

A LEXICAL AND SEMANTIC STUDY OF EMBROIDERED CLOTHING NAMES IN KASHKADARYA DIVERSITIES

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ABSTRACT

This article examines the naming, meaning, linguistic development, historical development, differences and similarities in the names of the main embroidery terms associated with the names of items in the dialects of some regions of our country, in particular, Shahrisabz and Kitab districts, based on various historical and modern dictionaries. The occurrence of these terms in folk folklore and works of art is also discussed.

Keywords: Embroidery, headdress, cap, bride, wedding, groom, sarong.

INTRODUCTION

The semantic analysis of Uzbek embroidery terms requires, first of all, the identification of their main lexical-semantic groups. This process is somewhat complicated, firstly, due to the areal localization of the vocabulary of the field, the customs and ethnocultural aspects of the population of the region, and secondly, due to the excessive mixing with the vocabulary of related fields - headdress making, carpet weaving, goldsmithing, tailoring, weaving, and embroidery. This requires an approach to the semantic classification and description of embroidery terms from several aspects at once - ethnolinguistic (anthropological linguistics), ethnographic, ethnocultural, linguocultural, and areal linguistic points of view.

LITERATURE REVIEW

For the first time, professional terms in the Uzbek language were studied by S.Ibrokhimov. In 1950, he defended his candidate's thesis on the topic "An experiment in examining the lexicon of Fergana silk production", and in 1961, he defended his doctoral thesis on the topic "Professional lexicon of the Uzbek language". The first practical work in this area - the experience of compiling dictionaries of professional and dialect words - is also associated with the name of S.Ibrokhimov. In 1934, his dictionaries "A Brief Explanatory Dictionary of Cotton Terms (Based on Folk Terms)" [1] were published, and in 1937, "Folk Terms of Cart Building and Tool Building" [2] were published. Also, in 1956-59, the scientist's famous 3-part dictionary "Professional Lexicon of Fergana Dialects" [3] was published.

RESEARCH METHODOLOGY

The methods of semasiological and onomasiological analysis, ethnolinguistic analysis, and comparative analysis were used. The following linguistic methods and approaches were used in the study.

ANALYSIS AND RESULTS

The basis of the embroidery lexicon is embroidered items - clothing, household appliances. Sometimes, when the clothing is completely embroidered (for example, a cap, a large dress (bridal dress), a skirt, boots, trousers), sometimes a certain part of it is embroidered. That is, the collar, skirt, sleeves of the dress or tunic, etc. This is also reflected in folk songs:

Aka to'ning beqasam,

Yoqasiga gul solsam. (Folk song)

Among them, the names of embroidered headdresses and outerwear occupy the main place. Embroidery elements can be found in almost all types of headdresses - both everyday headdresses, headdresses worn at weddings and parties, and headdresses worn depending on age.

Cap. The main name of the embroidered ancient headdress in the embroidery lexicon. It is found in different lexical and phonetic variants in different regions of Uzbekistan. In the Fergana dialects, it is called doppi (toppi), in the Tajik-speaking regions, in particular, Bukhara, Samarkand, Shakhrisabz, Kitab dialects, it is called kalpoq (kalpog), kallaposh (kalaposh). Although in the current Uzbek literary language, doppi is widely used, in the "Explanatory Dictionary of the Uzbek Language" it is cited as a dialectal variant of the lexeme kalpoq along with the Persian kalaposh and is given with the suffix shv. (dialect):

Cap 1 A headdress made of thin felt. A white cap with a velvet lining. He is wearing a tarpaulin cloak and a white felt cap on his head. H. Nazir, Unquenchable Lightning. 4 shv. Skullcap, skullcap [4].

