

Ethnolinguistic Features of Embroidery Vocabulary in the Tatar Language

By

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Abstract

This publication presents the vocabulary relating to the terminology of Tatar embroidery. Embroidery is one of the traditional crafts of the Tatar people, it has been continually improved over the course of the nation's history. The study of the vocabulary relating to it does not only contributes to determining the historical stages in the development of the language of the Tatar people, but it also has importance for illuminating many issues of their spiritual culture and linguistic picture of the world. The aim of the study is to analyse systematically words that represent different methods and techniques of embroidery, as well as the nomination of tools and accessories of this craft in the Tatar language. The scientific novelty of the study is that authors make the comprehensive analysis of the professional and handicraft Tatar vocabulary relating to embroidery. The lexemes of embroidery craft as a separate lexical-semantic group represent an entire terminological system. In the proposed article, the authors present a set of terms, expressing the basic methods and techniques, tools of embroidery in the Tatar language as two subgroups of the lexical-thematic group of the lexicon of embroidery business. These subgroups are of special interest, because they include both common words, as well as terms specific to this layer of vocabulary, and form the basis of this terminological system. The article has illustrative material for a fuller understanding of the contextual use of these terms in the Tatar language. The authors have drawn upon materials contained in various dictionaries of the Tatar language, reference books, as well as works on art history and dialectology and ethnographic works.

Keywords: term of embroidery, the Tatar language, terminosystem, professionalism, names of tools, sectoral vocabulary.

1. Introduction

With the formation of the Tatar language there has also been a development in the composition of terms conveying the concepts of embroidery. Folk embroidery is one of the brightest aspects of traditional culture, which is most beloved by artisans. The study of embroidery terms should be conducted in close connection with the development of the material culture of the people. As the linguist V. N. Teliya wrote: "Language is a means of reflecting culture in the processes of nomination, and therefore of expressing and reproducing it together with the use of language by the speaker/listener. It means that language participates information of mentality of an ethnos, people, nation" (Teliya, 1994). The system of lexemes relating to embroidery is an important historical and ethnographic source, which undoubtedly has a great interest also from a linguistic point of view. The theoretical basis of the study was the work of Rakhimova (Rakhimova, 1983; Rakhimova, 2018), Ramazanova (2002), Vagapova (2011), devoted to the study of the branch vocabulary of the Tatar language. Also, Borova (2012), Osmanova (2021), Zhang, Wu, Chen (Speranckii, 1953), Manfredi (Zhang et al., 2021) explored the ethnolinguistic and historical-linguistic features of embroidery terms. In analyzing lexical units related to embroidery, works on art history by Speransky (Manfredi & Roset, 2021), Gulova (1980), Valeev (1992) about the national originality of Tatar embroidery and ornament were also considered. Among the many problems that need to be solved is the task of studying vocabulary, in particular, industry terminology.

Research in the field of industry vocabulary provides a more complete presentation of the studied words in the vocabulary of a particular Tatar dictionary, provides an opportunity to differentiate and supplement lexicographic sources, to systematize data in a particular area of Tatar culture. The vocabulary of Tatar embroidery has not been subject to a special systematic description yet (Akhmetshina et al., 2018; Zamaletdinov & Faizullina, 2016; Galiullina et al., 2016). This determines the relevance of our research.

The sources of the study of lexical units relating to embroidery will be explanatory, dialectological and other dictionaries of the Tatar language. One of the methods of studying vocabulary is dictionary definitions, which allows us to analyse the knowledge which has been reflected in different types of dictionaries. Dictionaries also allow us to see the dynamic aspect in the semantic structure of a word.

The choice for studying the vocabulary of embroidery is determined by the prevalence and popularity of this classes from the Tatar people. The study of the names of this lexicothematic group as part of the special vocabulary of Tatar is important because the history of each term that is part of this extensive thematic group cannot be considered in direct relationship with the history of the material culture of the people as a whole, the genesis and traditions of this culture.

