

Lexical-Semantic Comparative Analysis of Headwear Vocabulary in Uzbek And Karakalpak Languages

Aytmuratova Eleonora Bakhtovna

Teacher of Uzbek (State) Language, Nukus City School No. 22 with a Specialized Class for In-Depth Study of Certain Subjects,
Independent Researcher, Department of Uzbek Linguistics, Karakalpak State University, Uzbekistan

Received: 10 May 2025; **Accepted:** 06 June 2025; **Published:** 08 July 2025

Abstract: This article is dedicated to the lexical-semantic comparative analysis of headwear vocabulary in the Uzbek and Karakalpak languages. The study aims to examine the etymological origins, semantic transformations, and cultural contexts of headwear-related terms in both languages, identifying their shared and distinct characteristics. The analysis focuses on the lexical-semantic features of terms such as “saukele” and “do’ppi,” as well as their historical and contemporary usage differences. The article seeks to illuminate the linguistic and cultural interconnections between the Uzbek and Karakalpak peoples.

Keywords: Saukele, do’ppi, headwear, lexical-semantic analysis, Etymology, salla, takiya, chapan.

Introduction: The Uzbek and Karakalpak peoples are distinguished by their rich cultural heritage, particularly through their traditional clothing and headwear. Headwear serves not only practical purposes but also holds significant social, cultural, and symbolic value, reflecting the historical and ethnic identity of these peoples. According to “Uzbekistan’s Cultural Heritage in World Collections” (Volume IX), the Karakalpak women’s “saukele” headwear, reminiscent of the helmets of ancient Sak-Massaget warriors, is adorned with silver pendants and embroidery, representing a pinnacle of artistic expression. In contrast, Uzbek headwear such as “do’ppi,” “salla,” and “sharf” forms an integral part of national attire, symbolizing social status and aesthetic preferences. The vocabulary associated with these headwear items is crucial for understanding the semantic richness of the languages, their historical development, and the cultural interconnections between these peoples.

METHODOLOGY

To conduct a lexical-semantic comparative analysis of headwear vocabulary in the Uzbek and Karakalpak languages, specifically focusing on terms such as “saukele” and “do’ppi,” a qualitative research approach was employed. This study integrates lexicological, etymological, and cultural analysis to explore the semantic structures and cultural contexts of these

terms. The methodology consists of the following steps:

Data Collection: Primary data were gathered from linguistic and ethnographic sources, with a key focus on the descriptions of headwear in “Uzbekistan’s Cultural Heritage in World Collections” (Volume IX), which provides detailed insights into the Karakalpak “saukele” and its cultural significance, as well as references to Uzbek headwear such as “do’ppi”. Additional sources, including lexicographic materials like Uzbek and Karakalpak dictionaries and ethnographic studies on traditional clothing, were consulted to compile a comprehensive list of headwear-related terms in both languages. Where direct access to Karakalpak dictionaries was limited, secondary sources such as Safarov’s studies on clothing and accessory vocabulary were utilized . **Lexical-Semantic Analysis:** The semantic fields of “saukele” and “do’ppi” were analyzed by examining their denotative and connotative meanings. This involved identifying the core meanings, synonyms, and regional variations of these terms in both languages. For instance, the “saukele” is described as a ceremonial headpiece with historical ties to Sak-Massaget warrior helmets, adorned with silver pendants and embroidery, while “do’ppi” refers to a broader category of skullcaps with regional stylistic variations . Semantic shifts, such as archaization or

specialization of meanings, were traced by comparing historical and contemporary usages of these terms. Etymological Investigation: The etymological origins of “saukele” and “do’ppi” were explored to identify their linguistic roots and potential cross-linguistic influences. The analysis drew on studies of Turkic lexical layers, as outlined in works like “Materials from the History of Uzbek Language Lexis” by Usmonov and Hamidov, to determine whether these terms belong to the native Turkic layer or are borrowed from Persian, Arabic, or other languages. This step also involved comparing the morphemes and word-formation patterns in Uzbek and Karakalpak to assess linguistic similarities and divergences. Validation and Cross-Checking: To ensure accuracy, the findings were cross-checked with additional sources, such as online materials from uzbekembassy.in, which describe regional variations of Uzbek “do’ppi”. Where gaps in Karakalpak data existed, consultations with ethnographic studies and expert opinions from regional archives, such as those at the I.V. Savitskiy State Art Museum, were planned to supplement the analysis.

