

JEWELRY LEXIS AS THE ETHNIC AND CULTURAL SOURCE (ON THE TATAR LANGUAGE MATERIAL)

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Abstract: The lexical system of each language contain the elements in which traditions, the people's occupation, way of life, psyche are reflected. Many lexical units store centuries-old history and culture of the people. The present paper deals with description of some lexical units of material culture, the names of ornaments of the Tatar people. For the purpose of studying these lexemes, descriptive method and continuous sampling method of were used to collect and systematize the materials; lexico-semantic method was introduced when analyzing factual material; methods of linguoculturological, component and semantic analysis were used to highlight the cognitive features of the functioning of linguistic units; comparative and contrastive methods were used when considering the translations in bilingual dictionaries. Review and analysis of factual material confirm that the vocabulary reflects the features of the material economy and the attitude of the people to their ethno-cultural values. In the course of the study, the etymology of the selected units, their relation to the common Turkic heritage, and at the same time, the uniqueness of these items were singled out. The material will further serve as a model and source for studying other layers of the Tatar language vocabulary and for creating an integral image of the material culture of the Turkic peoples.

Keywords: the Tatar language, vocabulary, material culture, the names of jewelry, traditions

1 Introduction

The formation of any national culture has always been influenced by such factors as climate, geographical location, economic structure, the main occupation of the people, neighbors, etc. The cultural traditions having been created during long centuries and with such difficulty are on the verge of extinction at the modern stage of development of society. Today, to study and preserve historically conditioned national uniqueness, national dignity, ethnic identity, which are undoubtedly reflected in everyday objects, elements of different folk traditions, customs is of current importance. Language, as a way of reflecting culture, is also its keeper. By studying vocabulary, one can deeply penetrate into the history and culture of the people, find the origins of the formation of these words, determine the significance of individual objects and phenomena in people's lives.

The vocabulary of different languages is the subject of studying by many linguists (Denisova et al, 2017; Ivantsova & Ekaterina, 2017; Tyuntesheva, 2017; Villalobos Antunez, 2001). Certain strata of vocabulary of the Tatar language are studied by such prominent Tatar scholars as G.Kh. Akhatov, G.Kh. Akhunzyanov, F.A. Ganiev, F.G. Garipova, D.B. Ramazanova, G.F. Sattarov, F.S. Safullina, F.S. Faseev, etc. The vocabulary of clothes and ornaments of the Tatar language were investigated by D.B. Ramazanova, S.V. Suslova, L.F. Tukhbiyeva and others (Ethnic and Cultural Dictionary of the Tatar Language, 2016).

In recent years, wider coverage has been given to the study of the Tatar vocabulary, the peculiarities of the language of the Tatar diasporas, the lexises of material and spiritual culture, the ethno-cultural vocabulary of the Tatar language, and the like (Mikhailovna & Rizvanovna, 2017; Gabdrakhmanova et al, 2017; Vildanova et al, 2017; Nabiullina et al, 2014; Khusnullin et al, 2017).

From this point of view, the lexises of jewelry is an integral part of folk culture. Ornaments appeared long before people began to make tools and household items. Having learned to forge metal, they, first of all, made ornaments for different parts of the body from them. Therefore, the study of the names of jewelry is extremely important in the context of the growing complications of human society, the interpenetration of cultures and styles of

life, when the distinctive features of peoples are being erased.

This paper studies individual lexical units of the thematic group "jewelry" of the Tatar literary language. Bilingual dictionaries of the 19th-21st centuries were used as a source. The study sets the following goals and objectives: to give a description of the names of ornaments that exist in modern Tatar language; to reveal the features of their functioning in the language; to determine the etymology of the selected units; to define the role and place of these ornaments in the language image of the world of the Tatars, etc (Nurmukhametova, 2016; Nurhayati, 2018).

2 Methodology

Based on the goals and objectives, the study used the following methods and techniques of the analysis: the descriptive method and the method of continuous sampling were used to collect and systematize materials on the research topic; with the help of the lexical-semantic method, a systematic analysis of the lexical material was carried out; the methods of linguoculturological, component and semantic analysis were used to highlight the cognitive features of the functioning of linguistic units; the comparative and contrastive methods were used to study the translation of selected units. From the point of view of the theory of scientific research, the chosen methods are the best.