On the example of industry vocabulary, it is possible to follow the dynamics of the formation and development of the vocabulary system of the language. The study of this topic can also contribute to the systematization of linguistic materials necessary for further study of the theory of lexicology and ethnography.

2. Methods

This research applied linguistic analysis methods as generalization and systematization, observation, analytical, descriptive, as well as comparative methods.

The study of embroidery vocabulary in the Tatar language requires utilizing various analytical methods at different work stages. The descriptive method was employed as the foremost one, including such research methods as collecting, classifying and interpreting lexical material. The research sources comprise dictionaries of various types: explanatory, historical, etymological, bilingual dictionaries (Explanatory Dictionary of the Tatar language, 2019; Bayazitova et al., 2019; Dhyanasaridewi & Murwaningsari, 2021; Dias & Bellucci, 2021).

Hence, the descriptive method assisted in establishing specific facts or phenomena and introducing them in scientific discourse. The analysis of existing historical and lexicographic works has shown some insufficiently improved lexical units of the studied group, inaccuracies in determining the period of their appearance in the language. The statistical method presented information on the quantitative indicators of the analysed lexical units.

3. Results and Discussion

The industry vocabulary of embroidery is heterogeneous in its structure. It includes: 1) narrowly professional terms that have emerged within a given craft sphere; 2) word forms peculiar to a number of other thematic groups as well; 3) vernacular words, which in the special sphere, associating with professional terms, also perform the function of a term; 4) words of dialect and vernacular meaning, functioning in the territorial dialect and used in the local craft.

Like many thematic groups, the vocabulary of embroidery contains several subgroups and microgroups. In this paper we will look at two such subgroups: names of the tools used in embroidery and vocabulary reflecting the different ways and techniques of embroidery among the Tatars.

The concept of embroidery, embroidery in the Tatar language is conveyed by the lexeme «chigu». This word is used as the initial form of the verb «chigarga» – to embroider (Kyz matur itep chiga – The girl embroiders beautifully) and as a noun «chigu» – embroidery (Kul ostasynyñ chigye bik næfis bulgan – The needlewoman's embroidery turned out very exquisite). The word «chigu» in the Tatar language means to make a pattern or an image on something with special embroidery (Bayazitova et al., 2009). The lexical unit comes from the

Old Turkic verb «ček-, čäk» – to draw with a dotted line, to draw R. Akhmetjanov believes that this lexeme is probably a derivative from the Persian word «kāshūdān» – to pull, to embroider (Explanatory Dictionary of the Tatar language, 2019).

In the Tatar language, the concept of embroider also has combinations: «çigü çigü» – lit. «Embroider embroidery»: «Utirip çigü çigä qızlar» – lit. «Girls sit and embroider embroidery». This lexeme has about 10 dialectical variants: the dialectical expression «çigeş» – is used in the Chistopolsky accent of the mishar dialect of the Tatar language, «gäzit eşläü or gäzitläü» (from the Russian word ‘glazet’ - stare) – is used in the Menzilinsky and Starletamaksy districts of the middle dialect, «basu» (the word is a semantic dialectic, literary form «basu» – ‘to take a step, to step’) – in the Perm dialect, «qayu» (literary form «kayu» – ‘to scribble’ (Explanatory Dictionary of the Tatar language, 2019)) – in the Zlatousky and Tepekeevsky accent of the middle dialect; «na'aş teşerü» (na'aş – from Arabic «näqiş» ‘picture, pattern) – in the Kasim accent, «näğiş» – in the Podberesensky accent of the mishar, uyyu» (literary form «uyu» – ‘to carve, to cut through’ (Akhmetshina et al., 2018)) – in the Bardim accent, «tsigü» (ts~ç – çigü) – in the Chistopolsky accent, «çigüläü» – in the Barabinsky accent of the mishar dialect of the Tatar language (Explanatory Dictionary of the Tatar language, 2019).

