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Paper Authors: **Nurova Yulduz Ubaydullaevna**



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ETHNOLINGUISTIC ANALYSIS OF HEADDRESSES IN PAREMAS

Nurova Yulduz Ubaydullaevna

Independent researcher at Bukhara State University

y.u.nurova@buxdu.uz

Abstract. National costumes are an expression of historical traditions, natural and climatic conditions and ethnic and religious characteristics of the people, economic and cultural ties with other peoples, and a unique chronicle of the historical development and artistic creativity of the people. Clothing and its names have become the subject of special research of many scientists (D.K. Zelenin, I. Nebedeva, N.P. Grinkova, G.S. Maslova, G.V. Sudakov, R.I. Kudryashova, Y.P. Osipova and others). The interest in the lexicon of dialects describing and naming clothes is determined by the following: First, this layer of words is closely related to the practical and spiritual life of man, so its study allows the researcher to understand the cultural and historical development of the Uzbek ethnos brings it closer. Second, the description of this lexicon allows us to fully understand the lexical richness of the national language. Third, it forms the basis for a deeper understanding of the formation of language vocabulary and the laws of activity.

Keywords: ethnolinguistics, customs, national costumes, vocabulary, burqa, telpak, doppi, kalpak, kerchief, ethnic and religious features, linguocultural aspect.

Introduction

Each nation has its own history, mother tongue, traditions and customs, all of which are expressed through language. One of the main directions of modern linguistics is the study of language in relation to culture, the interaction of linguistic, ethnic and cultural factors in the functioning and development of language. Clothing reflects the characteristics of the economic structure, natural and climatic conditions, the path of historical development, economic and cultural ties with other countries and peoples. National costumes are an expression of ethnic and religious characteristics, economic and cultural ties with other peoples, created in connection with historical traditions, natural and climatic conditions and life of the people, and are a unique chronicle of the historical development and artistic creativity of the people. It is well

known that the language of any nation always responds to changes in the social development, history, spiritual and material culture of that nation. One of the most important components of people's ethnic identity is clothing. The names of clothes have a special place in the linguistic landscape of the human world, they are directly related to the life, history, culture of the people, their development and consumption are related to the social changes in the life of the ethnocultural community. The meaning of clothing is not limited to its function, but also serves as one of the most stable ethnic indicators of the people's psyche and way of life. The formation of the traditional complex of folk costumes is influenced by moral and aesthetic ideas, generational traditions, material and economic living conditions, as well as relations with other ethnic groups. The study of clothing names as an integral structure requires taking into account the changes that have taken

place in the traditional dress of the nation as a result of changes in economic and socio-political living conditions. This study of the names of clothes and parts encourages a systematic analysis of their naming features in Uzbek dialects.

Literature review. Clothing has become the object of special research of many scientists (D.K. Zelenin, I. Nebedeva, N.P. Grinkova, G.S. Maslova, G.V. Sudakov, R.I. Kudryashova, Y.P. Osipova and others). Interest in the lexicon of descriptive and nominative dialects is determined by the following: First, this layer of words is closely related to the practical and spiritual life of man, so its study brings the researcher closer to understanding the cultural and historical development of the Uzbek ethnos. Secondly, the description of this lexicon allows a full understanding of the lexical richness of the national language, and thirdly, it provides a basis for a deeper understanding of the formation of the lexicon of the language and the laws of operation. The study of the names of national costumes of the Turkic peoples was first carried out by Russian scholars. In particular, O.A. Sukhareva published information about the hats of the peoples of Central Asia and their characteristics¹.

Born in Samarkand, he was an orientalist, Soviet ethnographer, and specialist in Central Asia. Also, the names of Khakassian costumes were studied by YA Shibaeva, the names of Kazakh national costumes by IB Zakharova, RD Khodjayeveva.²

In Uzbek linguistics, the names of clothes were studied by M. Asomiddinova. The

author analyzes the names of clothes, one of the professional lexical layers of the modern Uzbek language, ethnolinguistically in comparison with ancient written sources. The study also revealed the lexical-semantic and grammatical features of Uzbek clothing names.³

Y. Lippert, who defines the word clothing, says that he understands a plate sewn as "real clothing".⁴ According to N.P. Gorbachev, the clothes worn protect a person from the constant or periodic effects of the natural environment⁵.

