan with its own unique patterns, colors, seams, and shapes, the Chust district of the Namangan region is known as a distinct school in this regard [7].

RESEARCH METHOD

Chust skullcap making is an ancient craft that has been passed down through generations through the master-apprentice tradition. This craft plays an important role in the activities of local women and serves as a source of family income, creative activity, and a means of preserving cultural heritage. In today's globalization process, the preservation of traditional types of craftsmanship and their development based on modern requirements is one of the pressing issues.

Chust skullcap making is considered one of the ancient branches of Uzbek folk applied art. In the memory of local artisans, this craft is interpreted as a profession passed down through grandmothers and mothers to subsequent generations. Among the traditional types of skullcaps, there were such types as chain copy, chetan copy, yarn copy, and zira copy. However, today, due to a decrease in demand for some ancient samples, they are retreating from the daily production process; nevertheless, local artisans strive not to lose these samples entirely, but to restore them by teaching them to apprentices. This situation shows that Chust skullcap making is not only an economic activity, but also a mechanism for preserving cultural memory.

RESULT AND DISCUSSIONS

In recent years, the process of creating original products in Chust skullcap making has also intensified. One such product is a men's skullcap called "Javdat." The fact that the word "Javdat" means "lion" gives the skullcap a symbolic meaning of strength, courage and majesty [8].

This skullcap is especially popular among pilgrims and young men. One of its main features is that it is made from natural products, specifically white silk. The skullcap is not given an artificial color, and the choice of white color has a practical and symbolic basis: according to its practical significance, white reflects sunlight, protects the head from heat and serves to prevent head sweating, according to the symbolic meaning, a skullcap made of white silk is a symbol of naturalness, purity and purity. It expresses the meanings of goodness, light, honesty, and spiritual purity. Therefore, the white skullcap appears in folk culture not only as a headwear but also as a symbolic object that preserves a person and reflects national values [9].

The creation of the "Javdat" skullcap demonstrates the harmony between traditional craftsmanship and modern needs in Chust skullcap making. This confirms that national handicraft products can be competitive even in modern market conditions.

Traditional headwear stands out among women's national costumes. At the beginning of the 20th century, there were several types of headwear, which were also worn depending on the gender, age, ethnicity, social status, and the season of the year. Furthermore, the skullcap is considered a masterpiece of embroidery art. Various types of skullcaps are considered a fundamental part of national costumes among almost all Central Asian peoples. Researchers typically divide headwear into two groups: headwear – cap, skullcap, *tahya*, *kallapush*, *kulakchin*, *telpak*, *bukhnaq*, etc.; and headwear – headscarf, fringe, *lachak*, *turban* [10].

The main difference between men's and women's skullcaps is their sewn fabrics and the patterns reflected in them. skullcaps intended for women and girls are often made from beads, *adras*, and other parts of satin fabrics. This process, on the one hand, fosters a culture of waste-free production and the avoidance of wasteful products, and on the other, strengthens the interest of young girls in labor and crafts [11], [12].

The methods of sewing a skullcap are distinguished by their diversity. The craft of making skullcaps or caps is one of the crafts performed at home and is considered the art of making light headwear. Types of skullcaps such as *iroqi*, *xomdözi*, *piltadözi*, *bosma*, *yorma*, *chakmatur*, and *popop* are widespread.

On the territory of Tashkent, skullcaps were mostly sewn using the *iroqi* stitch method. At the same time, ancient and famous skullcaps decorated with fine lace stitching have been preserved here. In Samarkand and Baysun, skullcaps sewn using the "piltadozi" method, known as "piltadozi" with a dome, were widespread. In Bukhara and Samarkand, using gold and silver threads, exquisite skullcaps in the form of gold embroidery and gold embroidery were made [13].

