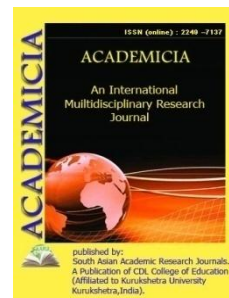




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**ON THE TERMS OF CLOTHING USED IN “SCORPION FROM THE ALTAR” (“MEHROBDAN CHAYON”)**

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**ABSTRACT**

*This article is focused on lexical-semantic investigation of clothing names of household lexical units expressed in the work “Scorpion from the altar” by Abdulla Qodiriy. Moreover, the terms of clothing were classified as the following: a) caps; b) outer wear; c) underwear: yaktak; d) shoes; e) accessories. These lexical units were investigated by historical-etymological, linguistic point of view in a diachronic aspect in the article.*

**KEYWORDS:** “Scorpion From The Altar”, Household Lexis, Terms Of Clothing, Historical-Etymological, Lexical Development.

**INTRODUCTION**

Language is an event that expresses the events and changes that happen in a society and which develops gradually. Language and society are connected with each other directly, the dictionary content changes during centuries under the influence of verbal and non verbal means and this process effects the lexical layer of the language directly. Particularly, while investigating Abdulla Qodiriy’s works, we can analyze the degree of using social-political, cultural-household lexical layers, their meaning development used in the works of literary language, period of Jadidism at the beginning of XX century. The words denoting household works used in the lexical layer of the work were classified into the names of clothing and household items lexical-semantically and were investigated by historical-etymological point of view.

**Analysis of the literature referring to the topic.** In the second half of the XX century, a number of investigations in descriptive, comparative-historical, historical-etymological directions on household lexis were investigated in Turkic languages. Peculiarly, such scientific works as “Lexis of dressmaking in Uzbek” by T. Dadakhonova, “Names of clothing” by

M.Asomiddinova, “Household lexis of modern Uzbek language” by L.Gafurova, “Investigation of similar household lexis in Altay languages” by Sh.Usmonova dealing with different layers of household lexis were carried out.

*Kiyim* (clothing) is a name of an item sewed from a cloth specially made for keeping a body from the influence of outer environment, hiding and wearing. A Russian ethnographer- Yu.Lippert who investigated the meaning of “*kiyim*” says that by this word he understands “a sewed dress” (platye). [Asomiddinova, 1981:7]. By linguistic-etymological point of view, this lexeme was formed by adding the suffix “*im*” to the verb *kiymoq* ( to wear ). Generally, in a broad sense the lexeme *kiyim* expresses something a human can wear; a complex of accessories one can put on and in a narrow sense it means just an outerwear. From Orkhon Yenisei writings (up to XIII-XIV centuries) it is known that *kādum//kāzīm, kādzy//kāzzy, kōzzy* – is everything that is worn [DevaniLlugat It Turk, volume I, 405], “*kidim*”, “*kedim*” [Ancient Turkic dictionary, 306], *kiygulik* – something that may be /can be worn [Explanatory dictionary of Alisher Navai’s works, volume II,113].

**Investigation methodology.** Household lexical units used in “Scorpion from the altar” were classified by thematic-semantic point of view. Terms of clothing were classified due to a methodology based on generalization up to particularity. In the language of the book the names of clothing were applied in the form of *kiyim-soilm, kiyim-kechak, ust-bosh, sarpo*. In the book, *kiyim-kechak, kiyim-soilm, ust-bosh* lexical units were used as a synonym: *Mahdum maktabdorliqda yahshi shuhrat qozonganidek, uy-ro’zgorini, yurish-turish, kiyim-solim va boshqa taraflarini ham tuzatib oladilar.* (Apart from gaining good respect at school Makhdoom was good at household affairs, daily routine, dressing and other spheres) (12). But the word *sarpo* meant a seme denoting the items specially brought for a bride along with meaning new clothing in the book: *Mukhammad Rajab kabi bir kishining o’gli bilan do’stlashish bir kamolat bo’lganidek, do’stliqning hatto sarpolar kiyishkacha borib yetishi mahdumning nazarida yana ayni fazilat edi.* (As making friends with a son of a person like Mukhammad Rajab was something like perfection, wearing new clothing by friendship was an advantage in Makhdoom’s viewpoint). (55)// *Haramhonimlari bo’lsa yuz tilloliq sarposiz kelmaslar, qizingizga cho’ri hadya qilsalar ham ajab emas* (Ladies of Harem don’t come without dresses costing 100 gold coins, perhaps your daughter would be presented a female slave)(165). The term **Sarpo** was formed from a composition of Persian-Tajik *Sar*-head, *poy*-foot and mean a complex of clothing worn from head up to feet. In a bookish style it is given as *sarpo//sarupo, in colloquial style it is given as sarpa, sarpa-suruq*. In ancient times, in a battle, the clothing presented to the winners of military exercises was called *sarpo* too: *Yahyo Nuhoniya o’n bosh laklik sarvoridin vajhiga berib, sarupo kiydurib, ruhsat berildi* (Yahya Nuhoniy was presented 10 lak (1 lak is equal to 100 thousand coins) as a wage, clothing to wear and was allowed to go away). (Baburname, 448) [Asomiddinova, 1981:19]. The terms expressed in a literary work were classified and analyzed on the basis of historical-etymological method.

