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Lexical-Semantical and Etymological Features of Headwear in English and Uzbek Languages

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ABSTRACT

This article explores the lexical, semantical and syntactical characteristics of headwear terminology in English and Uzbek, highlighting cross-linguistic similarities and cultural distinctions. Headwear, as both a utilitarian and symbolic component of attire, carries significant sociolinguistic weight. Through comparative linguistic analysis, the study demonstrates how vocabulary related to headwear reflects each language's historical, cultural, and grammatical nuances. The study of headwear terminology in English and Uzbek languages provides a unique lens through which to examine the intersection of language, culture, and identity. As items of both practical and symbolic significance, headwear reflects deep-rooted sociocultural norms, religious values, and hierarchical structures. This article explores the etymological roots and lexical-semantic structures of headwear terms in both languages, illustrating how linguistic elements encode historical development, societal roles, and regional distinctions. Through comparative analysis of words such as "hat," "cap," "beret," "wimple," and telpak*, the study reveals not only the morphological and semantic evolution of these terms, but also their embeddedness in broader cultural narratives. By tracing the historical trajectories of headwear lexicon, this research contributes to a deeper understanding of linguistic typology, lexical borrowing, and cultural continuity in English and Uzbek.*

Keywords: Lexicon, terms (hat, cap, beret, wimple, *telpak*, *salla*), headwear, etymological analyses, lexical-semantical feature, modesty, clothing, symbol, tight-fitting headgear, helmet

INTRODUCTION

Clothing, headwear, body decorations, and footwear through the ages provides a broad overview of costume traditions of diverse cultures from prehistoric times to the present day. Headwear, as an element of clothing, carries not only practical functions (protection, warmth, modesty) but also rich symbolic, religious, and social meanings. The terminology associated with headwear reflects deep-rooted traditions, sociocultural norms, and linguistic evolution. By analyzing the lexical units (words, roots, semantic fields) and syntactic structures (phrase patterns, modifiers, case usage) used for headwear in English and Uzbek, we gain insight into the different ways societies conceptualize and express identity, status, and culture through language. The lexicon of headwear in both English and Uzbek languages represents a salient domain for examining the interplay between linguistic form, semantic categorization, and sociocultural semiotics. As lexical items denoting material culture, headwear terms encapsulate not only utilitarian designations but also encode historically contingent markers of identity, gender, status, and ritual function. This study adopts a comparative etymological and lexical-semantic approach to analyze headwear terminology, focusing on diachronic development, morphological structure, semantic shifts, and cross-linguistic correspondences. Special attention is given to the processes of lexical borrowing, semantic narrowing and extension, morphological productivity, and metaphorical reanalysis in both language systems. By analyzing representative lexemes such as “hat,” “cap,” “beret,” “helmet,” “wimple” (in English) and *telpak*, *doppi*, *salla*, *kavsar*, *oroma* (in Uzbek), the research elucidates how cultural identity and historical evolution are embedded within linguistic structures. The findings contribute to broader discussions in lexical typology, ethnolinguistics, and the cultural semiotics of dress.

MATERIALS AND METHODS

This study investigates the lexical and etymological aspects of headwear terminology in English and Uzbek languages. The

research is based on both theoretical and empirical sources that provide insights into the origin, development, and usage of headwear-related terms in each language. The materials of the research consist of a broad selection of linguistic and cultural sources, including English Etymological Dictionaries, Uzbek Etymological Dictionaries, Oxford English Etymology, Fashion, costume, and culture : clothing, headwear, body decorations, and footwear through the ages, and some other scientific articles. These sources were used to trace the historical origins and root meanings of headwear terms in both languages. These dictionaries provided definitions, usage examples, and diachronic information about the terms under study.

