

## **Ethnokulturelle Charakterisierung der Kleidungsbezeichnungen in der Karakalpak-Sprache Muratbaevna Kanshaiym Zayrova**

Doktorand an der Karakalpak State University, Nukus, Uzbekistan  
E-Mail: kanshaymz@mail.ru

**Anmerkung:** Ziel. Der Artikel analysiert im sprachlichen Aspekt die ethnographische Gestalt traditioneller Kleidung von Karakalpak, die Ursachen für die Namen von Kleidungsstücken. Materialien und Methoden. In der Turkologie wurde das Studium der Namen von Kleidung als separates Objekt zu einem der beliebtesten linguistischen Richtungen. In der türkischen Sprachwissenschaft gibt es eine Reihe von Arbeiten, die diesem Problem gewidmet sind. Ergebnisse. Die traditionelle Kleidung des Karakalpak-Volkes ist ein Begriff, der ethnographische, pädagogische Bedeutungen und Rätsel aufnimmt, die in der fernen Vergangenheit gelegt wurden, und das Studium der Kleidungsbezeichnungen im ethnolinguistischen Aspekt ist eine der aktuellen Aufgaben der modernen Sprachwissenschaft von Karakalpak. Konsequenzen. Ein Indikator für den geistigen und kulturellen Reichtum des Volkes ist die Sprache, durch die das ethnokulturelle Vokabular als nationales Erbe für zukünftige Generationen erhalten bleibt. Der Charakter der Sprache wird durch seine Geschichte, Kultur, Traditionen, Bräuche, Weltanschauung, Lebensweise des Volkes bestimmt.

**Schlüsselwörter:** Linguistik, Ethnolinguistik, Etymologie, Ethnokultur, Brauch, Tradition, nationaler Wert, Kopfbedeckung, Kleidung, Schuhe.

## **Ethnocultural characteristics of clothing names in the Karakalpak language Muratbaevna Kanshaiym Zayrova**

Basic doctoral student of Karakalpak State University, Nukus, Uzbekistan  
E-Mail: kanshaymz@mail.ru

**Abstract:** The aim. The article analyzes the ethnographic appearance of traditional Karakalpak clothing in the linguistic aspect, the reasons for the appearance of the names of clothing items. Materials and methods. In Turkology, the study of clothing names as a separate object has become one of the most popular linguistic directions. There are a number of works devoted to this problem in Turkic linguistics. Results. The traditional clothing of the Karakalpak people is a concept that incorporates ethnographic, educational meanings and riddles that were laid down in the distant past, the study of clothing names in the ethnolinguistic aspect is one of the urgent tasks of modern Karakalpak linguistics. Conclusions. An indicator of the spiritual and cultural wealth of the people is the language, thanks to which the ethno-cultural vocabulary as a national heritage will be preserved for future generations. The nature of a language is determined by its history, culture, traditions, customs, worldview, and way of life of the people.

**Keywords:** Linguistics, ethnolinguistics, etymology, ethnoculture, custom, tradition, national value, headdress, clothing, shoes.

**Introduction.** The vocabulary of any language contains valuable information related to the history of the formation and development of the people, their culture, material and spiritual wealth, as well as their place in the development of universal culture. In this connection, one of the urgent tasks of modern linguistics is the study of those areas of professional vocabulary, thanks to which samples of the material and spiritual culture of the people are preserved and developed, including those representing a separate group – clothing names.

An indicator of the spiritual and cultural wealth of the people is the language, thanks to which the ethno-cultural vocabulary as a national heritage will be preserved for future generations. The nature of a language is determined by its history, culture, traditions, customs, worldview, and way of life of the people. Language is a part of culture, and it reflects self-consciousness, mentality, and

national character, the life of the people, information about education, upbringing and worldview. In a word, language is the truth of life. This truth contains many secrets left by time. Everything that exists in life cannot but leave a trace in the language. There is a similar trace in the Karakalpak language [6, 63].