**Analysis and results.** The terms of clothing given in the work were classified by lexically-semanticly:

a) headdress: *salla* (turban), *telpak* (fur hat), *to’ppi* (skull cap), *ro’ymol* (shawl), *atlas parcha* (piece of atlas), *kuloh* (type of headdress);

b) outerwear: chopon(chapan, dressing gown), to'n (gawn), guppi(guppy), ko'ylak (dress), munsak (munzak), paranji (burka), jelatka (waistcoat), chashmbandi (eye patch), shuvamatos(a type of waistcoat), po'sin (coat);

c) underwear: yaktak(a type of underwear), lozim (britches), ishton (trousers);

d) shoes: mahsi (heelless leather boots worn with overshoes), kafsh (leather galoshes), upika (a type of shoes);

e) jewelleryes: buloqi (a nose ring), zirak(earrings), jevak (necklace), uzuk(ring).

The term *salla* expresses “savat”(basket), “to'rhalta”, “tugun” in Arabic and is a cloth, wrapped on a skullcap, kuloh, fur hat with 1.5 up to 7 meters pf length; дока; muslim men's headdress [Explanatory dictionary of Uzbek language, volume III, p.428]: *Dadasi yo'lakdan ko'rinishi bilan Ra'no Mas'udni ko'tarib turdi va qoziqdagi salla choponni olb ayvon muyushiga keldi.* (As soon as Ra'no saw her father, she stood up with Mas'ud, took a turban with *chapan* and came to the corner of the terrace) (30). The word *salla* was given as *dastor* In Navai's books [Dictionary of Navai's works, p.183].

**Ro'mol** (shawl)was originally formed by a noun *ro'* meaning “face” from Persian-Tajik language [Tajik Russian dictionary,p.331] and a noun “mol” meaning “trousseau” in Arabic language [Arabic Russian dictionary,p.774], [Etymological dictionary of Uzbek language, Volume II, p.203], it expresses an item made of a cloth wrapped on head by women. In the period of old Turkic and old Uzbek languages it was used in such lexemes as bo'ro'ncho'k, *saraguch* – forehead bandage, hotinlar ro'moli (women's shawl) [Divani lugat it Turk, volume I, p.467, 449], *burunchak/ buranchak* – a delicate shawl knitted from silk; *yogliq* [Dictionary of Navai's books, p.137, 213]. In the book atlas parchasi (piece of atlaz) was used as an equivalent unit of the word *ro'mol*: *Har zamon titrab, uchib ketishka hozir turgan boshidagi sarig atlas parchasini (ro'ymolni) bir qo'li bilan bosib ushlagaga edi* (She held her shawl which sometimes waved and was ready to be blown away), (66).