Scientific publications, journal articles, and linguistic monographs focusing on historical clothing, ethnolinguistics, and comparative lexicology were used to contextualize headwear vocabulary within a broader linguistic framework**.**

To ensure a comprehensive and systematic analysis, the following methods were applied. They are comparative method, etymological analysis, lexical-semantic Analysis, linguaculturalmethod, descriptive and analytical method. By combining these methods this study aims to reveal both universal and culture-specific aspects of headwear terminology in the English and Uzbek languages.

RESULTS

The main body of this article presents a comparative etymological and lexical-semantic analysis of key headwear terms in English and Uzbek. This analysis draws on historical linguistic data, morphological structures, and sociocultural factors that shape lexical development in each language. The study focuses on selected representative lexemes from both language systems to reveal how headwear vocabulary functions not only as linguistic units but also as semiotic markers of identity, status, and tradition. In this part of our article, we discuss about etymological and semantic analysis of selected English headwear terms.

The vocabulary of "headwear" in English is rich and historically layered, shaped by centuries of linguistic borrowing, social transformation, and cultural contact. This section explores four common English headwear terms – "hat," "cap," "beret," and "helmet" by tracing their etymological roots and analyzing the semantic shifts they underwent through time. Here we will discuss headwear's in English language.

Hat

The word "hat" stems from the Old English term [*hætt*], which itself derives from Proto-Germanic [*hattuz*], meaning "a covering for the head." Cognates can be found in Old High German [*huot*], Old Norse [*hottr*], and modern German [*Hut*], all referring to various types of head coverings. Unlike many other clothing terms, "hat" has retained a remarkably stable meaning over centuries. It remains a generic label for any structured headwear, especially those with a crown and a brim. However, the term's functional scope has narrowed somewhat in modern usage, where it is distinguished from softer, brimless headwear (commonly labeled as "caps").

In contemporary usage, "hat" also carries social and occupational connotations – consider expressions like "top hat" (associated with wealth or formality), "hard hat" (construction work), or "party hat" (ceremony and celebration). These extensions illustrate how a core term undergoes semantic diversification through compounding.

Cap

The English word "cap" has a complex history rooted in Latin, where *cappa* meant "hooded cloak" or "cape". It entered English via Old French (*cape*, *cappe*), evolving in Middle English into *cappe*, eventually narrowing in meaning to refer specifically to brimless head coverings. The original Latin word *cappa* denoted a much broader category of garments. Over time, English reduced its referential scope – a process known as semantic narrowing – transforming cap into a term used primarily for soft, tight-fitting headgear. The root cap has shown high morphological productivity in English: for example, "nightcap,"

"swimming cap," "baseball cap," "skullcap" and so on. These compound forms exhibit functional classification and contextual specialization, illustrating how a core lexeme adapts to changing socio-pragmatic needs. In addition the term "cap" can be part of compound words and phrases, such as: "baseball cap" (A type of cap often worn in sports), "hard hat" (A protective cap worn on construction sites). The word "cap" common synonyms including "hat," "headgear" and "headwear" although each may carry specific connotations or styles.

This lexical analysis shows that *"cap"* is a versatile word with multiple meanings and uses in the English language.

Hoods

Hoods practicality designed to protect from the elements of rain and cold. It has versatility, simple and elaborately decorated, reflecting the wearer's social status. The word "hood" originates from the Old English *hod* which referred to a covering for the head. This term is related to the Proto-Germanic word *hudō* which also means "cover" or "hood." Thus, the term has cognates in other Germanic languages, such as the Old High German *huot* and the Dutch *hoed* both of which refer to head coverings. Historically, the word "hoods" were practical garments used for protection against the elements, such as rain and cold. Over time, they evolved in style and function, becoming a fashionable accessory as well.

"Hood" functions primarily as a noun. It denotes a type of head covering that can be attached to garments like jackets or cloaks. The usage of this term comprises some kind of derivatives. "hood" can be used in various contexts as a verb and noun. "To hood" means to cover or provide with a hood (e.g., "to hood a jacket").