In Turkology, the study of clothing names as a separate object has become one of the most popular linguistic directions. There are a number of works devoted to this problem in Turkic linguistics. R.P.Abdina studied the vocabulary of traditional clothing in the dialect of the Khakass language [1], A.T.Shamigulova - the vocabulary of clothing and jewelry in the Bashkir language [33], L.F.Tukhbieva - the vocabulary of clothing and headdresses of the Tatar language [31], A.B.Almauitova studied the names of clothing in the Kazakh language [5], M.Asomiddinova - the names of clothing and its components in the Uzbek language [7], Sh.Norboeva focused on the structural- semantic analysis of clothing names in the dialects of Khorezm [23]. The study of clothing names in the Karakalpak language from a linguistic point of view has not yet become the object of special research. However, it should be noted the work of Sh.Allaniyazova, dedicated to the study of the vocabulary of applied art in the Karakalpak language [4]. In addition, the works of ethnographers [34; 13; 20; 32; 19]; art critics [9] and others were attracted as a valuable source on the culture and clothing of the Karakalpaks.

The place where the history and culture of the Karakalpak people is narrated through exhibits are museums, mainly two major museums of the republic – the State Museum of History and Culture of the Republic of Karakalpakstan, the State Museum of Art named after I.V.Savitsky. In addition to these museums, individual items related to the material culture of our people are stored in the Russian Ethnographic Museum (REM), as well as in the Museum of Anthropology and Ethnography named after Peter the Great (Kunstkamera) [18, 295-305; 15, 108-119].

### **Methods and materials**

One of the valuable sources in the study of the culture of the people is clothing. It not only protects us from heat and cold, but is also part of a culture that includes ethnographic, upbringing, educational fundamentals that give an idea of the national mentality. The appearance of clothing, the multiplication of its forms is directly related to the vital activity of people, their cultural development, and the change in aesthetic thinking ability. Despite the fact that there is a lot in common between the peoples of the world, one of the areas through which they differ is clothing. The clothes reflect not only ethnic identity, but also individual customs and traditions. For example, in the clothes and ornamental decor of Kazakh, Uzbek, Turkmen, Kyrgyz and other peoples there are peculiar distinctive features by which they are highlighted. As an example, we can cite the types of traditional clothing of the Karakalpak people *sáwkele*, *tóbelik*, *kók kóylek*, *jawlıq*, *kiymeshek*, *jegde*, *ónirshe*, *taqıya*, *sırmaq*, *beshpent*, which are a product of the arts and crafts of the people. For example, the clothes of Karakalpak women are known for an abundance of decorative solutions, a kind of ornament, rich color, harmoniously combined with each other [17, 3]. As K. Mambetov notes, "A distinctive feature of every nation is its clothes. Previously, the peoples differed from each other in their traditional clothes. For example, a person dressed in a striped shapan and a skullcap (duppi) was immediately recognized as an Uzbek or Tajik, with a cap on his head (a cuff) was considered as Kazakh. The manifestation of the national identity of the Karakalpak men was the *shógirme*<sup>1</sup> and the *postın*<sup>2</sup>, and the karakalpak (black hat)- a kind of headdress in the form of a turban [21, 39-40]. The original manner of women wearing a headscarf in the Karakalpak language is called *haywanqash*, *haywanshaq*. The fact is that when tying up the scarf, one end of it in the form of a tourniquet stuck out resembling a horn. Hence its name became *haywanshaq* (lit. animal horn). For example: Tek anası bas orağan gezde Jumagúl qasında otırıp shaqın sál kóterińkiredi. (Only after the mother tied the kerchief, Zhumagul sitting next to her slightly adjusted the horn on the kerchief (T.Kayypbergenov "Qaraqalpaq qızı"). Wearing a scarf in a similar way is also found among other peoples, for example, among Tajik women this technique was called a *kuchkorak* (the

<sup>1</sup> Shogirme-traditional cone-shaped headdress of Karakalpak men, made of karakul.