Even before the appearance of applied art objects, the cap was considered a means of decoration and luxury, not only as a covering for a person's head. Initially, the cap later underwent a phonetic change and became a cap. In the "Devonu lugotit turk" it is mentioned under the name bōrk. The explanation given to it and the illustration given reflect that the bōrk is not just a headdress, but also a means of adornment for a person: bōrk - cap, headdress. There is no Turk without a hat, there is no bōrk without a head - just as there is no bōrk without a head, there is no Turk without a hat [5].



cap, headdress. There is no Turk without a hat, there is no bōrk without a head - just as there is no bōrk without a head, there is no Turk without a hat [5].

In the modern Uzbek literary language, the lexeme kalpak has a broader meaning than koppi and is used to refer to any headgear. For example, in one of the ruins of Anqaqal'a, two Khorezm copper coins were found, dating back to the 3rd century AD, depicting a king wearing an eagle-shaped iron cap on his head. I.Jabborov, The Secret of the Ancient Ruins. At that moment, two thick braids of hair, as thick as the wrists, fell out from under the horseman's basket cap and hung down on his shoulders. S.Anorboev, Oksoy. Perhaps because he had known the lush nature of the distant Fergana village since childhood, he wore a tarpaulin cape and a white felt cap on his head, as if he had been born in the old days. H.Nazir, Unquenchable Lightnings. A man wearing a gray cape and tying the entire red-lined cape to a silver belt was seen on the steps of the door. "Star of the East". I did not recognize the pretty girl in the thin white felt hat at first. P.Kadirov, Kadrim. A young woman in a white coat and a white hat,

probably a nurse, came and invited Murodova to the hospital. I.Rahim, Ikhlos. A warm and new coat, woolen boots on her feet, a karakul hat, a full belly. Mirmuhsin, Umid. When this happens, I need the help of a magic hat. Kh.Tokhtaboyev, The Land of Sweet Melons.

In addition, the polysemantic nature of the lexeme kalpak (kalpakchali zamburug, gugurtn kalpak, kalpakli miq (gulmikh), temir kalpak (dubulga) and its occurrence in folk oral works and ethnonyms (karakalpak) also indicates that its historical and etymological layers go back to ancient times. For example, in the epic poem “Ravshan”, there is an episode in which Zulkhumor sews a kalpak and takes it out to sell every market day with his maids, and Ravshan searches for it in the kalpoq bazaar:

Bedov mingan boyvachchalar,

Boyvachchalar, bekvachchalar,

Qalpoq bozori qaysidi(r)? (“Ravshan”)

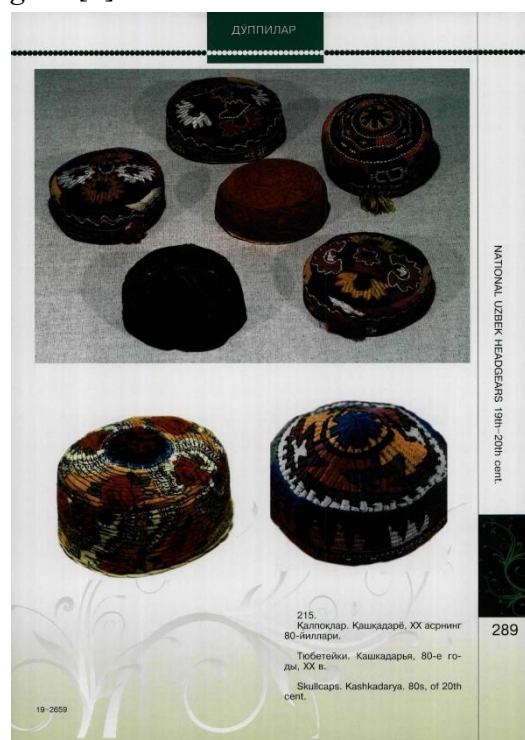
Also, duppi is the name of a purely Turkic embroidered headdress, like a kalpak, and its origin is associated with the word “tepa”. In some regions of Uzbekistan, in particular, in the Tashkent dialects, it is also called topqi. It is interpreted in the language as follows:

HEADSHOT [f. – headscarf; skullcap] 1 dial. Headgear; skullcap.