In English language we will come across many compound words with the word hooded. Here it comes as an adjective describing item that has a hood (e.g., "hooded sweatshirt," "hooded sweatshirt," "hooded jacket," "hood ornament"). Common synonyms for "hood" include "cover," "head covering" and "shroud" although each may carry different connotations or specific uses. Hoods can signify different meanings depending on

their design and context. For example, in fashion, "a hood" can indicate a casual style or practicality. In religious or ceremonial contexts, "hoods" may represent certain ranks or roles (e.g., academic hoods worn during graduation ceremonies). Furthermore, "hoods" can vary in style, from simple designs to elaborately decorated ones, reflecting the wearer's social status or personal style. This versatility contributes to their continued popularity in both functional and fashionable clothing.

This analysis illustrates the rich historical background and multifaceted nature of the word "hood."

Wimples

This type of headwear covers the neck and chin, emphasizing a modest appearance often worn with veils, enhancing the overall modesty in women's attire. The word "wimple" occupies a distinctive position in the lexicon of historical and religious dress. Though rarely used in modern English, it offers valuable insight into the intersection of language, gender, modesty, and cultural symbolism throughout the Middle Ages and beyond. In this part of this article we explore the etymology, lexical features, stylistic function and figurative use of the word, as well as its cultural and historical significance.

The term "wimple" has its roots in the Old English word *wimpel*, meaning a cloth or veil worn about the head and neck. This term is closely related to the Old High German *wimpal* and ultimately derives from the Proto-Germanic root *wimpilaz,* which refers to a cloth for wrapping or winding. The underlying semantic notion relates to "folding," "wrapping" or "draping" which characterizes the physical form and function of a wimple.

As the term entered Middle English *wympel* retained its original meaning and was commonly used to describe the modest head covering worn by women – especially nuns and noblewomen – from the 12th to the 15th centuries. In essence, the word's origin reflects both a "practical garment" and a "symbol of modesty," deeply rooted in religious and societal norms.

In its primary sense, *wimple* refers to a piece of cloth worn by women to cover the neck, chin, and sides of the face, often

extending to the head. Example, “The nun adjusted her white wimple before kneeling to pray.” The word also appears as a verb, meaning “to ripple”, “to meander” or “to fold” often used in poetic or literary contexts, especially to describe flowing water or fabric. Example, “The brook wimpled gently across the meadow.”

From the point of morphological derivatives “wimpled” (adj) describes a person or figure wearing a wimple. Example, “A wimpled matron entered the abbey quietly. Unwimpled” (rare adj.) without a wimple, sometimes used metaphorically to suggest immodesty or nonconformity. The noun *wimple* belongs to the semantic field of clothing, particularly religious garments and medieval dress. Common collocates include “veil”, “habit”, “modesty”, “chastity”, “nunnery”, “medieval attire.” As a verb, it shares a semantic space with poetic verbs such as “flutter,” “ripple,” “meander” especially in pastoral or lyrical imagery.In contemporary English, the word *wimple* is considered archaic or literary.

Also, the verb form of *wimple* has been employed metaphorically since Middle English to describe the gentle flow of water or fabric, often carrying romantic, peaceful, or natural imagery. For example, “The silver stream did wimple through the vale.” This kind of usage evokes not only motion but also grace and softness – qualities also metaphorically tied to the physical garment.

The garment covered not just the hair, but also the neck and chin, in accordance with medieval ideals of female modesty. In some depictions, queens and noblewomen are shown richly adorned yet fully covered, reinforcing the concept that dignity and chastity were closely tied to physical concealment.

Even today, certain Catholic religious orders continue to use the wimple as part of their formal dress, preserving centuries-old symbolic traditions.

By contrast, as Western society moved toward Renaissance and Enlightenment values – emphasizing individualism and secularism – the wimple began to disappear from common use. It survives now only in specific religious contexts or as a reference in historical and literary works.