The concept of the technique of embroidery in the Tatar language is «çigü alimnari» – lit. methods of embroidery: «çigü ostasi törle çigü alimnari qullanip eşli» – Embroider works using various embroidery techniques.

The technique of tambour embroidery is a very common among the Tatars and has its own national characteristics. Tambour is an embroidery with a hook or needle on the frame, in which the loop is included in the loop (Explanatory Dictionary of the Tatar language, 2019). Tambour embroidery is represented in Tatar by combinations of «tambur çigüe, tambur belän çigü, tamburli çigü»: «Alyapçıç tambur belän çigelgän» – The apron is embroidered with tambur. «Tamburli çigü bigräk matur bulgan». – Tambourine embroidery turned out to be very beautiful. The tambour stitch is usually used to decorate various towels, aprons and elements of clothes. The word «tambur» is from French, tambour ‘drum, embroidery tambour, borrowed through the Russian language (Bayazitova et al., 2009).

Among the Tatars two types of tambour stitch are common: low tambour – elmä, elmäläp çigü (elmä – ‘knitting’), high tambour – küpertkän elmä. Tambour embroidery is popular in all ethnographic groups of Tatars and for this reason also has a number of dialectal variants: işmä çigü ‘intertwining embroidery’, tatarça çigeş ‘Tatar embroidery’ – in the Minzilinsky accent, cilan çigüe бѣкъ. ‘embroidery like a snake’ – in the Nidgnekamsky's kryashen accent of the middle dialect, ürep çigü ‘embroidery-weaving’ çilbirli çigü ‘chain embroidery’ – in the Chistopolsky accent of the mishar dialect (Bayazitova et al., 2009).

The embroidery of satin in the Tatar literary language has the form şoma çigü (lit ‘embroider smoothly’). Some artisans name the technique as totaştan çigü, totaş çigü ‘full embroidery’, tytirip çigü ‘embroider filling in’, näqiş – from Arabic ‘pattern, picture’. In the

dialects these variants are used jomşaq çigü ‘soft embroidery, Tatar çigeşe ‘Tatar embroidery’ – in the Minzilinsky accent, «Tatar tsigeşe» ‘Tatar embroidery’ – in the Chistopolsky accent of the mishar dialect, çiräm çigü lit. ‘embroidery looks like grass’ – in the Tarkhan accent of the middle dialect (Bayazitova et al., 2009).

There are different nominations of method of stitching ike jaqlap şoma çigü ‘double-sided smooth’, näfis şoma çigü ‘graceful smoothing’, uçalap çigü, uqa ‘gold embroidery’, atlas siman şoma çigü ‘even stroke’.

Cross embroidery is very diverse and is also is used in different groups of Tatars, in literary language it is tapqirlap çigü – embroider in the shape of a multiplication sign. When artisans talk about cross embroidery, they also use uncommon other options: qaçlap çigü (qaç – ‘cross’), çalıştırıp çigü ‘embroider by crossing over’, or use combination of krestlap çigü, krestik belän çigü. The dialectal variants of this technique are also interesting: uris çigüe, uritsa tsigü ‘Russian embroidery’ – in the Chistopolsky accent, uriçça çigeş Russian embroidery’ – in the Minzilinsky accent, keräşen çigüme, keräşençä çigüe ‘baptised Tatars embroidery’ – in the Nidgnekamsky accent of the middle dialect (Bayazitova et al., 2009).

Tatar craftswomen often decorate items, mainly headdresses, with beadwork, which in the Tatar language is denoted by the expressions säylän belän çigü, säylänle çigü. The word säylän ‘beads’ comes from the Persian word сәйләнү « pearls from Ceylon Island» (Explanatory Dictionary of the Tatar language, 2019).

The names of the tools, types and techniques used in the various needlework techniques represent a huge layer of vocabulary. Each of the embroidery techniques forms its own terminosystem. In this article, we give the names of the tools used in almost all hand embroidery techniques.

