

Expression of the Linguistic and Cultural Heritage of the People through the Names of Clothing in the Works of Murod Muhammad Dost

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ABSTRACT

This article analyzes the linguocultural characteristics of the names of clothing such as belt, tun, chopon, shawl, chakmon, and boots used in the works of Murad Muhammad Dost. These units are studied on the basis of their inextricable connection with the cultural heritage, historical life, lifestyle, customs, and national thinking of the people. The article highlights the historical forms of units such as belt, tun, shawl, and chakmon, their comparative manifestations in Turkish languages, and their semantic development. The writer Murad Muhammad Dost, through these realities, expresses national culture in an artistic medium, reflecting the spirit of the people, their values, and national identity.

Keywords: Murod Muhammad Dost, linguoculturology, reality, *belt, tun, chopon, scarf, chakmon*, ethics, national values, Uzbek culture, folk traditions, artistic expression, historical lexicon.

The belt, used as a reality in the works of Murad Muhammad Do'st, has gone through a long historical period as our cultural unit. This unit was originally used in the form of *kur* in the ancient Turkish language, and it was this unit that served to express the meaning of belt. We should not conclude that the belt unit itself did not exist at all. Only when analyzing the syntax of the current Uzbek language from a point of view, it originally existed as an adaptive compound. Based on the principle of compactification characteristic of Turkish languages, it has come

to the form of belt in oral speech. In the current Uzbek language, the cases of word combinations of this form becoming lexical units are very common. Although the lexical unit button existed in the ancient Turkish language, it did not exist in its current form, and was usually used for clothes that were closed in front, while the belt was used to cover clothes that were open in front. The lexical unit button served only to express the meaning of the place where the belt was fastened. The belt was used as a linguocultural unit in various situations of the people, in various everyday situations. For example, if the owner of a certain profession or craft believed that his students had reached maturity in this field and could work independently, he would tie a belt to them. Grooms tied it at weddings, mourners tied it at funerals [7: 382]. We all know that our people also use the belt at other events. It can even be observed that folk games and sports competitions have emerged based on this unit. For example, the type of wrestling that has become a national value of our people is called the belt. This unit was called by different names in different periods. For example, in the 11th century, it was called the *kur* and the *kurshag*, and in Mahmud Kashgari's *Divonilug'otitturk* it is mentioned as the "belt," the "bag," and the "wrap." Such names are not accidental. Actions such as girding or wrapping are still carried out using a unit that we call a belt. By the 14th-15th centuries, the words *kur*, *belbog*, and *pota* were used to refer to objects that were used to strengthen the roofs and tie them together. It is Borovkov who emphasizes that the word *kur* was used to refer to the unit that was tied to the waist, which is now called a belt. Over time, the belt unit began to be used as a unit that was suitable for everyday life and easy to understand.

The results of comparative studies of other Turkic languages show that the Turkic peoples used the words *kur*, *kurshag'* and *belbog'* in exactly the same sense. Nowadays, it is used in Kazakh as *belbeu*, in Kyrgyz as *belboo*, in Azar as *gurshag*, in Khakass as *khur*, in Kumyks as *belbog'*, in Nogai as *belbev*, and in the Uzbek dialects as *belkars* in the Karluk-Kipchak style. This lexical unit is also called by different names in different regions of our country. However, none of them excludes the

other, that is, the same unit does not express a different meaning in a particular dialect.

In different parts of our republic, there are cases of mistaken use of the units *kiyik* and *belbag*, but although these two cultural units arise on the basis of mutual connection, they are actually different from each other. *Belbag* is currently a rectangular, strong fabric, the opposite ends of which are laid on top of each other, and the other opposite parts are wrapped or tied to the waist as they are. *Kiyik* means that after the opposite end of the belt detail is joined, it is cut from the other opposite end. If such a lexical unit is reduced in size, it is also called *kiyikcha*, and in general, *kiyik* is also considered half of the *kiyik* belt. If the waist is sewn together with the opposite three sides, it is called double *kiyik*, in any case, it is considered a unit that arises in connection with the *kiyik* belt. In the current Uzbek language, the words *belbog* and *belkars* mean the same concept in certain regions, while in Yakkabog and Dehqanabad districts, the words *belbog* and *belkars* are considered different lexical units, although their general functional aspects do not differ, but they are considered different lexical units with differences in form. In scientific sources, the lexical unit *belbog* is used for a simple, unembroidered object intended for tying around men's waists, and the lexical unit *belkars* is used for a certain expensive fabric embroidered and decorated object [5: 49, 106, 216, 222, 227]. From this it can be concluded that the *belbog* unit is currently called by different names in different regions of our country, and when analyzing the reasons for this, it has changed depending on the ethnic origin of the peoples living in these regions and the representatives of which nationality and ethnic group they live side by side.