The *wimple* can be compared to other traditional female head coverings such as *coif* (a close-fitting cap covering the top, back, and sides of the head), "veil" – a broader term often denoting a piece of fabric worn over the head or face), "headscarf" – a modern secular or religious alternative in many cultures. However, the wimple's unique design, enclosing the neck and chin, sets it apart as a specifically modest and enclosed form of dress, historically bound to Christian notions of chastity and humility.

From our point of view, the word *wimple* is a lexeme deeply intertwined with "historical dress," "religious tradition," and "female identity" in medieval and early modern Europe. Its etymological development from *wimpilaz* to modern English usage mirrors the garment's cultural journey – from everyday modest dress to religious symbol to poetic device. Though archaic in current usage, *wimple* endures as a lexical and cultural artifact – evoking a world where language, modesty, and social role were stitched tightly together.

Crown-like hats

This type of headwear symbols of status nobility and high social rank. Typically it's decoration is adorned with jewels and intricate designs, showcasing wealth and power. The core of the phrase "crown-like hats" is the noun "crown", which has a rich and ancient etymology. The phrase "crown-likehats" is a compound noun phrase that carries both descriptive and symbolic connotations, especially within the context of historical and cultural headwear. Its lexical and etymological structure reflects "deep-rooted traditions" and hierarchical associations.

Etymologically, the central component of the phrase, "crown," originates from the Latin word *corona*, meaning "wreath" or "garland." This term entered English through Old French (*corone*) and Middle English (*croune*) eventually evolving into the modern English form "crown." Initially, it referred to a circular ornament worn on the head, often made of leaves or flowers. Over time, however, it became heavily associated with royal and imperial authority, taking on a physical form of a metallic headpiece signifying power and legitimacy.

From the point of semantically, the suffix "-like" is a productive element in English morphology, used to form adjectives that express resemblance or similarity. When attached to the noun "crown," it creates the compound adjective "crown-like," which denotes something that bears visual or symbolic similarity to a crown.

The word "hats," derived from Old English *hæt*, is a general term referring to head coverings worn for a variety of reasons, including protection, decoration, or as part of cultural attire. In the phrase "crown-like hats", the noun "hats" is the head of the noun phrase, modified by the adjective "crown-like" to specify a particular type of ornamental headwear.

Lexically and semantically, the phrase denotes headgear that either physically resembles a crown or is used in a context where symbolic parallels with crowns are intended. These hats are typically associated with "nobility," "social rank," or "ceremonial importance" and they often feature elaborate decorations such as jewels, embroidery, or precious metals. Semantically, the phrase belongs to a broader field of vocabulary including terms such as *tiara*, *diadem*, *coronet*, *headdress*, and *regalia*, all of which share associations with status and authority.

In addition to its denotative meaning, "crown-like hats" carries strong connotative associations. It signifies not only a fashion item but also an expression of "wealth," "cultural tradition," and "institutional hierarchy." In various societies, such headwear is worn during coronations, religious ceremonies, or formal state functions, thus reinforcing its role as a visual marker of power and prestige.

In summary, the phrase "crown-like hats" represents more than just a stylistic choice of headwear. Through its etymological roots and lexical composition, it conveys deep cultural meanings related to identity, social structure, and historical continuity. As such, its usage in language reflects both literal appearances and broader symbolic functions.

Table 1. *Summary table tiara, coronet, diadem, miter, headdress, regalia, ornament*

Feature	**Description**
Core term	Crown
Etymology	Latin *corona* → Old French *corone* → Middle English *croune*
Meaning	A royal headpiece symbolizing authority or victory
"Crown-like"	Compound adjective meaning "resembling a crown"
"Crown-like hats"	Decorative or ceremonial headwear shaped like crowns
Register	Historical, ceremonial, formal
Stylistic use	Descriptions of royal or noble attire, traditional regalia
Semantic field	Power, royalty, fashion, headwear, symbolism
Related lexemes	Tiara, coronet, diadem, regalia, headdress

Beret

The term *beret* entered English in the 19th century from French, where [*beret*] referred to a flat, round cap traditionally worn in southern France, particularly in the Basque region. Its deeper etymological root lies in Late Latin *birretum* – a diminutive of *birrus*, meaning *ashorthoodedcloak*. Unlike "hat" and "cap," which evolved organically within English, *beret* is a direct lexical borrowing – a process in which a word is imported from another language without substantial phonological or morphological modification.