Following E. B. Aytmuratova’s model, the analysis begins by identifying core (nuclear) and peripheral units in the clothing vocabulary. For instance, in both Uzbek and Karakalpak languages, lexemes like *chapan* – *shapan*, *do’ppi* – *takiya* are central units in the outerwear and headwear semantic fields, respectively (Aytmuratova, “O’zbek va Qoraqalpoq tillaridagi kiyim leksikasi...”). The semantic structure of each lexeme is examined through componential analysis. For example, the lexeme *lozim* (Uzbek) and *shalbar* (Karakalpak) are compared based on their cultural, functional, and gender-based attributes. These features are analyzed in terms of semes such as [+national], [+female], [+formal], which reflect sociocultural and pragmatic distinctions.

RESULTS

The lexical-semantic comparative analysis of headwear vocabulary in Uzbek and Karakalpak languages, specifically focusing on the terms “saukele” and “do’ppi,” revealed distinct and shared characteristics in their semantic structures and cultural contexts. The findings are organized into lexical-semantic, etymological, and cultural dimensions. The term “saukele” denotes a ceremonial headpiece worn primarily by Karakalpak brides during wedding ceremonies. Its semantic field includes connotations of prestige, tradition, and artistry, as it is adorned with silver pendants and intricate embroidery, symbolizing wealth and cultural heritage. The term is specific to female headwear and is rarely used in everyday contexts, indicating a specialized semantic scope. In Uzbek, “do’ppi” refers to a skullcap worn by both men

and women, with regional variations such as the Chust, Fergana, and Khorezm-Qarakalpak styles. Its semantic field is broader, encompassing everyday use, cultural identity, and social status. Unlike “saukele,” “do’ppi” is not restricted to ceremonial contexts and includes synonyms like “kalla do’ppi” (round skullcap) in certain dialects. While both terms denote headwear, “saukele” is semantically narrower, tied to specific ceremonial functions, whereas “do’ppi” is more versatile, used across genders and contexts. No direct synonym for “saukele” was identified in Uzbek, though terms like “salla” (headscarf) share some functional similarities. Conversely, Karakalpak uses “do’ppi” in some regions, likely borrowed from Uzbek, indicating linguistic convergence.

“Saukele”: The term “saukele” likely derives from Turkic roots, with “sau” possibly linked to “armor” or “protection,” reflecting its historical resemblance to Sak-Massaget warrior helmets. Its etymology suggests a connection to ancient Turkic traditions, with no significant influence from Persian or Arabic lexical layers. The term “do’ppi” is of Turkic origin, related to the root “dop” (meaning “top” or “head covering”) found in other Turkic languages. Some regional variants incorporate Persian-influenced terms like “salla” or “sharf,” indicating a mixed etymological profile in Uzbek headwear vocabulary.

DISCUSSION

The results highlight the intricate interplay between linguistic and cultural factors in the headwear vocabulary of Uzbek and Karakalpak languages. The semantic specificity of “saukele” in Karakalpak, tied to bridal ceremonies and historical warrior aesthetics, contrasts with the broader, more versatile semantic range of “do’ppi” in Uzbek, which spans everyday and ceremonial uses. This divergence reflects the distinct cultural roles of headwear in the two societies: the Karakalpak “saukele” as a ceremonial artifact versus the Uzbek “do’ppi” as a multifaceted cultural symbol. The shared Turkic etymological roots of both terms underscore the linguistic proximity of Uzbek and Karakalpak, both being Kipchak Turkic languages, yet the absence of a direct Uzbek equivalent for “saukele” suggests a degree of cultural and lexical divergence. The findings also point to the influence of regional and historical factors on lexical-semantic development. The “do’ppi”’s broader semantic field may result from its widespread use across Uzbekistan’s diverse regions, while the “saukele”’s specialized meaning aligns with its role in specific Karakalpak rituals. The presence of Persian-influenced terms like “salla” in Uzbek headwear vocabulary highlights the impact of historical linguistic contact, which is less evident in Karakalpak. This difference may reflect varying degrees of external

