



LINGUOCULTURAL CHARACTERISTICS OF CLOTHING LEXEMES IN THE EPIC “NURALI AND SEMURG”

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ABSTRACT

This article analyzes, from a linguocultural perspective, the clothing lexemes used in the text of the epic “Nurali and Semurg” particularly those related to the robe (to‘n), its components, and headwear.

In world linguistics, as well as in Uzbek linguistics, “the study of texts from a linguocultural perspective, including the investigation of folklore samples as cultural concepts, as a linguistic picture of the world, and as a linguistic-cultural phenomenon of a particular people, has become widely popular” [1, 3].

Clothing lexemes constitute an essential component of both language and culture, as they reflect a people’s socio-economic life, national values, traditions, worldview, and, in general, their cultural identity. Although in world and Uzbek linguistics the place of clothing lexemes within the lexical system of language, as well as their lexical-semantic, structural-grammatical, and linguocultural features, have been studied to a certain extent, a linguocultural analysis of the clothing lexemes found in the folk epic “Nurali and Semurg” regarded as an unfading mirror of the people’s poetic thinking, has not yet been undertaken.

Scholars have not reached a unanimous conclusion regarding when and under what factors clothing first emerged. For example, in her article entitled “On the Question of the Emergence of Clothing,” the Russian ethnographer N.P. Gorbacheva discusses how the concept of clothing should be defined and presents critical reflections on the views of Western European ethnographers such as A. Levin-Dorj, G. Kunov, and others concerning the notion of clothing and its origins” [2, 6].

Western European ethnographers have considered clothing to have been invented for the purposes of preserving modesty (morality) and decoration (aesthetics). However, these views cannot be regarded as the primary cause of the emergence of clothing, since clothing was, first and foremost, devised due to people’s need for protection against external influences.

The Russian ethnographer Y. Lippert, who dealt with the definition of the word clothing, stated that by “true clothing” he understood sewn garments. In contrast, Anna Levin-Dorsh and G. Kunov broadly classified as clothing not only sewn attire but also the straps primitive people tied around their waists and even the rings worn on their arms and legs [2, 7].

According to the ethnographer N. P. Gorbacheva, the word “clothing” is used both in a broad and in a narrow sense. In its narrow meaning, the concept of “clothing” refers to garments that are worn on the body, particularly those draped over or covering the upper part of the body. [2, 7]. The scholar proposed using the term “costume” to refer to items that serve to cover the entire human body.

Clothing is not merely a means of protection against external environmental conditions; it also carries valuable information about the traditions, customs, and lifestyle of the people to whom it belongs.

In our national culture, one of the garments endowed with distinctive cultural semes is the *to'n* (traditional robe). Originally, the *to'n* was sewn to protect people from cold in winter and heat in summer. Today, however, the lexeme *to'n* embodies a number of cultural meanings, such as showing respect, presenting a gift, expressing condolences, symbolizing the establishment of a new family, and marking the beginning of affinal kinship ties.

Among our people, the act of presenting a *to'n* is performed to congratulate relatives, friends, and kin on their achievements or happy occasions, to formalize brotherhood bonds, to pledge eternal friendship, or to initiate the traditions of mentorship between teacher and disciple. In the epic “Nurali and Semurg” the following excerpt also reflects the custom of presenting a *to'n*.

Go'ro'g'li sulton Eram bog'idan Yunus parini, Ko'hi Qofdan Misqol parini olib kelib xotinlikka ko'ndirdi, Chambilning to'rtta darvozasini turli mamlakatlardan ustalarni olib kelib yo'ndirdi, Gurjistondan Avazxonni olib kelib dal G'irotni mindirdi, Vayangandan Hasanxonni olib kelib boshiga oltin jig'a qo'ndirdi, qirq yigitni qirq shahardan jiydirdi, har qaysiga kimxobdan to'nlar kiydirdi [n, 5].

Folk epics serve as significant objects of scholarly research not only because of their artistic value, but also because they embody the inexhaustible treasury of a nation's language. In the epic “Nurali and Semurg” alone, the robe (*to'n*) and its components are described with such mastery that, on the one hand, this demonstrates the erudition of the bard, and on the other, it proves the richness of our mother tongue's lexical resources. Below, the robe and its parts are described in detail.

Birinchi **to'n** yopildi, // Qubbonoyga yoqmadi. // Ikkinchi **to'n** yopildi, // Nuraliga boqmadi [3, 79].

Uchinchi **to'n** yopildi, // Mehmoniga tor keldi. // To'rtinchi **to'n** yopildi, // **Ikki yengi** zar keldi [3, 79].

Beshinchi **to'n** yopildi, // Nuraliga keng keldi. // Oltinchi **to'n** yopildi, // **Yengi bo'yi** teng keldi [3, 79].