This term demonstrates how lexical borrowing often occurs alongside cultural transfer. The *beret* entered English not just as a label for a garment but as a cultural symbol – associated with French identity, intellectualism, and politicalactivism (e.g., revolutionaries, artists, and military units such as the Green Berets).

Modern usage of *beret* reflects this symbolic load, transcending its utilitarian meaning and entering the domain of stylistic and ideological identity.

Helmet

The word "helmet" derives from the Old French *helmet*, a diminutive form of *helm* – a term referring to a heavy, protective head covering used in battle. The root can be traced back to Proto-Germanic *helmaz* ("covering, protection"), which is also the source for the modern German *Helm* and Dutch *helm*. Linguistic mechanism of this vocabulary explains diminutivization and semantic extension through many periods of time. The *-et* suffix in *helmet* is a French diminutive, making the term mean "little helm." This is a clear example of how morphological diminutives can acquire new, specialized meanings. Initially referring to a smaller or lighter version of the helm, "helmet" came to signify protective headgear, both in medieval and modern contexts.

Today, "helmet" is a technical term used in a wide variety of fields:

- Motorcycle helmet
- Firefighter's helmet
- Football helmet
- Construction helmet

This shift reflects a broader semantic extension, in which the term moved from military use to describe any structured, protective headwear. The concept of protection remains central to its meaning, anchoring its etymological root while accommodating technological and social evolution.

To our point of view, the etymological trajectories of "hat," "cap," *beret*, and "helmet" exemplify the dynamic interplay between language, culture, and function. Each term carries a layered history of form and meaning, shaped by both internal linguistic mechanisms and external socio-cultural forces. Their development from ancient roots to modern usage illustrates how seemingly simple lexical items can serve as windows into the historical and functional evolution of language itself.

Table 2. *Summary table of origins headwear*

Term	**Root language**	**Intermediate form**	**Original meaning**	**Modern meaning**
Hat	Proto-Germanic (*hattuz*)	Old English *hætt*	Head covering	Generic headwear, often brimmed
Cap	Latin *cappa*	Old French *cappe*	Cloak or hood	soft head covering, brimless
Beret	Late Latin *birretum*	French *béret*	Small cap or hood	*flat, round cap* (cultural symbol)
Helmet	Proto-Germanic *helmaz*	Old French *helmet*	Protective head covering	armored or safety headgear

The history of studying English headwear dates back to ancient times, and the hats that have reached today's designs carry an ancient history within themselves. The Middle Ages (c. 500-c, 1500) were a time when people in Europe did less to adorn themselves than at any period in history. The civilizations that developed in Europe following the collapse of the Roman Empire in 476 C.E. inherited their decorative traditions nor from the Romans, who had loved jewelry and decoration, but from the crude barbarian groups, or tribes, that had helped bring about the downfall of Rome. The Catholic religion that developed in Europe also frowned on excessive decoration, and people, early in the Middle Ages especially, simply did not have the wealth to purchase jewelry. Jewelry did exist in the period, in the form of bracelets, necklaces, and rings. Although jewelry was commonly made of gold, the standards of jewelry construction were not high. It was only in the late Middle Ages, when the monarchies, or royal families, in France, Britain, Germanyand Spain began to build up real wealth, that jewelry became common in royal courts.