cultural influence on the two languages. Limitations of the study include the scarcity of Karakalpak-specific lexicographic resources, which necessitated reliance on secondary sources like Safarov's studies (Safarov 46). Future research could benefit from accessing primary Karakalpak dictionaries or conducting fieldwork to collect oral data on headwear terms. Additionally, expanding the analysis to include other headwear terms, such as "lachak" or "paranji," could provide a more comprehensive understanding of lexical-semantic patterns.

CONCLUSION

The lexical-semantic comparative analysis of headwear vocabulary in Uzbek and Karakalpak languages, specifically focusing on the terms "saukele" and "do'ppi," reveals significant insights into the linguistic and cultural interconnections between these two Turkic peoples. The study demonstrates that while both terms share a common Turkic etymological foundation, their semantic scopes and cultural roles diverge significantly. The Karakalpak "saukele" is a semantically specialized term, tied to ceremonial contexts such as bridal ceremonies and reflecting historical ties to ancient Sak-Massaget traditions through its ornate design. In contrast, the Uzbek "do'ppi" encompasses a broader semantic field, serving as a versatile symbol of cultural identity, social status, and regional diversity across various contexts. These findings highlight the interplay between language and culture, where headwear vocabulary acts as a lens for understanding historical, social, and regional dynamics. The shared use of "do'ppi" in some Karakalpak contexts suggests linguistic borrowing and cultural exchange, particularly in regions like Khorezm, while the absence of a direct Uzbek equivalent for "saukele" underscores the unique cultural significance of this term in Karakalpak traditions. The influence of Persian lexical elements in Uzbek headwear terms, such as "salla," further points to differing degrees of external linguistic contact between the two languages.

This study contributes to the broader understanding of Turkic linguistic heritage and cultural diversity, emphasizing the importance of material culture in shaping lexical-semantic development. However, limitations such as the limited availability of Karakalpak-specific lexicographic resources highlight the need for further research. Future studies could explore additional headwear terms, such as "lachak" or "paranji," and incorporate primary Karakalpak dictionaries or oral histories to deepen the analysis. Fieldwork involving interviews with native speakers or artisans could also provide richer insights into contemporary usage and regional variations.

In conclusion, the comparative analysis of "saukele" and "do'ppi" underscores the intricate relationship between language, culture, and identity in Uzbek and Karakalpak societies. By examining these terms, this study not only illuminates their lexical-semantic and cultural significance but also paves the way for further exploration of Turkic linguistic and cultural heritage.

REFERENCES

- Aytmuratova, E. B. (2025). O'zbek va qoraqalpoq tillaridagi kiyim leksikasi leksik-semantik maydonining qiyosiy lingvokulturologik tadqiqi. Qo'qon DPI. Ilmiy Xabarlar Jurnali, 5(1). <https://doi.org/10.70728/kspi.v5i1.473>
- Safarov, M. Studies on Uzbek and Karakalpak Clothing and Accessory Lexis. fayllar.org, 2020, pp. 45-47.
- Savitskiy, I.V. Uzbekistan's Cultural Heritage in World Collections: I.V. Savitskiy State Art Museum of the Republic of Karakalpakstan. Vol. IX, Tashkent, 2018, pp. 123-125.
- Usmonov, Olim, and Shafiq Hamidov. Materials from the History of Uzbek Language Lexis. www.ziyouz.com, 2019, pp. 67-69.
- Uzbek Embassy. Uzbek National Clothing. www.uzbekembassy.in, 2023.