**The term do'ppi (skullcap) expresses a quadrangle headdress** which has an outer and inner sides, usually stitched and has or doesn't have decoration. пилта урилган, тепа, кизак ва жиякдан [Explanatory dictionary of Uzbek language, Volume I, p.676]. In ancient times, the word bo'rk was used for every headdress. Bo'rk is a cap, type of a headdress: *Tatsiz to'rk bolmas, bashsiz bo'rk bolmas //As there is no bo'rk (cap)without a head, there is no Turk without an honor* [DevaniLlugat It Turk, Volume I, p.333]. this lexeme was used differently in memoirs of Turkic, old Turkic and old Uzbek languages. This word is met in form of *bo'k, bo'ruk* in Uygur language; in old writings and “Bada'i al lugat” in form of *vo'rk* and mean “*fur hat*”. In Mongolian language the word *börkur* was used to mean “bedcover”, from this the word *bötur* meaning to close, to cover, to wear is derived [Ubaydullayev, 2016:18]. *Börk* meant “cap, fur hat” [Dictionary of Navai's works, p.141] too. When people began to live settling in one place, different types of headdresses with decorations and ornaments appeared. The name *qoploq* became *qalpoq* by metathesis, *qoploq > qalpoq*. The stem of the word *qoploq* is *qop* – cap of a head, something that covers a head. In Samarkand, Shakhrisabz, Kitob, Nurota dialects the word *qalpoq// qalpog*, in Bukhara *kallapo'sh// kalavush*, in Fergana valley *do'ppi*, in Tashkent *to'ppi*, in Kharezmi dialect *tahya, tayha// teyha,taqiya* are used instead of *do'ppi* (skullcap)[Asomiddinova, 1981:31]. In the work the author uses this word in a Tashkent dialect:

*Qobilboy har on to'ppisini qayirib, boshini qashir edi (So often Qobilboy used to scratch his head turning his skullcap inside out ) (297).* Some of the terms used in the book express “belonging to a certain social layer”. Particularly, the word **kuloh** used in the work means a headdress of a beggar, swagman, in a language of Eastern writers, it turned to a term mainly denoting a cap of religious men. [Norboyev, 2017:103]: Ikkinchisi mulla Bahtiyor bilan o'chakishkandek juda uzun bo'yliq gilay ko'zlik ajina qoshiqdek yuzlik qotma o'zining bo'yidan ham uzunroq to'n va boshiga qalandar **kulohi** kiyib yalangoyog o'rta yashar Davlat ismlik yana bir qiziq edi (The second man was a very tall middle aged man with squint eyes, an ugly face wearing a longer chapman than his own height and a **swagman's cap** on his head without shoes called Davlat) (p.182). the word **kuloh** was derived from Persian-Tajik language and is a cap made of wool with a cone shaped top. In Navai time and even after him **kuloh** was considered to be a constant headdress of men. A type of it sewed with ornaments, decorations was called kuloh Navro'zi i.e. a cap worn when a new year enters [Asomiddinova, 1981: p.50].

**The lexeme to'n means a seme of outdoor clothing worn in cold, and its semantic development can be marked as the following:** *don//ton* “underwear” > “outerwear” > *ton//tom* > “clothing” > *toj//tom* > “an outdoor cloth worn in cold” > “chill, cold” [Usmonova, 2011: p.20]. the word to'n is met in a verb form “to'nandi” meaning (to be wrapped, to be covered) in ancient sources. In Kultegin writings there is an utterance expressing a meaning of *chapan*: Ichra ashsiz, tashra to'nsiz, jabiz jablak budunta o'za olurtim. In “Devan” kezut is a type clothing. It is often used to express a to'n (type of a gawn) given to close people of a bride or a groom in a wedding as a way of respect [Devani Llugat It Turk, volume I, p.338]. Also, such terms as *jenshu* means a short gawn with cotton inside [DevaniLlugat It Turk, Volume III, p.388], *jalma* means a thick gawn with cotton inside [DevaniLlugat It Turk, Volume II, p.41] are met. In present Uzbek language the lexeme *to'n* is considered to be inactive and as its full synonym *chopon* derived from Persian-Tajik is used. In the work “Scorpion from the altar” to'n was actively used to mean the lexeme chopon and this term strongly expressed luxury, authority: *Yetti qishdan beri guppy chopon yangilangani ma'lum emas, faqat qish kelib ketkan sayin alak gupining yengi o'zgaribkina turadir* (Nobody has seen that guppy chopon wasever renewed only the sleeved would be changed when winter was over ) (14); *Duodan keyin hudaychi ikki to'n keltirib, kimhobni domla niyozga va bahmaldan tikilgan mirzaboshiliq hil'atini Anvarga kiydirdi* (After dua-praying hudaychi brought two to'n and the one sewed from kimhob-expensive cloth put on Niyoz domla and the velvet one put on Anvar mirzaboshiliq) (91).