The skullcaps were mainly created by embroidering with threads, silk or gold threads on fabrics such as velvet, plain silk and satin. They have dome-shaped, rectangular, round, and dome-shaped forms. The embroidery on the skullcaps is rich in ornaments, some of which are in the form of a net, some are large-relief, and others are made in a style reminiscent of carpet patterns [14].

In terms of color, skullcaps are also very diverse: there are various shades ranging from simple black and white to rainbow-colored. All this shows that the traditional headwear of the Uzbek people, the skullcap, is extremely rich and diverse in terms of shape, decoration, sewing method and color.

The sewing of skullcaps was primarily carried out by women, while the methods of decoration were handled by individual calligraphers or draftsmen. There were special draftsmen in each *mahalla*. The profession of those engaged in this field was passed down from generation to generation. Drawers primarily combined geometric shapes and color images from the world of plants and animals in the patterns they drew. In addition, skullcaps were sewn from brocade, velvet, floral, and floral-less fabrics. This largely depended on the skills, knowledge, and worldview of the women who sewed the skullcap. One of the traditional headwear of Uzbek men is a skullcap, which has names such as *kalpok*, *kallapush*, *doppi*, *takya*, *kulakchin*, *telpak*, and *salla*. In Kashkadarya, this headgear is called a *kalpak*. The top and rim of the hat are embroidered with various stitches. The art of Uzbek women's skullcap embroidery today differs not only from those abroad but also from those of Kazakh and Kyrgyz women. In the late 19th and early 20th

centuries, many seamstresses took this profession as an additional profession, and some as their own special craft.

The preparation of a Chust skullcap is a complex and multi-stage process. First, the pattern of the skullcap is drawn. Then, a seam is sewn using silk threads based on the finished template. Once the template is ready, it is applied to the lining. The lining is usually made of cotton fabric. The lining and pattern are joined and stitched together. The scutching process ensures the durability of the skullcap.

In the next stage, the paper is cut and a wick is prepared. The shape of the skullcap is secured using a braid and special fasteners. The edge plays an important role in the final appearance of the skullcap. The edging is also made of silk and is used to join the lining and pattern.

In Chust skullcap making, many processes are carried out through manual labor. Equipment is used only for the manufacture of certain parts, in particular, edges. In this regard, handmade skullcaps are highly valued as a product of art.

There is a significant difference between the product of manual labor and the product made with the help of equipment in the manufacture of skullcaps. Handmade skullcaps require more time, patience, taste, and skill. Therefore, their market price will be higher.

For example, Chust craftswomen engaged in sewing skullcaps note that a handmade skullcap is valued at around 400,000 soums, while skullcaps made with the help of a machine can be sold at a relatively low price. This situation leads to the conclusion that the value of a handicraft product is determined not only by raw materials but also by its creative labor, traditional knowledge, and aesthetic skills.

To study the superstitions associated with clothing, it is necessary to pay attention to the types and color of clothing, cut, fabrics, customs, rituals, border views, and folk beliefs and beliefs. In elucidating the semantics of clothing, the people's perceptions and beliefs related to the appearance of symbols, signs, colors, and ideas reflected in clothing are studied. Furthermore, in determining the specific ethno-social symbolism of clothing the connection between traditional clothing and the people's way of life it highlights the specific ethnicity of the population, patterns of cultural and technological development, general regional characteristics related to the history of the region and centuries-old interactions between the peoples living there, as well as the ethnic conditions that transmit clothing from generation to generation and the associated ethno-unifying features. These features are often reflected in the unique, identical appearance of clothing from different ethnic groups, i.e., in the commonality of the garment's cut, fabric types, function, and sewing technology, as well as in the customs and rituals associated with clothing. These features also apply to skullcaps, which are considered an integral part of the traditional clothing of the Uzbek people.