<sup>2</sup> Traditional fur coat made from Karakul smoothie

horn of a ram – producer), when a turban was tied, a tightly rolled tourniquet rose almost to the crown, resembling a ram's horn [29, 120].

### **Reflection in the names of headdresses of the history and culture of the people**

The headdresses of Karakalpak women are distinguished by distinctive features. One of the rare ones is the *sáwkele*. There is an opinion that the word *sáwkele* is borrowed from the Iranian "shoh-kulok", and means the headdress of the padishah (king). The opinion of the prominent scientist S.P.Tolstov that the *sáwkele* of the Karakalpak girls had as its prototype the headdress of the Khorezm rulers of the beginning of the I century AD is still relevant today [30, 15]. His idea is confirmed by the statement of O.A.Sukhareva that "shokolo" or "*sáwkele*" comes from the Iranian word "shoh kulok" (headdress of the Shah) [28, 339]. I.V.Bogoslovskaya in his article devoted to the Karakalpak *sáwkele* refers to the opinion of E.V. Rtveladze that in the ancient Khorezm and Sogdian languages the sau "qara (black)"; kala, kele - "bas (head)" is close to the etymology of the Karakalpak ethnonym. It also notes the relationship of the word "kara" with the Shaw (sau) Shafan, worn on the head of the last Khorezm Shah in the VIII century BC [9, 111]. In Karakalpaks, women wore a *sáwkele* during wedding celebrations. This headdress has analogues among neighboring peoples. Thus, the Khorezm Uzbeks use, like *shokila*, the Kazakhs *sáwkele*. Similar headdresses existed among other Turkic peoples - Bashkirs and Kirghiz. To date, in the republic, this headdress is presented as a single copy at the State Museum of Fine Arts named after I.V.Savitsky.

*Kiymeshek* is one of the main types of clothing of Karakalpak women. Structurally, the *kiymeshek* consisted of three parts, which were called the *kiymeshek* aldı (front part), the *kiymeshek* ortası (middle part), and the *kiymeshek* tómengi bólegi (lower (tail) part). The most common time period of this headdress is the end of the XIX - beginning of the XX century. *Kiymeshek* had original embroidery, which was made by hand by craftswomen for a long time. They started wearing a *kiymeshek* from the wedding day. The girl, in addition to preparing a *kiymeshek* for her before the wedding, she had to prepare another *kiymeshek* for her future mother-in-law. Karakalpak women demonstrated all their skills and ingenuity through the embroidery.

The ethnographers note the existence of two types of *kiymeshek*: *aq kiymeshek* (white *kiymeshek*), which was worn by older women, *qızıl kiymeshek* (red *kiymeshek*), which were worn by young women during wedding celebrations and various holidays [13, 81-83; 20, 55; 19, 116].

Based on the analysis of the collections of arts and crafts museums of Nukus, St. Petersburg, it can be stated that one of the most common types of clothing in the XIX- first quarter of the XX centuries was "*qızıl kiymeshek*". In the essay "Along the Amu Darya from Petro-Alexandrovsk to Nukus" published in 1902 by A.E. Rossikova, one of the first descriptions of *qızıl kiymeshek* is given: "On all solemn occasions, they wear caps known as "kimeshe keste". Every Karakalpak girl has this kind of headdress" [26, 587]. In L.Budagov's dictionary, the word *kiymeshek* is characterized as a headdress of Ural Tatars [10, 181]. A similar *kiymeshek* was also worn by other peoples, the Kazakhs, for example. However, each nation has its own specific cultural features that indicate nationality. The word *kiymeshek* comes from the root of the word "*kiyim-kenshek* (*clothes*)", in an abbreviated form forming a *kiymeshek* [8, 102-104]. A headdress resembling a *kiymeshek* exists among the Khorezm Uzbeks, called a *lachak*. In the work of K.Shaniyazov notes that "lachak has a genetic relationship with the Kazakh, Karakalpak women's headdress "*kiymeshek*" [34, 117]. This testifies to the commonality of the historical and cultural development of the Turkic peoples, the presence of common elements among them.