The national culture and ethnography of the Uzbek people comprise numerous elements that are closely connected with everyday life, customs, and rituals. One such element is "headwear," which has historically served not only practical purposes but also conveyed information about a person's social status, age, gender, occupation, and even regional identity. In

linguistics, the names of traditional headwear represent a valuable lexical layer that deserves semantic and etymological examination. This article analyzes the semantic structure, lexical groupings, historical development, and etymology of headwear names in the Uzbek language.

Headwear names in Uzbek can be divided into several semantic categories:

1. Gender- and age-specific headwear: *doppi* (worn widely by both men and women; specially decorated versions are made for children), *oroma* (typically worn by young girls, made of silk or adras fabric),
2. Ceremonial and festive headwear: *sarpo, kelinsalla, kavsar* – headpieces worn during weddings and celebrations, often richly decorated with national ornaments. *salla* – traditionally worn by men in religious or ceremonial contexts.
3. Functional or seasonal headwear: *telpak* – a woolen hat worn mostly by men in rural areas during cold weather. *chodiri* – a type of headscarf used by women for sun protection.

These classifications reveal not only the lexical meaning of headwear names but also their pragmatic functions.

Many Uzbek headwear names originate from Old Turkic, Persian, or Arabic: *doppi* – of Turkic origin, historically appearing as *duppi* in ancient Turkic languages, meaning "covered head." *salla* – likely derived from the Arabic word *silah* (weapon) or *sahlat* (wrapped cloth), possibly via Persian intermediaries. *telpak* – from Old Turkic: *tel* (wool, hair) + *pak* (bundle), reflecting the structure of the headwear. *kavsar* – borrowed from the Qur'anic term *Kawthar* (*surah*), used for bridal headwear as a symbol of spiritual beauty. *oroma* – possibly from Persian *aram* meaning "peace" or "serenity" reflecting the lightness and elegance of the headwear.

Across Uzbekistan, the names of headwear vary by region: *telpak* – referred to as *qovush* in Fergana and *yog'ochtelpak* in Khorezm. *Doppi* – appears as *topi* or *doppi* in Kashkadarya and Surkhandarya dialects. [18]

These differences indicate the need to study headwear names from dialectological and onomastic perspectives as well.

Headwear names in the Uzbek language reflect the historical, social, and cultural life of the people. Their lexical-semantic analysis reveals the variety of functions headwear served, while etymological research uncovers their deep historical roots. These names represent a multi-layered lexical phenomenon shaped through interactions among Turkic, Arabic, and Persian languages. From the perspectives of linguistics, ethnography, and cultural studies, this area warrants further and deeper academic investigation.

In the historical and cultural heritage of the Uzbek people, headwear occupies a special symbolic and practical significance. It has long served as an indicator of a person's social status, age, profession, and ethnic affiliation. In particular, the word *telpak* and the corresponding type of headwear represent one of the archaic lexical units that have survived from ancient times to the present day. This article explores the "lexical-semantic description" and "etymological development" of the term *telpak*.

In modern Uzbek, the term *telpak* refers to a "thick fur hat," typically worn by men during the cold seasons and traditionally made from sheepskin or goatskin. It is especially widespread among rural communities, herders, and those living in colder climates. Although it is no longer widely used in everyday urban contexts, the word remains functionally active in cultural and symbolic domains, retaining its archaic status within the lexicon.

From a lexical-semantic perspective, *telpak* is a concrete noun denoting a tangible item. Within the traditional clothing system, it served not only as a physical object but also as a symbol of masculinity, dignity, maturity, and seniority. In some contexts, wearing or removing the *telpak* functioned as a semiotic signal conveying respect, agreement, or dissatisfaction. For instance, the historical expression **"to** throw down one's *telpak* indicated protest or emotional intensity in a dispute.