In Tatar the noun qayçı has иmeet nominal meaning ‘scissors, a cutting tool made of two extendable blades with ring-shaped handles. The word came into the Turkic languages from old Chinese (kiap toi – ‘crossed knives’) through the Mongolian language (Explanatory Dictionary of the Tatar language, 2019). There are several dialectal variants of the lexeme: qançi – in the Baltasinsky, Dubyaz, Birsks and Menzelinsky accents of the middle dialect of the Tatar language and kançi – in the accents of mountain sides of Tatarstan and in Perm's accent of the middle dialect. Several varieties of scissors are used in needlework. In embroidering the designation of this tool predominantly functions as cep qayçısı (lit. ‘thread cutter’) or keçkenä qayçı (lit. ‘small scissors’).

The lexeme kierge is used in the meaning – ‘an embroidery frame, an apparatus for needlework, in the form of a frame on a stand in which a tightly stretched fabric is inserted and on which you embroider’. The word is formed from a verb kierü ‘put on, pull on’. The variant kirgi is used in the Kamsko-Ustinsky accent of the middle dialect, in the tobolo-irtishsky dialect in the meaning of embroidery frame – the word qisa (in the literary language – frame). Various hoop shapes and sizes are used in embroidery, In Tatar, they are denoted by different definitions: agaç kierge ‘wooden hoop’, zur kierge ‘big tambour’ and others.

Lexical unit «cep» in the meaning 'thread, yarn, fine twisted yarn' refers to Turkic «yip» 'yarn, thread' (Explanatory Dictionary of the Tatar language, 2019). Sometimes a variant of yep is used in dialects of the Tatar language. Various types of thread are used in embroidery: mulin, garouz, silk threads, etc..

Irgaq – 'hook, metal or other hard material rod with a bent end'. In origin, the lexical unit is derived from the Old Turkic verb irgay 'bend, warp' (Explanatory Dictionary of the Tatar language, 2019). The dialectism şöldermä is used in the Menzelinsky accent of the middle dialect and in the Chistopolskiy accent of the mishar dialect of the Tatar language.

Enä – 'needle, sewing utensil, pointed metal rod with an eye for threading'. The word comes from an ancient Turkic verb yegi 'sew' (Explanatory Dictionary of the Tatar language, 2019). The lexeme has many dialectal variants: inä, ivnä, ivnä, iynä, iyenä, ünä, eznä, ecnä. In the embroidery industry small needles are usually used and have the designation çigü enäse 'embroidery needle'. Different needles are used in different embroidery techniques, special definitions are used in Tatar tambur enäse 'tambour needle', säylän enäse 'beading needle', keläm enäse 'a needle for carpet technology' and others.

A needle holder (or a needle case) is used by craftswomen to store needles, which is denoted by lexical units enä qadagiç in Tatar, lit. 'needle puncher', enä mendäre 'needle pad', and a needle case is given as enä sawiti 'case for needles.

Uymaq – 'thimble, a hard cap put on your finger when sewing to stop the needle and protect it from being pricked'. The word is formed from a verb oy 'to sew'. Barmaqça, barmaqşa – these variants are used in different dialects.

The needle threader is also used extensively by embroiderers – enä saplagiç, saplagiç или күзlägeç in the meaning 'thread changer'.

Nowdays special embroidery tools with special needle tips for different techniques have begun to be used in needlework. In Tatar they are called – çigü qorali 'embroidery tool'.

4. Summary

We examined the nomination of the most frequently used methods and tools of embroidery of the Tatar people. From the above, it can be seen that the professional and craft vocabulary of embroidery in the Tatar language is represented by the words of the vernacular meaning and by the professional terms. Dialectal forms are used along with words of widespread use. Most of terms are set phrases.

5. Conclusions

This survey enabled us to come to the subsequent conclusions. We see the prospects for further research in the fact that the results of the study can be used in improving the terminological system of the Tatar language, in the practice of teaching lexicology,

terminology and lexicography and decorative-applied Tatar language and cultural studies; the factual material collected can be useful in compiling translated, explanatory and terminological dictionaries of the Tatar language.

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