The *kiymeshek* that the girl embroidered for her future mother-in-law was also called a *sep kiymeshek*. The meanings of the lexeme *sep* in the Turkic languages were most fully revealed by the Kazakh researcher E.Janpeisov. Ethnographism *sep*, according to him, is endowed with the meaning of "the work of a girl", is found in Yakut, Chuvash, Oirat (Altai), Kumyk, Kyrgyz, Uzbek, Turkmen and other Turkic languages. The Russian *zep*, in his opinion, is the same root of the Turkic *sep* [12, 69-72].

The Karakalpaks associate the wearing of a headscarf with Islam. The kerchief, among the Karakalpaks, has a common name *oramal*, depending on the fabric used, style, colors, it had the

following types: *aydinli*, *mádeli*, *túrme*, *sharshi*, *jawliq*, *aq geji*, *qara geji*, *jupqa*, *bartartar*, *shalg'ish*, *oramasam ólgeymen*, etc. At the end of the XIX-beginning of the XX centuries, scarves, decorated with small red flowers, imported from Russia, were in fashion. The names of the scarves *mádeli*, *aydinli*, *túrme* came to us as a result of trade relations with neighboring peoples, as well as Russia. *Aydinli* was a small colorful square-shaped kerchief with the image of a crescent moon, from which its name came (ay from Karakalpak - moon, month) [11, 5]. Karakalpak women in their own way wore silk scarves decorated with big flowers, and the tradition of wearing imported scarves began with them. Because of such scarves, the name "*oramasam ólgeymen*" (if I do not tie it - I will die) spread among the people. The origin of the name *mádeli* in the Uzbek language is associated with the name of a craftsman from Fergana, Muhammadali, an abbreviated version of which, the first and final syllables are left and gives this name [24, 40].

The names of traditional headdresses of men *qurash*, *degeley*, *shógirme*, *bórik*, *sálle* have long been out of use, however, such names as *qalpaq*, *tumaq*, *toppi* continue to be preserved in modern speech. According to the information, the term *qalpaq* appeared in the Karakalpak language a long time ago. K. Mambetov, referring to the authoritative opinion of the famous scientist Bernshtam, writes about the term *qalpaq*: "The Turkic tribes living at that time differed from each other in their clothes. The leaders of the Turkic tribes were distinguished by their headdress" [21, 114]. Based on the above, it can be assumed that the headdress of the ancient Turks was of great importance. Let us turn to the historical name of our people "*qalpaq*" or "*qaraqalpaq*". A.N. Kononov writes that the word "*qalpaq*" in the ancient Turks meant "leader, chief (leader)" [14, 112]. The use of the ethnonym "*qaraqalpaq*" in the abbreviated form "*qalpaq*" can be traced in the pedigree of the Karakalpak people. For example:

Kiygen eken *qaraqalpaq*,

He wore a black cap on his head,

Shundan *qalpaq*, bolgan ekán .

Hence it became known as kalpak (Berdakh).

The ethnonym "karakalpak" has a connection with the headdress of the Karakalpaks. The names of clothing to some extent serve to identify historical sources. Due to the fact that the appearance of the headdress *qalpaq* was promoted by the headdress used by the Turkic peoples for a long time, its phonetic similarity with neighboring Turkic languages, testifies not only to the proximity of historical and cultural development, but also to the commonality of their ethnogenesis. To date, this headdress of each nation has its own differences, in accordance with the national mentality and ethno-cultural characteristics. In the literary works, the name "*qara qalpaq*" is used as a symbol of our people, and "*aq qalpaq*" is used to symbolically designate the related Kyrgyz people. For example:

Ata-anamız ajrata almay balların,

Parents couldn't distinguish their children,

Bir qalpaqtı eki boyap kiydirgen.

One cap was painted in two colors.