Discussion and results

The names of clothes that appear in Uzbek folk paremas can be classified as follows:

1. **Hat.** Types of clothing to be worn and wrapped. Hats can be divided into hats and headgear, respectively: *bo'rk...*
2. *O'g'rigao'irlikdanmolkirmasa, o'zbo'rkiniyo'zio'g'irlyaydi.*
3. *Tentaknitentakdesang, bo'rkigozondaybo'ladi.*
4. *Axmoqqaishbuyursangishqolur, Bo'rkoldesang bosh olur.*
5. *Bosh yorilsabo'rkichida, qo'lsinsayengichida.*
6. *Bosh ketsa ham, bo'rkqolar.*
7. *Egilmaganboshdanbo'rktushmas.*

Bo'rk –old hat. There are winter and summer hats. The hat is made of animal skin and covered with a precious thick fabric.⁶

Bo'rk –meant any item worn on an ancient head.

¹Сухарева О.А. Древние черты в формах головных уборов народов Средней Азии. Труды ин-та этнографии АН СССР. Новая серия, XXI. т. М.–Л., 1954.

² Захарова И.В., Ходжаева Р.Д. Казахская национальная одежда. Алма-Ата: Наука, 1964. - 178 с

³Асомиддинова. М Кийим кечак номлари. —Т.: Фан. 1981. – Б. 7.

⁴Асомиддинова. М Кийим кечак номлари. —Т.: Фан. 1981. – Б. 7.

⁵Горбачева Н.П.К. вопросу о происхождении одежды. – “Советская этнография”, 1950. № 3. 9-15.

⁶Ўзбекистон Миллий энциклопедияси. 12 жилдлик, 2-жилд. – Тошкент: Давлат илмий нашриёти, 2002. – Б.862

Bo'rk –hat;boater, bonnet, bowler, calotte:

Mavlono hamulmasjidg'a kirganda... boshidag'i eski bo'rk bila erdi.

“Makhtubul- kulub”

Lola kabi zohir aylabon ko'rk,

Egri qo'yibon qizil teri bo'rk.

“LayliandMajnun”

Mavlon

Ashraf...

kiyizbo'rkustigaquruqchirmarardi.

“Majolisun- nafois”⁷

Guppingqalinbo'lsa ham qishdanqo'rq, Do'ppingqalinbo'lsa ham mushtdanqo'rq.

Do'ppi –light hat. It has been widespread among the Iranian and Turkic peoples since ancient times. It has become a national costume among the peoples of Turkestan (especially in Uzbekistan and Tajikistan). Uzbek *doppi* differs from other *doppis* by its unique shape and decoration. The *doppi* consists of three parts - a top (cut in a circle and a rectangle), a *kizak* (in the form of a flange) and a *jiyak*, which are decorated differently in different parts of the republic; parts look different when combined.⁸

Do'ppi–lined, often round, rectangular hat with or without flowers, consisting of a tribe, a wick, and a top, a ribbon, and a ribbon⁹.

Do'ppi – in some modern Uzbek and Turkic languages it occurs in the following phonetic and lexical variants: *doppi* in the Fergana valley; Tashkent dialect *ball*; Bukhara Tajiks and bilingual (Uzbek and Tajik-speaking) population *kallapo'sh*// *kalavush*, in Pastdargom, Shakhrisabz, Kitab, Samarkand *qalpoq*, *qalpog'*. But in these places, the type of *doppi*,