3 Results and Discussion

The kinds of ornaments of the Tatars are distinguished by variety and uniqueness. Like most nations, jewelry is divided into three categories: head pieces, pectoral and wrist pieces. The first group of ornaments comprise the pieces such as earrings, nakosniks, etc. The second group –beads, passementerie, pectoral ornament, etc. The third group includes ring, bracelet, ring with a stone, etc. This article aims to study certain names of traditional jewels of the Tatar people, places emphasis on female toileware.

Earrings are the ornaments worn by women of all nations, nationalities, ages. Tatar women are no exception. In the modern Tatar literary language, the word алка is used to denote this toilet article, it goes back to the Arabic word to plane, to scrape (the primary meaning of a ball of planed slivers).The variant сыпра is actively used today in the Kasimovian, Zakazansk, Laishevsk dialects of the Tatar language. The dictionary by L. Budagov fixes the word алка not only in the meaning of earring, but also as "ring" and "finger ring with a stone".

The bilingual dictionaries of different periods represent this lexeme as follows: earrings –earrings; earrings; earrings, an earring. The material of the study proves the antiquity of this ornament.

Earrings from the earliest times were the most common ornaments of Tatar women of all ages and social groups since they were intended to accentuate natural beauty and served as an indicator of the material wealth and status of women in society.

The Tatars had a variety of earrings. The most famous earring in the history of Tatar culture is an ornament in the form of a hoop-ring, which tells about the origin of the world as viewed by the Turkic people. A duck with a patch of ground in its beak is imaged in the interior of this hoop. Ancient Bulgarian legends say that a duck, diving to the bottom of the boundless ocean, swam to the surface with a patch of land. This land gave rise to land.

One of the most beautiful and unique Tatar national ornaments is chulpas, which differ in exceptional variety. Chulpas were fixed to plaited hair, and when stirring, they produced a subtle melodic sound. The representatives of other nations recognized the Tatar women by the sound of chulpas. The jewelry, making noisy or tinkling, when walking, should protect their wearers from evil forces, being a unique amulet from the evil eye, which kept the beauty of the woman.

Bilingual dictionaries of the Tatar language describes this jewelry as a special kind of pendants, mostly silver, rarely golden, attached by girls (and by women) to the plait. The dictionary by L. Budagov fixes the word *chulpas* in two meanings: 1) silver decorations, rattles on the end of the braid; 2) braided bucket, strainer. Indeed, in the Turkmen language, *chulpas* means “woven bucket, colander” and is written as and in the Mongolian language the word is used as in the meaning of “a sieve made with ornaments from bent willow branches”. In the dialects of the Tatar language one can encounter the variants. In many are preserved in the meaning “wattled ladle”. In the Uzbek language is used in the meaning of “a round metal female adornment for hair and clothing”. In the Uigur language the lexeme is homogeneous with the lexeme “an ornament for horses in the form of a star”. These data point to the ancient origin of this ornament (Budagov, 1871; Yunusov, 1900).

The other lexicographic works of the 20th and 21st centuries represent this word as follows an ornament of silver or gold coins, which Tatar women used to hang up to the braids; *nakosnik* (a feminine piece of jewelry attached to the upper end of the braid); *monasta*, *nakosnik* (national piece of jewelry of the Tatars used to adorn hair).

Among the pectoral jewels, the most popular and actual to this day are necklace. This is an ornament consisting of beads of different shapes, colors and sizes. In this lexeme the word-forming basis is the word neck. It goes back to the ancient Turkic word neck, and *-ca* is a word-building affix. In other Turkic languages there are phonetic variants *moyun*, *bojun*, *bojyn*, *bujyn*.

In the studied dictionaries, this lexeme is represented as follows: necklace; beads, necklace, carcanet.

The lexeme *muta*, in combination with the words *grub* and *in tune*, forms a synonymous row. *amber*, which has served to this day as one of the main materials for making such decorations. *Teme* is a bead that is a part of the jewel. But in some cases, one can note the use of this lexeme as the name of the whole jewel. *Amber*, colored glass, semiprecious stones and minerals were used to make necklace.

Uka is one of the unique ornaments of the Tatar people. *Ука* “braid, golden thread” is formed from an ancient Turkic word denoting the measure of weight *oka* “a silver coin”, *okka* “400 dirhams and a measure of weight in such quantity (1,282 kg)”. In Arabic, a crown with coins, hence, in Tatar baby’s hair. In the Chuvash language this lexeme has the variant such as *Uka*, in the Mari language – *okka*.

In lexicographical works this word is rendered into Russian as follows: a braid, a galloon, a lace, a twister, a silver(gold) thread; made of a braid (Rakhmankoly, 1913).