Ala tawdan *aq qalpağıń* kórinse,

If I see a white kalpak from Ala Tau,

ayman. From the Black Mountain I will wave

back with a black cap (I. Yusupov).

*Soppas* is a headdress, which is an elongated cap with a narrow black border on the edge of smooth fur. *Soppas* genetically goes back to the Turkic *sop(s)* - elongated. It came from the base of the word *sop* - *sopi*, which translates as "oblong". There are a number of phonetic, morphological and semantic features between the literary and oral spoken language, so the name of the headdress of the literary language in the vernacular has a number of variants. G.V.Kuzina, who studied headdresses in the Russian language, the emergence of differential semes in the Orel dialects, notes: "Comparing the set of differential semes in the literary language and in the Orel dialects on naming winter men's headdresses, we see their definite difference. So, in the literary language, both knitted and sewn, has one name – a hat. In the dialects for a knitted hat there is a special nomination - a cover. In contrast to the literary language, additional semes appear in dialects: material (sheep wool, wool, felt), method of manufacture (quilted hat), cone-shaped form (helmet), cut of the product (trio)" [16].

There are several names of headdresses formed in the Karakalpak literary language from the oral form. In the Karakalpak language, the word "*sopak*" (oblong) together with the word "*shoshaq*"



(sticking out) means "long, standing upright", in the oral colloquial language, the headdress *soppas* is called *shoshaq, shoshayma*. For example: - Bul isiniz judá ántek bolıptı, - dep ata biy shoshaq baslı tumağın sheship, kirshiksiz paxtaday appaq basın birazğa shekem qasıp turdı. (- This case does not make you look good, - said the old biy, taking off his elongated hat, scratching his gray-haired head for a while (T.Kaipbergenov "Qaraqalpaq dastanı (Epic about Karakalpaks) ").

### Reflection of the cultural description of outerwear in Karakalpak linguistics

The traditional ritual wedding dress of karakalpaks is called *kók kóylek*. This is one of the most revered and expensive types of Karakalpak clothing, which reflects its identity and spiritual values. The most interesting is the ornamentation of its front part, which is called "sawıt nağıs" "armor patterns". Karakalpak girls have been skilled craftswomen since ancient times, and they embroidered their wedding dress and *kiymeshek* themselves. Embroidery of a full wedding cloth took them about 6-7 years. For example:

Kók kóylekke keste toqıǵanda qız, When the girl was embroidering a blue dress,  
Omń qız dáwrannın waqıt urlaǵan. Time stole her youth time. (G.Nurlepesova).

The traditional blue dress, its value, is sung by the Karakalpaks with special enthusiasm. Every girl dreamed of having such a dress. For example:

Hár bir talın jipek taladan esip, Sewing each thread from silk  
Qızlar kestelegen kewili ósik, The girls were embroidering, making a wish about,  
Toymızǵa kiyiw etkey da nesip, To wear it for their wedding,  
Arman etken seni deyip *Kók kóylek*, Dreamed about you, Kok koylek (Sh.Payzullayeva).

The ornamentation of the blue dress has a complex meaning. The blue color of the Karakalpaks is the color of the sky, symbolized the basis of existence, the ornamental decor of the front of the dress, with branches spreading in different directions, is the image of the Mother - ancestor. The name of this dress comes from its color, where blue-green color is symbols of fertility. According to the ideas of our people, the green color represents the awakening of nature, the onset of spring, the source of existence, is used as a symbol of the continuation of human life, his development. The blue color of the traditional dress is characterized by such a sign as youth, and the embroidered patterns directed upwards mean "development and reproduction".