which is sewn in a longer form from the Iraqi style of chit or satin of different colors and worn under a turban, is also called *kallaposh* // *kalaposh*... The word *doppi* (*toppi*) is not found in ancient written sources. In history, there are words for Arabic *takya* // *taqya*, Persian *kallaposh*, Turkish *kalpak*. In Tatar, *taqya* in nogoyes, *kalfak* in pearls, in Kazakhs - *dopy*, *taqiya*, in Turkmen - *tahya*, in Tajiks - *taqi*, *kalaposh*, etc. There are many types of *doppies*. The so-called *araqchintype* is worn under a *turban* to prevent the lining of hats, headphones, hats, and caps from getting dirty. It is made of surp for summer and camel's wool for winter. This type of *doppi* is called *shapposh* by the Tajiks of Bukhara.¹⁰

Doppi is a common language among the peoples of Turkestan (especially in Uzbekistan and Tajikistan), a linguoculture that has become the national code of the Uzbek and Tajik peoples, and occurs in Uzbek folk proverbs in the following form:

Guppingqalinbo'lsa ham qishdanqo'rq, Do'ppingqalinbo'lsa ham mushtdanqo'rq.

Our observations show that the cap variant of the *doppilinguoculture* is used as an ethnolinguistic unit.

4. **Qalpoq** – 1. A hat made of thin felt...
2. s.t. Helmet. Copper cap. Steel cap.
3. dial. *Doppi*, *kalaposh*.
4. An umbrella or hat that covers and covers things.
5. The capped part of something, the head¹¹.

Qalpoq – in ancient times, before the advent of artistic textiles, people covered their heads with leather or leaves. This item is

⁷Фозилов Э.И. Алишер Навоий асарлари тилининг изоҳли луғати. I том.– Т: 1983. – Б.346.

⁸<https://meros.uz/object/doppi>

⁹Ўзбек тилининг изоҳли луғати. 5 жилдлик. Бешинчи жилд. – Т: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2008.– Б.144.

¹⁰М.Асомиддинова. Кийим кечак номлари. —Т: Фан нашриёти., 1981. – Б.36.

¹¹Ўзбек тилининг изоҳли луғати. Икки жилдлик. 2-жилд. А–Р. – Москва: Рус тили, 1981.– Б.545.

mentioned as a hat in M. Kashgari's "Devonu lug'atit turk" and is expressed as "hat"¹².

Qalpoq –referred to *асқонлоқ*. Later, people moved to a more cohesive life, where floral, luxurious hats were sewn from weddings, and the name of the front cover was metathetically formed into a hat. *Қалпоқ // бӱркис* a very ancient form of clothing that is also found in paintings and sculptures found in archeological excavations. According to V.A. Vyatkin's book "Afrosiyob", in one of the excavations was found a statue dating back to the VI century AD. It was discovered that his hat was made of felt. This form is also found in miniatures of XIV-XV century literature dedicated to manuscripts.

From the 14th to the 15th centuries, one of the forms of the bo was called a hat.

From Bobur's comments, it is clear that hats and caps are separate hats: "*Bovujudkim, ulug' yoshiyashab, oqsoqollikbo'lubedi, xushrangqizil, yashilabrashimnikiyaredi. Qorabo'rkkiyarediyoqalpoq*"¹³.

Lexicographic sources say that the word *kalpak* belongs to Kazakh, Kyrgyz, Turkish and Tatar languages. The hat is worn over a *doppiand* is made of a variety of fabrics to suit the climatic conditions. Dmitriev wrote that the word *kalpak* belongs to the Chigatoy language and is also found in Kazakh, Kyrgyz, Tatar and Ottoman Turkish. In the Russian dictionary, *qalpoq(kalpak)* is a Turkish word meaning a tall, long-haired hat. The type of hat worn by Tatar women, round in shape, without rims, decorated with pearls and beads, sewn from velvet, is called *kalfak*. The hat means a military hat in Ottoman Turkish. In Samarkand, Shakhrisabz and Kitab, as well as in Nurato and

some districts, the word *kalpak* is used instead of *doppi*.¹⁴.