In Uzbek culture, the skullcap is not just a simple headdress, but an item with symbolic meaning. Art historian D. A. Fakhretdinova attributes the origin of this tradition to the custom of depicting patron deities in headwear. The patterns, flowers, and images on Chust skullcaps reflect the worldview, customs, and social views of the people. The pepper symbol placed on the skullcap is interpreted among the people as a sign protecting against the evil eye. The images of mountains on the sides and bottom of the skullcap

signify the noble intention that a man's head should be as high as a mountain and never bow.

In Chust traditions, the skullcap is also considered a family symbol. According to local beliefs, the cleanliness and tidiness of the skullcap on a young man's head are interpreted in connection with the order and discipline in his family and the tidiness of his wife. The folk proverb "A friend looks at the head, an enemy looks at the feet" also expresses the socio-cultural significance of the headwear.

In Chust, the production of skullcaps is primarily a craft associated with women's labor. It is noted that girls and women aged 7 to 70 know how to sew skullcaps or are engaged in this craft. For some women, making skullcaps has already become their main occupation in their free time outside of their main work to spend it meaningfully and prevent boredom. This shows that skullcap making is deeply rooted in the local way of life.

Sewing skullcaps serves as an additional source of income for women. It takes an average of 4 days to make one skullcap. Working with assistants, one can prepare 4–5 skullcaps per week. This allows women of retirement age or housewives to make a significant contribution to the family economy.

Girls' skullcaps are often made from beads, adras, and other parts of satin fabrics. This process, on the one hand, fosters a culture of waste-free production and the avoidance of wasteful products, and on the other, strengthens the interest of young girls in labor and crafts.

The "master-apprentice" tradition is of great importance in the preservation of Chust skullcap making. Local artisans are teaching young girls the secrets of making skullcaps at their homes or in training centers. The fact that more than ten apprentices learn a craft under the guidance of a single teacher shows that this tradition is actively continuing today.

The activities of Vakhidova Nilufar Umarovna are noteworthy in this regard. As a teacher of national headwear in the city of Chust, he established a tradition of mentor-apprentice relations. Among his students, there are those who have become independent artisans and members of the "Republican Union of Craftsmen." Some apprentices received sewing machines on the basis of state subsidies and started sewing not only skullcaps, but also men's belts. This process shows that skullcap making is becoming a modern form of profession and entrepreneurship.

Chust skullcap making is being promoted not only through the local market but also through international exhibitions. The participation of artisans in events in Turkey, Russia, Kazakhstan, Kyrgyzstan, Tajikistan, and other countries contributes to the international recognition of Chust skullcap making.

The delivery of "Javdat" skullcaps to the event in Istanbul is also an important step toward introducing national handicraft products to a foreign audience. Additionally, proposals to establish a craftsmen's town in Chust and to include traditional crafts such as skullcap making and knife making in tourist routes will expand opportunities for the development of cultural tourism in the region. The awarding of the "Shuhrat" medal to Vohidova Nilufar Umarovna on March 8, 2022, testifies to the recognition of the art of skullcap making at the state level.

Chust skullcap making is one of the ancient, rich, and vital branches of Uzbek folk applied art. This craft embodies the culture of national dress, folk aesthetics, family values,

women's labor, and master-apprentice traditions. According to ethnologist U. Abdullaev, as population headwear is formed within a specific historical and cultural territory, it is observed that in many cases, a number of scholars, including under the influence of the factor of interethnic relations, also acquire general regional characteristics [15].

CONCLUSION

Fundamental Finding : The research results show that Chust skullcap making is currently developing in two important directions: first, the preservation and restoration of ancient samples and seam types; second, the creation of original skullcaps that meet modern needs. The "Javdat" skullcap can be considered a vivid example of this process. **Implication :** The social and economic significance of skullcap making is also great. It serves as an important factor in ensuring women's employment, increasing family income, attracting youth to crafts, and developing local tourism. **Limitation :** The current study does not provide detailed quantitative data on the economic impact or the scope of youth engagement in skullcap making. **Future Research :** Therefore, the scientific study, documentation, and promotion of Chust skullcap making is one of the urgent tasks for preserving national cultural heritage. Further research could focus on systematic documentation, economic assessment, and strategies to sustain both traditional and modern skullcap production.