Etymologically, the word *telpak* originates from ancient Turkic languages. In Mahmud al-Kashgari's 11th-century work *Dīwān Lughāt at-Turk*, the word appears in the form *telpek*, meaning "head covering." The root *tel* in Turkic languages was

associated with “fur,” “wool,” or “hairy surfaces.” The suffix *-pak* or *-pek* likely functioned as a derivational or reinforcing morpheme. This root-suffix construction is consistent with similar terms across other Turkic languages, indicating its common Turkic origin. For example, the word appears in:

- Kazakh as *telpek*
- Kyrgyz as *телпек*

Karakalpak and Tuvan languages with similar phonological forms

In terms of phonological development, the word likely underwent historical transformations such as: *telpek* → *tilpek* → *telpak*, influenced by metathesis and assimilation processes. Morphologically, *telpak* is a simple, non-compound word with an indivisible root in contemporary usage. It no longer functions with active morphological productivity and appears in its lexical entirety in usage (e.g., “a man wearing a telpak,” “going without a telpak”).

From our point of view, the word *telpak* belongs to the deeper historical layers of the Uzbek lexicon. It is not only a functional item of clothing but also serves as a cultural symbol embedded in national consciousness and identity. Its lexical and etymological features reflect the interconnectedness of language, material culture, and symbolic tradition, making it an important subject of linguistic and ethnographic study.

Table 3. *Summary salla, telpak, duppi*

Feature	**Description**
Core Term	Crown
Etymology	Latin *corona* → Old French *corone* → Middle English *croune*
Meaning	A royal headpiece symbolizing authority or victory
“Crown-like”	Compound adjective meaning “resembling a crown”
“Crown-like hats”	Decorative or ceremonial headwear shaped like crowns
Register	Historical, ceremonial, formal
Stylistic use	Descriptions of royal or noble attire, traditional regalia
Semantic field	Power, royalty, fashion, headwear, symbolism
Related lexemes	*Tiara, coronet, diadem, regalia, headdress*

This comparative study of English and Uzbek headwear terminology, grounded in etymological and lexical-semantic analysis, reveals how language encodes material culture, social identity, and historical consciousness through seemingly ordinary lexical items. Headwear, as a component of traditional and contemporary attire, represents not only a utilitarian object but also a linguistic artifact shaped by the dynamics of social structure, historical change, religious practice, and intercultural interaction.

DISCUSSION

This article has presented an etymological and lexical-semantic analysis of headwear terminology in English and Uzbek. The findings reveal that headwear-related terms are not only utilitarian in function but also serve as semiotic indicators of social role, cultural tradition, religious symbolism, and historical depth. These terms possess multilayered semantic fields that reflect both the internal dynamics of language systems and the influence of external civilizations.

In English, lexemes such as "hat," "cap," "beret," "helmet," "wimple," "hood," and "crown-like hats" reflect significant linguistic changes, including lexical borrowing, semantic narrowing and extension, and morphological productivity. For instance, terms like "beret" and "helmet" illustrate how foreign lexemes have been phonologically and morphologically adapted into English, while words such as "wimple" carry religious and historical connotations that reflect moral and cultural values from the medieval period.

In the Uzbek language, lexemes such as *telpak*, *doppi*, *salla*, *kavsar*, and *oroma* have originated from Old Turkic, Arabic, and Persian sources. These terms often exhibit regional variation and are rich in cultural symbolism. For example, *telpak* conveys notions of masculinity, elderhood, and respect, whereas *kavsar* and *oroma* encode religious and aesthetic values linked to ceremonial or feminine contexts. Dialectal differences – such as the use of *qovush* and *yog' ochtelpak* – highlight the importance of dialectology and onomastics in lexical studies.

A comparative analysis between the two languages shows several common linguistic phenomena, including:

1. **Semantic specialization** (e.g., "cap" in English, *oroma* in Uzbek),
2. **Lexical borrowing** (from Latin/French in English; Arabic/ Persian in Uzbek),
3. **Morphological productivity** (e.g., "nightcap," "baseball cap," *doppisalla*),
4. **Socio-cultural connotation** (indicating gender, age, status, etc.).