There are a number of clothing items related to the customs and traditions of the people. *Iyt kóylek* (lit. dog shirt) is a shirt worn by a baby during the forty-day period. It is made of soft fabric. After forty days from birth, *iyt kóylek* was removed and a ceremony was performed, which that shirt was tied around the dog's neck. The meaning of the ceremony was that all the bad things passed to the dog. Ethnographers agree that the name of the first shirt *iyt kóylek* came from this ceremony [27, 321; 32, 86-87]. There are names of clothes associated with wedding and other customs: *qádelik kóylek, kelin kóylek, jeńge kóylek*. For example: *Qamır ushınan pátir, zamanlas. Is pitkennen keyin mıqlı jeńge kóylegińdi kiyeseń... Biykeshińniń uńayın Asqarǵa awdaragór!* (This is a small advance. After the work is done, you will receive a reward – a valuable piece of fabric. Persuade your sister-in-law to get acquainted with Askar!) (K.Karimov "Agabiy"). A daughter-in-law received such a gift *sıy kóylek* (a gift dress), for contributing to the acquaintance of a girl with a young man.

The set of clothes that was presented to those who held the wedding is called *sarpay*. The word *sarpay* itself is borrowed from the Uzbek language. *Sarpay* (from the Persian-Tajik *sar*-head, *pay*-leg) is a set of new clothes, which is given as a sign of respect to older relatives [25, 30]. For example: *Májilislerde onı prezidiumǵa otırǵızadı, al, toy-merekelerde qabat-qabat shapan kiygizip, uydıń tórine otırǵızıp patyasın aladı.* (At meetings he was put on the presidium, and at weddings he was presented with several chapan, had received his blessings, he was put in a place of honor) (M.Nizanov "Aqıret uyqısı"). The Kazakhs had a custom to give the bride's parents a *sıy kiyit* (kiit). The value of this gift depended on the welfare of the matchmakers. For example, earlier they gave expensive clothes *qundız jaǵalı ton* (a fur coat with a muskrat collar), *qasqır ishik* (a wolf skin coat), *gilem* (carpet), etc. The word *kiyit* comes from the verb to dress: *ki + it, kiyit* "gift in the form of clothes" <*kiy* "kiyu +t", compared to the ancient Turkic language: *kedxym* "dress, clothes" [2,

33]. The lexeme *sarpo* in the Uzbek literary language, in oral speech *sárpá* is used in the meaning of "fur coat", given to those who held a wedding, or to guests who have come from afar with a gift [22, 175]. A similar tradition of giving *sarpay* continues to exist today.

### **Reflection of the culturological description of shoes in Karakalpak linguistics**

Folk wisdom says "Dos basqa, dushpan ayaqqa qaraydi. (A friend looks at his head, and an enemy looks at his feet)". Therefore, these elements of clothing are given special importance. There are no significant differences in the names of shoes in the Karakalpak language from other related peoples. The Karakalpaks are mainly used as shoes *gewish-mási* (galoshes with ichigs) and *etik* (boots). Shoe makers were engaged in the manufacture of shoes. For example, boots with an ornamental vamp and a backdrop were worn by girls and women from rich families.

Boots were made from the skins of various animals, using other materials. The word "etik" is of Turkic origin, used in many languages. In the Karakalpak language there are various names of boots associated with color, shape and tailoring.

*Aq pushta* boots that existed at the end of the XIX - beginning. XX centuries, were made of the best sorts of leather. *Aq pushta* had a white color, were covered with embroidery, and had an upturned sock. Usually the color of the skin and fur remained natural. Such boots were worn by rich people, as well as enlightened people. They were made in neighboring Khiva. The Uzbeks had *aq murt etik* boots (boots with white moustaches), which was sewn from the skin of a white ram [23, 101]. It can be assumed that the appearance of the name in the Uzbek language came from a combination of the colors *aq* (white) and *pushti* (pink).

*Tishtaban* is a shoe whose name comes from the combination of "*tabanniñ tisi*" (lit. the outer side of the heel). This type of shoe, due to its simplicity, was widely used by the people. In the Karakalpak language, *tishtaban /tishtabanday* means insolvent people in figurative meaning. For example: "...biyshara Shundiym, qaytadan tishtaban bolip qalmasa bolar edi, minaw shirkinniñ páti jamango!" dep gúdiklenedi, balası Allambergennen basqağa bunısın tis jarıp, aytpaydı. ("... poor Shundy, if only he didn't become a beggar again, this man has a very evil look!" anxiously he said to his son Allambergen). (Sh.Seitov "Khalkabad"). Here this word came in the connotative sense. For example: *Ózi bir júrgen tishtaban, milleti sasarqa.* (He's some poor guy himself, but he's turning up his nose).