In particular, we can witness the use of the word *belkars* (*kars*), *belbak*, *kiyik* in the Karshi city and Shahrissabz regions of Kashkadarya, *belbog'*, *belbog'*, *chorsi*, *kiyikcha* in the Namangan and Uychi dialects of the Fergana Valley, and *belvok*, *belvak*, *belvag'*, *chorsi*, *kiyikcha* in the Andijan and Fergana regions. Uzbek and Tajik people have been living side by side for thousands of years. From this point of view, it has become customary to use variants of this unit belonging to this language

in the speech of Uzbeks in the Persian-speaking part of our republic. Uzbeks and Tajiks live side by side in Surkhandarya, Kashkadarya, Samarkand, Bukhara and a number of other regions of our country, and it is in these regions that the lexical unit *belbog* is called *miyonband* and *ropakcha* (*ro'pokcha*). *Miyonband* is a direct translation of the Tajik word *belbog*, that is, it is composed of the words *miyon-bel*, *band-bag*. The word *ropakcha* is also considered a cognate with *kermol* as a Tajik word, and is actually composed of the words *roy* (face) and *pok*, meaning an item that cleanses the face, wipes, and cleans. There are cases where the *belbog* also performs the same function among our people.

The turban, which expresses the Arabic meaning of basket, basket, knot, is a turban, a hat, a cap, a cloth, agauze, a headdress of Muslim men, ranging in length from 1.5 to 7 meters [6: 428]. It is synonymous with the word *dastor* used in Navoi's works [4: 183].

A *tun* is a traditional long outer garment for men, and in the text, in the part "the father rubbed his shoes on his tun even harder, laughing: okay, my son, his father is in a different kind of mud!...", it is mentioned as "the father's tun got mud on it." Obviously, the *janda* lexeme is a lexeme that expresses several meanings. This word is Persian and expresses lexical meanings such as 1) old, tun; old and tun clothing; the shabby tun of dervishes and qalandars; old, torn, shabby, shabby clothing; 2) in a children's game: the right given to a child who does not know the game well to play twice.

In the works of Alisher Navoi, the word *janda* is used in the meaning of the robe of dervishes. The poem refers to the fact that a person's outer clothing is not important. The idea that a person wearing a *janda* is not a dervish, and that it does not matter whether the tun a person wears is *palos* or silk, all are equal, and they are all equal servants of Allah Almighty is embedded in the content of the poem. In this couplet, the lexemes *palos* and silk are used as the name of the fabric. Silk is one of the ancient and national fabrics and is of great importance in the life of the people. *Palos* does not mean the name of the fabric today, but rather means a carpet that is laid on the floor. In the couplet, the

lexeme *janda* is used in the meaning of the robe. According to the period of use, both the lexemes *janda* and *khirqa* are not used today, they are considered historicisms. The poet also expresses the meaning of the word "tun" in two lines with two words: *janda* and *tun*. This serves to increase the artistic value of the verse.

In the current Uzbek literary language and the Uzbek language, the word *tun* mainly means the following: Tun 1 A long, open-fronted, cotton or non-cotton national top garment; cape [6: 238]. According to the scholar M. Asamuddinova, in the language of ancient written sources the word *tun* generally denotes the meanings of a top garment, cape, chakmon, fur coat. In the Kultegin Memoir of the 6th-8th centuries, the following sentence expressing the meaning of a cape is found: *ichraashsyz, tashratonызjabызjablakbuduntaÿzäolurtым* [1: 19].

The ancient Turkish word *tun* was used in a broad sense, denoting clothing in general. In later periods, with the rise of the culture of the Uzbek people, the types of outerwear also increased. As a result, the meaning of the word *tun* became much narrower and it became a type of national outerwear worn by men, with a lining and lining, made of various fabrics. In the current Uzbek literary language, the lexeme *chapon*, as the most suitable equivalent of *tun*, is actively used [2: 82]. The unity of ton as a reality is one of the values considered important in our people. In the works of Abdulla Qodiriy *Bygone Days* and *Mehrobdanchayon*, he writes about the presentation of ton by a khan or, in general, a ruler. It is also known from the history of our people that it has become a custom to give ton as a gift for certain services, but such awards also had different aspects. For example, the types of *tuns* given depending on the level of service were differentiated, a number of types of *tuns* such as *kimkhob*, *alacha*, *zarbof* were graded, and this was considered a very important subject. There are many cases of mistaken use of the words *tunamaq* and *tonamaq*, which are used as paronyms among our people. It is not for nothing that the verb *tonamaq* is used when valuable things or material wealth of a certain person or organization are stolen. Even today, the *tun*, like the word *semasi* that it expressed in the ancient Turkish language, has generally retained the meaning of outerwear, and it is no secret to

any of us that a tun or other types of it are also presented under this name.