**Dress** is a thin outerwear, by etymological-linguistic point of view “*könlak*” expresses a type of clothing sewed from sheep skin, its evolutional development can be seen as the following: *köjlek//köjne//könek* > *könek* > *könlak* “a cloth sewed from sheep skin” > *köñ* - “skin” > “sheep skin” > “sheep” + *-lek//lak* – a suffix forming a name of clothing formed by a noun [Usmonova, 2011:20]. *Kön* – raw skin [Devani Llugat It Turk, volume II, 159], *kömlak*, *köngläk*, *kunlek*, *konchak* [Attuhfatuz zakiyatu fillugatit Turkiya, 1968: 220-221], such lexemes as “*libos*”, “*libosot*” [Explanatory dictionary of Alisher Navai's works, volume II,173], *konglak*, *ko'ynak*, *lachak* [Dictionary of Navai's works, 326,334] were also used effectively.

**Paranji (burka)** lexeme meant a cloth for women to wear on their heads so that strangers will not see the woman's face, neck, hands etc, it is rather wide in a form of long gawn and has fault sleeves (юз чачвон билан бекитилади) [Explanatory dictionary of Uzbek language,

volume III, 218]. This kind of cover name was met in writings of XI century in forms of *burundi* - wore, covered, got dressed [Devani Llugat It Turk, volume II,116], *burunchuk* – forehead bandage, women’s shawl [Devani Llugat It Turk, volume I, 467). In Navai’s works the word *burunchak* was used to mean a cover that is put on the head too,1981:49]. **Chachvon** is an eye patch, in Uzbek language it was formed by adding a Tajik *bon* suffix [ТЖРС,542] to *soch* – “hairs on head” [Explanatory dictionary of Uzbek language, volume II, 71], in Uzbek language the sound *s* is changed to *ch*, *o* (*ä*) sound is changed to *a*, *b* sound is changed to *v*. This kind of item means a noun *chashmband* in Tajik. It was derived from the words *chashm* – eye, *band* – tying, covering [Etymological dictionary of Uzbek language, volume III, 252]. This word underwent the following complex combinatory phonetic changes as *chachvon* in Tashkent, *chimbent* in Bukhara, *cheshbon//cheshven//cheshben* in *Kashkadarya*, *chummat*, *tutuq* in *Namangan*, *chimmat* in Fergana valley dialect, *chimmat*, *chachvon* in *Kipchak dialect* [Jurayev,1966:41]. In the work *chashmband* version is given: Gulshandan paranji, *chashmbandni olib*, “hush keldilar” dedi (took away the paranji, *chashmband* from Gulshan and said “welcome”) (131). By the term **munsak** we understand a lexeme *mursak* originally derived from Arabic *murassa*’. *Mursak* is a type of outerwear of Arabic people decorated with valuable germs and glitters. That is why, Arabs named this kind of cloth as *murassa*’ (glittered, decorated). In Uzbek language Arabic *murassa*’ is pronounced as *mursak* due to phonetic features of Uzbek. [Aagsomiddinova,1981:48] and in the language of the book the phonetic version *munsak* is given: *Gulshan o’rnidan turib oyimga bosh egdi shu holda Ahsan munsakni uning ustiga yopib qo’liga ikki tilloni ham uzatdi* (Gulshan stood up and tilted her head before my mother and put on Ahsan *munsak* on her and presented two golden coins)(140).

**Po’stin** was initially formed by adding –in suffix to a Persian word *po’st* meaning “animal’s skin” [Etymological dictionary of Uzbek language, volume III,197], it denotes a long winter outerwear sewed from tanned leather with a fur [Explanatory dictionary of Uzbek language, volume III, 330]. In “Devan” *ichmak* –a winter outerwear made from sheep leather, *icho’k* – a winter outerwear made from squirrel or other animals’ leather and fur [Devani Llugat It Turk, volume I, 127, 99], *körk* –fur, winter outerwear [Devani Llugat It Turk, volume I, 336], in Navai’s works *qoqim* – a winter outerwear made from an animal with white delicate fur [Dictionary of Navai’s works,743] were used, but they have turned to archaic lexemes in present time.