The epic Ravshan, a genre of folklore, describes the Kalpak market as follows:

*Echki ham uloqbozori,
Telpak ham tumoqbozori.
Kavob, qovurdoqbozori,
Naysaemas, naqbozori.
Qalpoqbozoriqaysidir?*¹⁵

Tumoq– telpak that also covers the neck. More fox skin.

Kafan *kiygan ketadi, qalpoq kiygan qaytadi.*

This article comforts not only the one who wears the shroud (that is, the one who died), but also the one who wears the hat (that is, the one who went to feed the rich man's horses or sheep)¹⁶.

Women's hats and their parts

Er-xotinningurishi–

dokaro'molningqurishi

3. Ro'mol – [f-t] pӱ// рӱй – face- мол, молидан – rub, that is, the object that rubs the face.

1) In ancient times, the Turkic headscarf was called boronchok. In Mahmud Kashgari's Devonu lug'otit turk, the storm has two meanings:

2) 1) forehead scarf 2) women's scarf¹⁷.

1) **Рӱмол < рӱймол** although originally intended for wiping the face and hands, the name has also been changed to the type of

¹²Кошғарий М. Туркийсӱзлардевони (Девону луғотиттурк). Учтомлик. I том. – Тошкент: Ўзбекистон ССР Фанларакадемиясинашриѐти. 1960, – Б.331.

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¹⁴Асомиддинова. М. Кийим кечак номлари. —Т:Фан нашриѐти., 1981. – Б.32.

¹⁵Adabiyot. 7– sinf. “Sharq” nashriyot-manbaa aksariyatlik kompaniyasi bosh tahririyati.T: 2017.– Б.143.

¹⁶Шомақсудов Ш., Шораҳмедов Ш. Маънолар маҳзани. – Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриѐти, 2018. – Б.184.

¹⁷Кошғарий М. Туркийсӱзлардевони (Девону луғотиттурк). Учтомлик. I том. – Тошкент: Ўзбекистон ССР Фанларакадемиясинашриѐти. 1960, – Б.465.

clothing worn on the head. The name was later changed to a type of head covering, and the shape of the wipes was indicated by the words *ro`molcha* (handkerchief) or *sochiq*(towel).¹⁸

The Turkish version of the headscarf is *ёвлиқ // жовлиқ*, and the old Turkish version of the veil is *fat*. Our opinion is based on the following verse of A. Navoi:

*Jola binafshaga urub toshini,
Bog`lab ko`k yog`liq ila boshini.*

In the poet's work, the *бурунчук// бурунчак* is also used in the sense of a handkerchief:

*Sochida shabnam burunchak, e ko`ngil
ermas ajab,*

*Sunbul uzra gar tushar shabnam taajjub
qilmag`il.*

The words *бўрунчўк, ёглиқ, ёвлиқ // жовлиқ* are ethnolinguistic variants of the word scarf and have not been adopted by the Uzbek people. In his work, Mahmud Qashqari identifies the term hurricane in terms of gender. The second meaning of *бурунчук* is "women's headscarf". This in itself proves that the term "forehead" does not refer to women, but to hats worn by men. The term "ro`mol", which is used in modern Uzbek literary language, lives on in proverbs as a linguoculture, and ethnolinguistics as an ethnic unit is also an object of study.

4. **Doka** – a thin fabric sparsely woven from cotton yarn¹⁹.

Doka ro`mol– the thin, silky yarn dries instantly because it is a fabric.

*Er-xotinningurishi–
dokaro`molningqurishi.*

¹⁸Асомиддинова. М. Кийим кечак номлари. —Т:Фан нашриёти., 1981. – Б.45

¹⁹Ўзбек тилининг изоҳли луғати.Беш жилдли. Биринчи жилд.–Т.:O`zbekiston nashriyoti, 2020. – Б.638.

In this article, when most couples are fighting and quarreling with each other, the person who intervenes and tries to reconcile them will be embarrassed again, and they will look embarrassed in their eyes, because It is said that the couple fought and soon found a way to reconcile²⁰.