This indicates that "headwear" terminology functions not only as a linguistic category but also as a reflection of ethnographic and sociolinguistic identity. Consequently, the lexicon of headwear should be regarded as an interdisciplinary research domain encompassing linguistics, anthropology, and cultural studies.

Overall, this study has demonstrated how headwear-related lexemes in both English and Uzbek reveal deep structural, historical, and cultural dynamics. The terminology under investigation encapsulates both universal linguistic phenomena and culturally specific meanings, offering valuable insight into how identity is constructed, transmitted, and preserved through language.

From an etymological perspective, the English lexicon of headwear demonstrates a multi-layered borrowing system, wherein terms such as "cap" (from Latin *cappa*), "beret" (from Late Latin *birretum* via French), and "helmet" (from Proto-Germanic *helmaz* through Old French) reflect periods of contact with Latin and Romance languages. Each term reveals specific morphological processes such as diminutivization ("helmet" from *helm* + *-et*), semantic narrowing ("cap" from "cloak" to "brimless headwear"), and cultural borrowing ("beret" as a symbol of French identity and ideological expression). Meanwhile, core Germanic terms like "hat" and "hood" preserve Proto-Germanic roots while undergoing semantic diversification, serving not only as labels for clothing items but also as metaphorical and symbolic expressions in idiomatic and socio-

professional contexts (e.g., "hard hat," "top hat," "hooded figure").

CONCLUSION

In contrast, the Uzbek headwear lexicon is predominantly rooted in Old Turkic, Persian, and Arabic sources, reflecting the complex historical trajectory of the region. Terms such as *telpak*, *doppi*, and *salla* exhibit internal word formation mechanisms and semantic shifts informed by religious symbolism, ethnic identity, and regional variation. For example, the compound nature of *telpak* (from *tel* – wool, and *pak* – bundle) illustrates ancient Turkic derivational morphology, while *salla* possibly derives from the Arabic *sahlat*, signifying cloth, yet acquires distinct cultural and religious implications in the Central Asian context. Borrowings like *kavsar*, derived from the Qur'anic *Kawthar*, highlight how religious lexicon is integrated into material culture, especially in ceremonial contexts such as weddings.

The lexical-semantic analysis in both languages demonstrates how headwear terms belong to broader semantic fields that reflect identity, function, and status. English terms such as "wimple" and "crown-like hat" not only carry denotative meanings but also evoke connotative fields of modesty, nobility, and spirituality. Their semantic extensions allow them to function as metaphors and stylistic devices in poetic and literary usage. Similarly, in Uzbek, terms like *oroma* (possibly from Persian *aram* – peace) convey aesthetic, emotional, and symbolic values, linking the lexicon of clothing to broader cultural and gendered discourses.

This comparative linguistic analysis confirms that headwear terminology functions as a culturally embedded lexical domain, where etymological depth and semantic complexity mirror societal structures and historical transformations. The differences in word formation, borrowing patterns, and semantic structuring between English and Uzbek headwear terms offer valuable insights into the cognitive and cultural worldviews of their respective speech communities.

Furthermore, dialectal and regional variation in the Uzbek lexicon (e.g., *qovush*, *yog'ochtelpak*) and the morphological productivity of English compounds (e.g., "nightcap," "crown-like hat") underline the synchronic vitality and diachronic resilience of these terms. They demonstrate the adaptability of language to changing technological, social, and cultural needs while retaining links to historical and symbolic roots.

In conclusion, the headwear lexicon of English and Uzbek serves as a compelling microcosm of linguistic evolution and cultural expression. The interplay of native development, borrowing, semantic shift, and morphological innovation offers a rich field for further linguistic inquiry. Future research could extend this analysis to include sociolinguistic, dialectological, and cognitive-linguistic approaches to deepen our understanding of how language encapsulates identity, ideology, and tradition.

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