In a novel the author used a lexeme *jiletka* (waistcoat) which was a neologism for that time. *Jiletka* is derived from French *gilet* and denotes a piece of clothing that is worn over other clothing and that is like a jacket without sleeves [Explanatory dictionary of Uzbek language, volume II, 86], it was used in form of *jelatka* in the book: *Ularning yasaniga kelganda, yuqoridagi kanizlarda ko’rilgandek- qizil shol ko’ylak, sarig gullik qizil shol ro’mol, shuvamatos yoki adras jelatka edi* (When they came dressed up as it was seen in the above maidens, they wore red silk dresses, yellow shawl with tiny flowers and a silk or adras waistcoat) (147). In Uzbek language *nimcha* and in some dialects *kaltacha* versions are also used.

**Yaktak** was composed of “*yak*” meaning a cardinal number “one” and a word *tag* meaning an “under part” of something [Tajik Russian dictionary, 375], the sound “g” in Tajik was changed into “k” sound [Etymological dictionary of Uzbek language, volume III,111], this word expresses a “one-layer men’s wear”, “loose clothing” with an open front part [Explanatory

dictionary of Uzbek Language, volume V,103]. The word *yaktak* began to be used in the writings of XII – XIII centuries. Since there exist such forms as *yektoyi*, *yektayni kiydi* (wearing) in “Mukaddimatul- adab”; *yaktak* in Turkic and Uygur languages; *ektay* in Turkmen language; *yaktak*, *yaktakcha* in modern Uzbek language (*yaktay*, *yahtak*, *yahtay* in dialects)[Asomiddinova, 1981:27].

In the language of the book the words *kalish*, *kavush* were used in forms as *kafsh*: *Solihmahdum kulimsigan kuyi dahlizga yurub bordi va oyogini kafshga uzatdi* (page 6). The word **kalish** was derived from a French word *galoches* and means rubber overshoes slipped over shoes to keep them from muddy or wet, they are usually worn over *mahsi*, boots [Explanatory dictionary of Uzbek language, volume II, 299]. **Kavush** means “boots” in Persian language [Explanatory dictionary of Uzbek language, volume II, 290]. This noun has an original content as *kafsh*, in Uzbek language the sound *f* was changed to *v* sound and *vsh* sounds gained *i* sound inside, “*boshligi qattiq charm bilan tikilgan oyoq kiyimi*”(boots sewed from hard leather) [Explanatory dictionary of Uzbek language, volume III,114]. **Mahsi** is national heelless shoes with long apex prepared from sheep or goat skin and worn under shoes or boots [Explanatory dictionary of Uzbek language, volume II, 576]. **Upika** is tanned leather made from calf. **Aybaki** is a type of shoes prepared from low quality skin. *Bu kungi sovuq bilan qor har kimga ham g'archliq kafsh in'om qilgan, boy va beklar oyog'idagi bedona, sag'ri kalla kafshlar bilan kambag'al kosiblar kiygan upika, aybaki kafshlarning o'zaro farqi qolmagan va hatto ba'zilar oyog'idagi yog'och kafshlar ham ajoyib nag'manavozliq qilar edilar* (Today's cold and winter gifted boots, there is no difference between expensive boots the rich and Beks wore and the low qualitative boots the poor shoemakers wore and even the wooden boots some people wore) (page 192). At present, the versions *kalish* and *kavush* are used equally in dialects, however, the lexical units as *upika*, *aybaki* have been turned to historicisms.

## CONCLUSIONS AND RECOMMENDATIONS

Such lexical units as *paranji*, *chashmband*, *chachvon* have been turned into historicisms as a result of the semantic development of the terms referring to the lexis of clothing in the book “Scorpion from the Altar”, the lexeme *po'stin* was inserted to archaism. One of the peculiarities of the book's language is that derivation of such words as *jiletka*, *kalish* from European languages witnesses on the fact that social-political processes influenced the lexical layer directly. We can identify that the terms as *to'n*, *ko'ylak* used in the book's language have general Turkic character. It is especially notable that 80 percent of the lexical units dealing with household lexis of the novel are used in modern Uzbek language or its dialects.