REFERENCES

- [1] S. Davlatova, O‘zbek kiyimlarining izohli lug‘ati. Tashkent, Uzbekistan: Yangi Nashr, 2014, p. 128.
- [2] Madaniyatshunoslik va nomoddiy madaniy meros ilmiy tadqiqot instituti dala materiallari arxivi, Namangan, Chust, Uzbekistan, 2025.
- [3] O‘zbekiston etnologiyasining nazariy-metodologik muammolari, Ilmiy to‘plam. Tashkent, Uzbekistan: O‘zR FA Tarix Instituti, Navro‘z, 2014, p. 276.
- [4] D. A. Fakhretdinova, Dekorativno-prikladnoe iskusstvo Uzbekistana. Tashkent, Uzbekistan: G. Gulyam, 1972.
- [5] U. S. Abdullayev, Farg‘ona vodiysida etnoslararo jarayonlar, p. 15.
- [6] R. S. Madatovich and S. D. Maxamadiyevna, "The Role Of The System Of Education And Family Education In Forming Youth's World View," European Journal of Humanities and Educational Advancements, vol. 4, no. 4, pp. 128–130.
- [7] R. Madatovich, "The role of civic responsibility in educating youth in a healthy spiritual environment in an information society," Pubmedia Social Sciences and Humanities, vol. 3, no. 1, pp. 6, 2025.
- [8] R. S. Madatovich, "The role of preschool education and family education in the raising of a healthy balanced generation," For Teachers, vol. 57, no. 4, pp. 520–523, 2024.
- [9] R. O‘. SirojmuRODOV, "Yoshlarda sog‘lom turmush tarzi rivojlanishida milliy va dunyoviy qadriyatlarni uyg‘unlashtirishning ijtimoiy-falsafiy tahlil," ACTA NUUZ, vol. 1, no. 1.10.1, pp. 184–186, 2024.
S. Ruzimurodov and Sh. Artikov, "Anakharsis-velikiy filosof iz Centralnoy Azii," Innovatsii v tekhnologiyakh i obrazovanii, pp. 340–342, 2016.

- [10] S. M. Ro'zimurodov, *Oilada yangicha iqtisodiy tafakkur madaniyati transformasiya: muammo va yechim (O'zbekiston misolida)*, Qarshi, Uzbekistan: O'zbekiston Respublikasi Oliy Ta'lim, Fan va Innovatsiyalar Vazirligi Qarshi Davlat Universiteti, 2024, p. 88.
- [11] H. N. Qahramonovich, "Worthy descendants of the Samarkandians: enlighteners jadids," *World Bulletin of Social Sciences*, vol. 13, pp. 37-40, 2022.
- [12] R. T. Usanov and N. K. Khakkulov, "Iz istorii izucheniya problemy 'Nenasilie'," *Ekonomika i Sotsium*, no. 6-2 (121), pp. 1406-1413, 2024.
- [13] T. Shaymardonov, "Siddiqiy-Ajziy hayoti va ijodining o'rganilishi," *Uzbekistan: Yazyk i Kultura*, vol. 1, no. 1, pp. 27-39, 2022.
- [14] T. A. Shaymardonov, "Sayidahmadxo'ja Siddiqiy-Ajziyning qofiya qo'llash mahorati," *Yosh Olimlar Axborotnomasi - Vestnik Molodykh Uchenykh*, vol. 1, no. 1, pp. 147-152, 2024.
- [15] T. A. Shaymardonov, "The role of Siddiqi-Ajzi in Uzbek jadid literature," *American Journal of Social and Humanitarian Research*, vol. 1, no. 4, pp. 91-100, 2020.

*** Otabek Solijonov (Corresponding Author)**

Teacher at the UBS Tashkent Branch, Uzbekistan