When I took out the bottle from under my tun, something like embarrassment appeared on my face.

If you don't mind, take some medicine from the tun's pocket.

- No, brother, not a coat, but a tun, - I said.

- It's an old, worn-out "Lolazor".

Jelak "He felt it and put his jacket on his head and ran..." The explanatory dictionary of the Uzbek language explains that the word *makur* has two meanings, namely: "a thin, sleeveless garment" and "a scarf worn by women and girls on their heads" [6: 80].

Boots are shoes with long heels. "My daughter liked these boots." This noun is formed from the verb *et*, which means clothing in the old Turkic language, with the suffix *-(u)k* (ESTYa, I321; Devon, I,98; DS,188), and already in those times the vowel *u* in the second syllable changed to the vowel *i* (Devon, III, 298): *et-+uk>etuk>etik*. This noun originally meant footwear made of soft leather, and later began to denote a certain type of footwear [3: 471].

Chopon: This word is a synonym for cotton cloth, which is considered the main outerwear of the Turkish peoples. In a broad sense, coat refers to a loose *tun*, a loose *tun*, a lining *tun*, and cotton cloth, but *chopon* is often used in the sense of a cotton cloth. This word is not found in ancient Turkish written sources. A coat-like outerwear made of woolen fabric was expressed in the 11th century language with the words *chukrak* and *jalma*: the slave *chukraklandi* - the slave got a wool coat (DLT,III,321). The 12th century written monument "Muqaddimatul Adab" gives the word combination *momuqluq coat* (248). Since the 15th century, the word *chopon* begins to appear along with *chopon*. Even with a torn robe, my beloved, with a flower-patched robe (Navoi MQ.69), I am the beggar of your face, my white flower, I saw a white flower on the robe of all the flowers (ML 682).

According to some authors, the word *chopon* developed from the Persian-Tajik word *shaban*/shepherd (*pastukh*), which passed to the Turkish languages, and from there to the Russian language

[1: 20]. It also appears in the works of Murad Muhammad Dost in this sense:

“Don’t you know that our only pants and one chopon are our only clothes?..”, “A little old man in a rag chopon is called “Lolazor”.

Shirt: The *Etymological Dictionary of the Uzbek Language* states that the word shirt represents “a thin, bare garment” and was pronounced in the ancient Turkic language as *könglak* (Devon, III, 394); in Uzbek, the consonant *ng* has changed to *y*, the vowel *o*’ has lost its soft character, and in modern Uzbek dialects it is also pronounced as *köynak*.

The word *rumol* is derived from the Arabic noun *mal* (ARS, 774), which means “things in the field” (331) in the *Etymological Dictionary of the Uzbek Language* with the noun “ru”, which means “face” (TjRS 331). The fact that the main form of the word *rumol* is emphasized in the *TjRS* (331), and that this noun means “an item that is wrapped around women’s heads” in the *Explanatory Dictionary of the Uzbek Language*, and that the unit *rumolcha* actually represents the smaller version of this item, and in the current Uzbek language it means a handkerchief, explains the change in meaning [6: 631].

Chakmon in the *Explanatory Dictionary of the Uzbek Language*, the unit *chakmon* is cited as meaning “a long winter coat for men, usually made of woolen cloth” [6: 448]. This unit, which occurs in the written literature of the 15th century and later, was extensively analyzed by the scholar M. Asomiddinova. She argues that this unit occurs in the “Boburnoma”, that it is made as a Turkish unit with the suffix *chak/chek* and *-mon*, that according to dictionaries it actually means a type of cloth, and that clothing made from it began to be called that way. He cites evidence that this unit was used in different phonetic forms in different Turkish languages, that it represented a unit that performed three different functions during the Turkish, and that there were even “White chakmon” associated with this name in the 100 branches of different tribes [1: 22]. In the process of observing these analyses, if we take into account that the Turks associated their name with the camel during the Karakhan period,

it is also possible that they also named the clan based on their connection with the fabric woven from camel wool. This unit is presented in the *Devonilug'otitturk* as *chaydam*.

In conclusion, the names of clothing such as *belt*, *tun*, *chapon*, *scarf*, *chakmon*, *boots* used in the works of Murod Muhammad Dost are linguo-cultural realities that are inextricably linked with the cultural, historical and everyday life of the Uzbek people. These units express the customs, values, social status and national thinking of the people. Through these lexical units, the writer illuminates nationality in an artistic form, vividly describes the spiritual and cultural layers of the people's life.

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