*Shariq* boots made of calfskin. It is one of the ancient types of shoes. For example: *Ólerinde asqınlamayın dep, Türkstannan posqandağı góne shapanın, ayağındağı shariğın, bul jerge kelgensoñ jap qazğan belin, mal aydağan torańıl tayağın mañlayshağa qoydırdı.* (T.Kayıpbergenov "Karakalpak dastanı"). (In order not to forget how he used to live before he left Turkistan, he hung his old shapan, old shoes, a shovel with which he dug the ground on arrival in these places, a stick with which he drove cattle in a prominent place above the entrance). The Karakalpaks had a custom, in order not to forget the difficulties they had endured and cherish their current life, old things, as a reminder of their past life, were hung over the door.

The work of S.N. Shitova provides information that in the Bashkir language *sarik* means shoes made of rawhide with long cloth cuffs. She notes that such shoes are not found among the peoples of the Volga region. In Siberia, these shoes existed on a significant territory. "*Charik*" with a cloth or canvas top is characteristic of the Northern Altai [35, 59]. A similar name is available in the Uzbek language *choriq-poypush*, in the Kazakh language *shariq*. In general, the name of the shoe *shariq* is characteristic of many Turkic languages.

### **Results**

Traditional clothing is, figuratively speaking, a wealth, an integral part of the Karakalpak national culture. The main tool in revealing its ethno-linguistic nature is ethnic culture. The path traversed by the ethnos is preserved in the ethno-cultural fund of the language. That is, the study of the way of life of the people, their material and spiritual culture, worldview through language is an urgent task of modern ethno linguistics. The ethno linguistics reflects the linguistic features of a certain ethnic group, its connection with culture and historical events. The culture and history, in

turn, are directly reflected in traditional clothing. The qualities that determine the ethno-cultural identity of clothing are expressed through its name.

**Conclusions.** The analysis of clothing names in the Karakalpak language suggests that their ethnocultural identity is determined by the names. Among many Turkic peoples, the headdress was considered sacred. It was hung on an elevated place, there were a number of beliefs according to which the headdress should not be thrown to the ground, stepped on it. The Karakalpak people also have a number of presentations related to the headdress. So, the men should sit at the dasturkhan with their heads covered, and their heads should be covered during the reading of the prayer. If a woman does not cover her head, then this can lead to the fact that prosperity will leave the house, and the happiness will leave the country. The headdress was also endowed with a certain symbolism, so in the case when a man's duty was required, they said "you have a hat on your head, be straightforward". The role of the headdress has several characteristic meanings directly related to customs and traditions, culture.

Today, our cultural and spiritual values are being revived, the forgotten traditions of the Karakalpak people are returning to everyday life. More and more often during wedding celebrations, the girls dress up in traditional outfits *sáwkele*, *kiymeshek*, *kók kóylek*, ornamented with national patterns, put on national jewelry.

The clothing is a part of a huge cultural heritage that is important in the study of the culture of the people. The study of traditional clothing allows you to supplement the open pages of ethnic history, culture of the people, to study customs and social ties, religious beliefs, aesthetic norms more thoroughly. The functional role of clothing had a great influence on the origin of its name in the language. The appearance of several names of headgear, outerwear and shoes, their use in the literary language encourages us to make a comprehensive analysis of clothing names in the language. The traditional clothing of the Karakalpak people is a concept that incorporates ethnographic, educational meanings and riddles that were laid down in the distant past, the study of clothing names in the ethnolinguistic aspect is one of the urgent tasks of modern Karakalpak linguistics.

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