This kind of adornment was used as a pattern in headdresses and clothes (mainly in the pectoral regions). The braid was an integral part of female clothing (*calfak*, vests, dresses), adding the image perfection and sophistication.

Хәситә (*hasita*) is an original decoration of Tatar women, which was worn over the dress and consisted of various gold and silver coins, threads and stones. The older variant of this lexeme is *cassidy*, designating “laudatory letter, ode”. Bulgarian girls kept love and laudatory letters in leather pouches or metal boxes that were attached to the *hasitas*, closer to the heart. As *hasita* was worn over the shoulder, the covers for these letters were on the side, near the heart.

This lexeme is represented in the dictionaries as follows: a necklace worn over the shoulder and adorned with coins and tinsel; *hosit* – female pectoral ornament with coins, pearls, corals and tinsel, worn over the shoulder; an amulet in the form of a pocket, in which the manuscript of the laudatory poem addressed to a girl.

Hasita was worn by all ethnic groups of the Tatars. The *Menselin* Tatars used to call this adornment as *hsilo*. The *Bashkir* Tatars use the word *hosit* in the meaning of amulet, and the *Udmurt* Tatars – pectoral ornament (Great Dialectological Dictionary, 2009).

Of great interest are the Tatar jewels for hands. Among the wrist ornaments, ring is one of the important and significant. In the ancient *Chigatai* language, shackles, fetters; a hoop that is worn on the wrist or on the leg. In the language of the Siberian Tatars, *палтак* is used in the meaning of “crutch, stick”. The origin of this word is connected with the word *shin*; fetters.

This decoration is fixed in dictionaries as follows: (*baldak* – band) ; (ring) ; (ring); (ring, circle) .

Baldak is an important element of the wedding ritual of the Tatars, symbolizing the fidelity and purity of feelings between two people. The peculiarity of this ritual object is that the Tatar men should not wear a gold ring, they are allowed to wear jewels from silver only. This lexeme is used to call not only wedding bands, but any rings without stones – smooth and with relief design.

Bracelets– *belzek* are also common decorations for the hands of the Tatar women, which were an essential part of the costume of a woman. They were constantly worn by women of all ages and social groups. This explains the huge variety of forms and techniques of decorating bracelets. They were worn, as a rule, in pairs: one on each hand, which was considered a means of maintaining a good relationship between husband and wife. The bracelets were of two types - bangles and chain bracelets. They were decorated with different stones and colored glass.

The lexical unit *беләзек* is of Turkic origin. It is found in ancient Turkic written monuments in the form of *bilezuk*, *bi lezuklen*. In the language of the Siberian Tatars, this lexeme functions in the form of pebble-stone; in the Kyrgyz language – *bileric*. The basis of this word is the ancient word *biller* “anatomical bracelet, wrist”. In dialects, the variant such as *kulbau* is used, *kul bavy*– “a thread for the wrist” .

This word is represented in dictionaries as follows: (bracelet); (bracelet, handcuff); (The Tatar-Russian Dictionary, 1927).

The considered units reflecting the interests, feelings and values of the people store the rich history of the Tatars. It is very important for any person to know his origin, roots; a feeling of belonging to age-old traditions will give him a sensation of security and significance.

4 Summary

The study found that jewelry female ornaments of the Tatars are an indicator of material wealth and social status of the family. As a rule, Tatar folk ornaments were made of silver, gilded and inlaid with stones, so they were justified investment of funds.

Ornaments were hereditary, gradually supplemented with new things. In this regard, they reflected not only the history of this family but of the whole people as well.

As a part of the material culture, jewelry reflect identity, philosophy, cultural and social development, spiritual life, as well as cultural and social ties with other peoples and cultures.

The prospects for further studying the names of ornaments of the Tatar language can be seen in a more detailed investigation of the whole system of vocabulary of the material culture in interrelation. This work can be used as an example for further research on other lexical-thematic groups reflecting the peculiarities of life, culture and thinking of the Tatar people.

5 Conclusions

Thus, the national jewels reflect the culture of the people, the customs, traditions; they convey the culture from generation to

generation. A careful study of the retained lexical elements makes it possible to reconstruct an integral national culture in the language.

In view of the fact that the culture of each people has been constantly developing, it is considered unacceptable to neglect cultural values and forget their roots, so the retention of traditions will be supported by studying and reviving ethnocultural elements as the evidence of strengthening the cultural identity of the people. The analysis of ethnocultural vocabulary will create a unique, vivid model of the national language image of the world.

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