2. A type of skullcap (typically worn by Tajiks). Soon, a man wearing a black hood and looking like a black man entered, leading his body. S. Siyoyev, Light [6].

There are types of embroidery on the cap, which differ in the embroidery pattern, the location of the patterns, the color of the thread, and the sewing method, designed for men and women, including boys and girls. The type of cap, the base fabric used for it, the embroidery tools, the names of the parts of the headgear, for example, the names of the general types such as men’s cap, kizkalpak, kuyovkalpak, shabposh (night cap), iraqi, shirozi; the names of the base fabrics such as canvas (net), surp, boz, shoyi, satin, avra, astar; names of raw materials and tools such as thread, needle, and angust; names of headpiece parts such as tepa, kizak, kur, gardish, and jiyak are either directly or indirectly related to headpiece making, goldsmithing, and embroidery. The names of the embroidered patterns on the headpiece, the pattern elements, and the terms related to the sewing method can be directly recorded as embroidery lexicon. For example, in the dialects of this region, there are about 50 types and names of the Iraqi pattern headpiece sewn for girls, differing in embroidery pattern, flower, location of patterns, and thread color. For example, “Bahor”, “Bulbul”, “Gulnoz”, “Janon”, “Almond copy”, “Atirgul”, “Chinnigul”, “Lola”, “Gulsafsar”, Gullola, Gultojikhoroz, “Alma guli”, “Shabnam”, “Bashorat”, “Samarkand copy”, “Kalampir copy” and so on.

In the Upper Kashkadarya embroidery, women’s hats are usually made in the shape of a rectangle (circle) and consist of three parts - the top, the kizak and the kur (jiyak). The top and kizak are embroidered, and the kur is often made of black velvet or silk fabric without



embroidery. Kitab, in Shahrissabz, even today, during the ceremony of the bride's wedding, the bride's side presents each of the groom's male relatives with a hat sewn into the dress (sarpo). Depending on the number of the groom's male relatives, from 10 to 100 hats have to be distributed. This requires quite complex work, and brides often make hats with Shirozi jiyak. Even today, hats made specifically for sarpo are called Shirozi kalpaks. In Shahrissabz, a type of hat in which the kizak and jiyak are completely woven on a loom - the kilam kalpak - is also made [7]. In S.Bulatov's "Brief Dictionary of Applied Arts", the term "shiraz" is used not to refer to the fabric of the cap, but to its part, the jiyak: "A cloak, a robe - a long outer garment with a stand-up collar, open in front; lined with aurora, and sewn with cotton. It is sewn from bekasam, kimkhob, velvet, silk, black lace, satin, chit, etc. fabrics. Shiraz jiyak is sewn to the collar, hem, and sleeve ends, and popuks are protruding from its ends" [8].

In general, Shirozi is the name of an embroidered headdress worn by young men, and this meaning also arose on the basis of metonymy (the fact that the headscarf is made in the style of Shirozi, connections to Shirozi people). It is also found in folk songs with this meaning:

Suv keladi Oqtoshdan,

Shirozi tushdi boshdan.

Shirozi tushsa-tushsin

Qayrilma qalam qoshdan. (Folk song)

Forehead (foreheadband). An ancient headdress worn by young women on a daily basis or during wedding ceremonies. It appears in the "Devonu Lugotit Turk" as a burunchuk:

bÿrÿnchÿk – headscarf, women's headscarf, shop (1, 467); uragut bÿrÿnchÿk orundï - a woman braids a forehead (dakana) (1, 209).

The daily headband is sewn on cotton fabric with a simple, sparsely decorated pattern. The headband intended for weddings and parties is also called a kasava, and is embroidered on fabrics such as dukhoba, shoyi, and adras, and decorated with various shiny stones, beads, and sequins. In goldsmithing, an embroidered item with patterns sewn with gold and silver threads is also called a kasava or a headband.