Yettinchi **to'n** yopildi, // **Chiroz** biroz so'kilgan. // Sakkizinchi **to'n** yopildi, // **Yoqa** nosoz tikilgan [3, 79].

To'qqizinchi **to'n** yopildi, // **Cholg'ayi** qirq ulangan. // O'ninchi **to'n** yopildi, // **Ungir** loyga bulangan [3, 79].

O'n birinchi yopildi, // **Jirmov** kalta tikilgan. // O'n ikkinchi yopildi, // **Umrovi** keng o'yilgan [3, 79].

O'n uchinchi yopildi, // **G'ishtak** uzun pichilgan. // O'n to'rtinchi yopildi, // **Yoqasi** tor ochilgan [3, 79].

O'n beshinchi yopildi, // **Ozgina** rangi uchgan. // O'n oltinchi yopildi, // **Chirozi yengdan** ko'chgan [3, 79].

O'n yettinchi yopildi, // Bir **yoqasi** past kelgan. // O'n sakkizi yopildi, // Bir **g'ishtagi** dast kelgan [3, 79].

O'n to'qqizi yopildi, // Tor kelganday **chobuvi**. // Yigirmasi yopildi, // **Usulsizdir qobuvi** [3, 79].

Yigirma uchi yopildi, // **Hammasidan** bir navi. // Yigirma to'rtinchi to'n, // **Tikilmagan** bir **bovi** [3, 79].

Yigirma beshi yopildi, // Bir **o'ngir** kalta keldi. // Yigirma oltinchida, // Bir **qo'ltiq** xalta keldi [3, 79].

Yigirma yettinchi to'n, // **Hammasidan** kaltasi. // Yigirma sakkizida, // **Keng** qo'yilgan **piltasi** [3, 79].

O'ttiz bir yopildi, // **Adipga** jamov tushgan. // O'ttiz ikkinchi to'nda, // **Jirmochni** qamov qo'shgan [3, 79].

Among our people, when a young man enters marriage, he is dressed in a to'n (robe), a do'ppi (skullcap) is placed on his head, and a belqars (waist sash) is tied around his waist. The fact that this custom has been passed down from generation to generation over centuries is not accidental, for every nation possesses its own distinctive worldview, way of life, national traditions, and values, all of which hold significant importance for its culture, language, and social life. As in most Turkic peoples, among Uzbeks as well, once boys and girls reach adolescence, they are engaged in various forms of activity. In particular, girls are taught national handicrafts based on manual skills, such as sewing a do'ppi, preparing a belqars, making a to'n, embroidery, and carpet weaving. The purpose of teaching these skills is, first, to prevent girls from straying into harmful paths and, second, to prepare them for independent life and guide them toward financial self-sufficiency.

For this reason, when the groom comes to take the bride from her parental home to her new household, he is presented with a to'n, a do'ppi, and a belqars sewn by the bride herself. It would be incorrect to regard these merely as simple gifts, for through the to'n placed on the groom's shoulders is embodied the folk wish, "May your body never know illness"; through the do'ppi placed upon his head, the blessing, "May your head be firm as stone, and may fortune and prosperity never leave you"; and through the belqars tied around his waist, the hope, "May you be blessed with many children."

In the epic "Nurali and Semurg" although the heroine is a king's daughter, she is taught the craft of sewing a cap (qalpoq), and through her skill she eventually finds her lost husband. The depiction of this character and the process of sewing the cap are vividly portrayed in the epic.

Qubbonoy shukrona keltirib tiliga, igna, ipakni olib qo'liga, Nuralining chehrasini yod olib diliga bir qalpoq tika boshladi. Qubbon qalpoqqa mehrini qo'ydi, ko'ngliga bir gapni tuydi, qalpoqning sirtiga Nuralining ismini iroqi qilib o'ydi [3, 117].

Some types of headwear were worn by both men and women, while others were specific to either women or men. For example, the turban (*salla*) was wrapped exclusively by men, and the tradition of wearing the turban is directly associated with the Arab conquests. In our culture, there are also customs related to headwear. One such tradition involves removing one's head covering when asking for a reward for bringing good news (*suyunchi*). A person who removed their headwear in this context was granted the requested reward; if the reward was not given, the head covering could be torn into pieces. Such an act was regarded by our people as a sign of misfortune.

Ayrilganlar bir-biriga tashna edi, Qora baxshi bilan bilan Go'ro'g'li sulton oshna edi. Qarang Qorady choldi, oshnasiga daf soldi, Go'ro'g'lining sallasini boshidan oldi, sulton baxshining ishiga qoyil qoldi [3, 162].

In conclusion, clothing lexemes are not limited to serving a nominative function within the language system; they hold significant importance as linguocultural units that express national culture. Through them, one can draw insights into a people's national values, traditions, aesthetic taste, worldview, as well as their social, economic, and historical development.

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