2. *Wrapped clothes*

Terms such as *lachak* and *qasava* are used in paremas as names for headgear:

1. *Oshiyo`qashavasigazo`rberadi,
lachagiyo`q – qasavasigazo`rberadi.*

2. *Lachakpo`shningketiochiq.*

3. *Ishtoniyo`qqasavagazo`rlar,
Oshiyo`qmoshovagazo`rlar.*

1. **Lachak**– white gauze or surp wrapped around the head of older women; *dakana*²¹.

Lachak– a piece of cloth that hangs from the two edges of the head to the chest during a sallabandon ceremony.

In Tashkent, a forehead scarf is called a *lachakto* prevent a large handkerchief from falling off. In front of it - *lachay* - old women's hat made of gauze. Observations show that the veil is also a type of hat that is worn over the head. In Kyrgyz, *elechekis* a headscarf worn by brides. In Turkmen, *lachakis* a dialectal word, and this type of scarf is decorated with various flowers.

Khorezm women wrap *the lachakin докарўмол, қозоқи рўмол, бешгулли уоки йўринжагулли рўмол*²².

2. **Qasava** – 1.A cardboard handle and a handkerchief wrapped around a woman's head in a long gauze; *dakana*.

3. 2 dial. The cradle bridge²³.

²⁰Асомиддинова. М. Кийим кечак номлари. —Т:Фан нашриёти., 1981. – Б.402.

²¹Ўзбек тилининг изоҳли луғати. Икки жилдли. 2-жилд. А–Р. – Москва: Рус тили, 1981.– Б.429.

²² Асомиддинова. М. Кийим кечак номлари. — Т: Фан нашриёти., 1981. – Б.54

²³Ўзбек тилининг изоҳли луғати. Икки жилдли. 2-жилд. А–Р. – Москва: Рус тили, 1981.– Б.559.

Qasava –According to K. Shoniyazov, it is one of the ancient hats of his daughters (Qarluq in Shurchi district). The casket is made of several sheets of cardboard or layered glued together in a cylindrical pattern of paper or old cloth, covered with silk or plain cloth, and wrapped in a handkerchief.²⁴In the villages of Ovshar, Korvak, Mukhamok, Yangibazar, Dehkanbozor, Qorayantak in the Khazarasp region, in the Forish, Andijan, Tashkent and Forish areas of the Syrdarya, the type of headscarf is called *qasava // kasaba*. In and around Tashkent, the loki of older women, the white gauze handkerchief thrown over their foreheads, is called *dakana*.²⁵

Oshiyo 'qashavasigazo' rberadi,
lachagiyo 'q – qasavasigazo' rberadi.

The proverb says to dress well and look good in front of people, even if you don't have food to eat; Even if he can only cook liquid, tasteless food, he invites many guests to his house, announces his wedding on a "donkey" and pretends to be himself. They use sarcasm, and ridicule against people who are forced to eat²⁶.

Conclusion

The results of the scientific analysis show that the ethnolinguistic appearance of hats in paremas is expressed through language as the main source for the study of national culture. Culture, like natural language, is understood by many researchers as a system of signs, a semiotic system, or a language in the semiotic sense of the word. National costumes are an

opportunity to identify the origins of a nation, its characteristics, its relations with other peoples, its unique culture and sustainable development of economic development, its relations with other peoples, including linguistic ties. The parems, which carry the ethnic views of the people, reflect various forms of clothing. It seems that ethnolinguistic research is always relevant, as national costumes and their means reflect reality through language.

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²⁴Шомақсудов Ш., Шораҳмедов Ш. Маънолар махзани. — Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2018. — Б.302.

²⁵Асомиддинова. М. Кийим кечак номлари. —Т:Фан нашриёти., 1981. — Б.55.

²⁶Шомақсудов Ш., Шораҳмедов Ш. Маънолар махзани. — Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти, 2018. — Б.302.

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