Kulota. An ancient headdress with a frill, worn under a scarf by elderly and middle-aged women, used to gather their hair. In the vernacular, it is known by various phonetic and lexical variants such as kulta, kulo'ta, kultapechak, kultaposhak, kultapushak, and in some places lachak. Kulta is a Turkic word meaning qiqim, qiyik. In the current Uzbek literary language, it is not used independently, but is found as part of the word kalta-kulta. Also, the garment, which is currently known as



nimcha, is also called kultacha in some dialects.

The kulot consists of two parts - a soft cap and a bag-shaped kokilust sewn to it. Both parts are decorated with embroidery, and for middle-aged women with a gold thread. A forehead band and a scarf are wrapped over them.

Usually, older women do not wear embroidered skullcaps, but they make a hard-lined headdress with a fur lining to protect the head from heat and cold and to hold the scarf wrapped over it. Even now, elderly women in the Kitab and Shakhrisabz districts use this item. The ritual of wearing kulots has been preserved among the people. A woman whose son has reached the age of circumcision wears embroidered, decorated kulots on her wedding day in a symbolic sense. This is considered a separate ritual within the framework of the circumcision wedding and is called wearing kulots. To ensure a long life and white hair, a woman's hair is tied with white cotton and pulled out from the back of her pants. Those who come to the wedding give the hostess gifts and express their good wishes.

Roiparto (roipartof). An embroidered rectangular handkerchief that covers the face of a newlywed bride during the ceremony of showing her face until the ceremony begins. Persian-Tajik roy - face, pattah (partoftan) - to throw, to cover; to cover, to hide the face. The name of this artistic object is not found in existing dictionaries.

Nimcha, nimtana. A sleeveless, collarless, waist-length embroidered garment worn over a shirt. Nim is a Persian-Tajik word, yarim, tana is a Turkic word. An upper garment that covers half of the body. This type of garment is ancient and is found in the “Devonu lugotit turk” under the names artig (women’s nimcha, a sleeveless and collarless, short and compact women’s garment worn over a shirt) and tarinchäk (women’s sleeveless upper garment (Oguz), and in other sources under the names embroidered kamzul, kaltacha. Nimcha is simultaneously a unit of both the vocabulary of goldsmithing and the vocabulary of clothing.

Kars. A rectangular embroidered garment, usually worn by men, and sometimes women (during funeral ceremonies) over their clothes. Although it does not refer to an embroidered item, the fact that it is mentioned in the “Devonu Lugotit Turk” indicates the antiquity of the basis of this embroidered item:

kars – clothing made of camel or sheep wool. [1, 333]

Although it is not found in existing explanatory dictionaries in the Uzbek language, it is found in sources that mention embroidery products, in examples of folk art, and in works of art. The “Explanatory Dictionary of the Uzbek Language” does not provide an explanation for the lexeme “kars”, but rather gives the interpretation of the word “belbog” (belt), which is usually used in this sense: “A piece of cloth tied around the waist, in the form of a rectangular scarf with or without flowers, with sewn edges; kiyik, kiyikcha” [9]. In the “Amaliy san’at sət’at” (A Brief Dictionary of Applied Arts), belbag is also cited as a synonym for the words kiyik, chorsi, and romol: “A chorsi kerchief tied around the waist; usually worn by men over their outerwear (tun, yaktak). The belt is mainly decorated and embroidered [8].

In the embroidery lexicon, kars is an actively used word, with the help of which the names of embroidered items such as belkars, yəsərts, kuyovkars, toykars, khatnakars, and itkars, which differ in sewing style, embroidery patterns, and function, are formed.

Belkas (Belqas). In the Uzbek nation, it is a rectangular piece of embroidered or unembroidered fabric that is tied around the waist of men. In the vernacular, it is also called

a belt, belqas, kiyikcha, or kiyik. While Belkars is mainly used to refer to an embroidered product, the belt is also used more widely as a name for both embroidered and unembroidered items. In the national mindset, belkars and berbog also represent the meaning of male pride and a symbol of honor. For example, Do you have a belt on your waist? Are you a man? Do you have the pride of being a man? I told people to be honest. He will always have a belt on his waist. (O.Khoshimov, Between Two Doors)

To'n egnida, belda **belqars** tang'ib olar

Qomat kerib, topib do'ppi kiyib olar.

Yosh bo'lsa-da o'z millatin tanib olar...

O'zbeginning aqlu-dono o'g'lonlari!

In the Kashkadarya and Surkhandarya regions, it is more commonly known as belkars. For example, the members of the Kazakh delegation were presented with a national tunic, a cap, a belkars, and a book called "Kashkadarya" as valuable souvenirs. Or: The first days of spring. The sun's rays are pleasant. Bees circle around the flowers of the fruit trees in the yard, gathering nectar. My grandmother, on the other hand, begins to embroider on the porch, holding her shoulders to the sun's rays. Despite her age, she is approaching eighty, she embroiders beautiful flowers without glasses. I ask them, "Grandma, does this craft not cause you difficulties at your age?" My grandmother replies, "My daughter, I do not want to sit idle, if I sit idle, I get sick, that is why I embroider her for fun. "My grandmother's embroidered sozanes, embroideries, and belts (belkars) are very beautiful, she gave one to each of her grandchildren. (Ch. Khushvaqtova) The neighbor put his arm through the belkars. The belkars grabbed him. He pushed his stomach back in. Then he went inside and disappeared. (Togay Murad. You cannot die in this world)

Toykas (toykars). While the Belkars is a general, everyday-use type of kars, the toykars is specially embroidered and decorated for wearing at weddings and ceremonies. There are two types of toykars - khatnakars and kuyovkars. Khatnakars are sewn from silk fabric of various colors for young children who will have a circumcision wedding. The embroidery decorations are mainly in the form of various geometric shapes and plant branches.

This type of kars is not found in existing dictionaries.

Bridekars It is sewn especially for the new groom and decorated with various stones, pearls, coins, and beads. It is often embroidered with images of a nightingale, a nightingale, and a heart. Simple patterned belkars are also made as a gift for the groom's friends and close relatives. For example, the groom walked towards the door, wrapping his belkars around himself. He grabbed the doorknob. He was stunned. He looked at the little girl over his shoulder. He played with the end of his scarf. (Togay Murad. People walking in the moonlight) This type of belkars is not found in existing dictionaries.

Headkas (boshqars). This artistic piece is also made for brides' dowry. On the wedding day, when the bride goes from her father's house to her groom's, it is thrown over the bride's head over her veil. It is usually rectangular in shape and is richly embroidered. The border is woven into a net on a hook (kryuchok) and decorated with shiny beads, coins, and beads.

This type of Kars is not found in existing dictionaries.

Itqas (itqars). A type of embroidered kars worn on the horse the bride rides. It is known that in ancient times, when there were not as many types of horses as there are now, in most

regions the bride was brought from her father's house to her groom's on horseback. Even today, this tradition has been preserved in the mountainous villages of the Kitab district. To distinguish the horse the bride rides from other horses, a large embroidered kars was placed on it, and it was called an itkars. The name of this ancient artistic object is not found in dictionaries.

Qiyomat qiyiq. A rectangular, embroidered scarf associated with mourning ceremonies. A type of clothing made of white cloth for deceased women to wear, covering the head, fringe, and neck, with verses embroidered on the chest. [10].

CONCLUSION/ RECOMMENDATIONS

Based on our observations, we can conclude that at the heart of embroidery patterns is a holistic image of man and the world around him - nature, flora, fauna, the universe (sky, moon, stars), household items, weapons (saw, knife, sword, sickle, jug, vase), the ethnic culture of the people, history (flag, seal (tamga), coat of arms), faith (depiction of surahs and verses of the Quran in Arabic script, prayers), etc., which confirms that embroidery is an ancient art form that clearly reflects the lifestyle, history, national values, traditions, beliefs, joys and sorrows of each nation.

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