

ТЮРКСЬКІ МОВИ

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ON THE QUESTION OF THE SEMANTICS OF TURKISH NAMES OF MEN'S CLOTHING

One of the characteristics that distinguishes people from each other is their style of clothing. There are factors that determine the style of clothing of peoples. Customs, lifestyle, religious beliefs, geography are some of these factors. Nowadays we are faced with a huge variety of samples of Turkish women's and men's clothing inherited from ancient times. Naturally, when studying these patterns, one can clearly see the tastes, lifestyle, traditions, and social status of a Turkish person. The article examines the semantics of the names of men's clothing in the ethnographic vocabulary of the Turkish language.

*The ancient Turks preferred their outerwear, called *qaftan*, *çapan*, *şapan* and *çarçıt*, which was sewn mainly from leather, since they were mainly engaged in animal husbandry. The article analyzed one of the common types of clothing of men and women, which is one of the main attributes in the Turkish culture of clothing, a shirt, a type of clothing *kəpənək*, meaning *yapınji* in the Azerbaijani language, boots, outerwear worn by men and women, used in all Turkic peoples, *çəpkən*, which was once worn in mostly members of the sect. The article also analyzed the names of the outerwear of robes and other men's suits of long and wide sizes, without a collar, without buttons and with long sleeves, which were worn by the clergy during the Ottoman Empire, the moments of their processing were indicated, and also compared with the names of the clothes of other Turkic peoples. At the same time, information was provided about the origin of some names of men's clothing. It is noteworthy that the names of some types of men's clothing coincide with the names of women's clothing.*

The clothing of Turks, no matter how simple it may be, is the more colorful, richer in national elements. Despite the rapid development of science and economics, Turks have a special respect for their national clothes, and, in particular, Anatolian Turks still use these clothes in their daily lives. Along with all national peculiarities, clothing also plays an important role in protecting people from the destructive properties of nature, serving the social norm and demonstrating an artistic appearance. Clothing is also an important transmitting cultural heritage formed by the social, cultural and economic conditions of the emerging society.

Key words: *Turkish men's clothing, Turkish language, semantics, national color, traditions, geographical factor, type of clothing.*

The problem statement. The national costume for every Turk is his face. Turks have always treated their national costume with respect and reverence, wore it with pride. Along with this, the national costume of the Turk is an expression of his way of life, national beliefs and traditions. The history of the formation of the national costume of the Turks is very ancient. From time to time, these outfits acquired new elements, were modified, improved and acquired their current appearance. The names of men's clothing

occupy an important place in the ethnographic lexicon of the Turkic language.

The purpose of the article is to consider the semantics of the names of men's clothing in the ethnographic vocabulary of the Turkish language.

The main material. Let's look at the semantics of some of these clothing names: The word *gömlək* (*shirt*). One of the most common types of clothing for men and women, which is one of the main attributes of the Turkish clothing culture, is a *gömlək*. *Göm-*

lak is a common name for various types of clothing covering the upper body. The meaning of the word *gömlək* in Azerbaijani is *köynək*. In Turkish, there are variants of *göynək*, *gönlək*, *pirəhən*, *kamis*. The word *gömlək* is based on the word *gön*, which means leather. The *gömlək* was usually made of white fabric, and the upper part of the fabric was decorated with various colors and patterns. Enchanted *gömləks* are of particular importance in the history of Turkic clothing culture. These *gömləks* were used in different periods of Turkic history. Although it was used more often in the Ottoman era, traces of enchanted shirts belonging to the Turks can be found in folk epics, as well as in the epic «Kitabi-Dede Dorgud».

The first enchanted *gömlək* is considered to be the *gömlək* that the Monk Joseph, together with his brothers, sent to his father, the Monk Jacob, as a result of which his father's eyes were opened. According to legend, this *gömlək* was the one that protected the prophet Abraham from fire, passed it from him to his sons and grandchildren, and then from the Prophet Jacob to the Prophet Joseph. The Surah of Yusuf, which is the 12th surah of the Quran and begins with the letters *elif, lam, ra* and contains 111 verses, has a shirt theme. «One such *gömlək* is kept in the Istanbul Tomb of His Majesty Aziz Mahmud Khudai, and the other is in the Mevlana Museum in Konya» [1]. O. S.Gokiai, one of the researchers of enchanted shirts, in his eponymous article published in 1977, gave the definition of an enchanted shirt: ««An enchanted shirt is one that is believed to protect a person from diseases, dangers that may come from the enemy, from various evils, heals the sick, is read, with some prayers, incantations, or touching poems, prayers, spells and the like are written on it, this shirt (*gömlək*)» [4, p. 93].

Please note that it took 3–4 years to make one enchanted shirt. Most of these shirts that have come down to our days were made of cotton fabric, and a few were made of silk. It is noted that the names of Surah Yasin, Bakar, Ayetel, Fatiha, Ikhlas, Fatiha, Falaka, Nas, Hadith, Angels are written on the shirts, the seal and imprint of the Prophet Muhammad, the sword of his Majesty Ali and other symbols are depicted. Charming shirts were especially often worn by the Ottoman sultans. About 90 magic shirts are kept in the museum of the Topkapi Palace. Of these, only the names of the owners are mentioned on the shirts of Sultan Jem (1495), Sultan Selim II (1566–1574) and Hassan Pasha, who lived during the time of Sultan Mustafa II. It is unknown who was the owner of the other jackets. However, it is assumed that most of them were shirts belonging to the sultans. The old-

est enchanted shirt in the museum is considered to be a shirt made for Sultan Jam in 1477–1480. Unfortunately, Sultan Jam was unlucky to wear this jacket.

Kəpənək is a wide sleeveless outerwear reaching to the legs, made of felt. It is usually worn over the shoulder in cold weather. Today it is widely used by shepherds, as in the past. The word *kəpənək* in the Azerbaijani language means *yapıncı* (*cape*). «The profession of *yapıncı* was a characteristic type of clothing and was widespread among the population of Elat, engaged in cattle breeding. It is made by professional craftsmen, so-called «həllac» (in ancient times called butterfly) by the method of bulk (pressing). There are two typological types of builders: «with fringe» and «without fringe» [11]. According to A. Tanrıverdi, the word «*kəpənək*» meaning «cape» (a butterfly that made a lamb out of its inner butterfly and pressed it to the wound) is mainly preserved in the toponyms of Borchali, namely in the toponyms «*Kəpənəkçi*» in the districts of Gardabani, Bolnisi and Marneuli. «*Kəpənəkçi*» is included in the system of toponyms with an archaic name. Because «*kəpənəkçi*» as an appellative is used not only in modern literary language, but also in dialects [3, p. 220].

We can note that we are witnessing how the term *kəpənək-yapıncı* is used in many moments in the epic «Kitabi-Dede Gorgud». The *butterfly/ kəpənək* protects shepherds from rain and cold outdoors, keeps warm, especially in winter. And at night it is used as a bed and a blanket. Nowadays they are made to order according to the size of the body of shepherds. In Anatolia, butterflies appear in two forms: with a hat and without it. Butterflies weigh from 4 to 10 kg and are made of pure wool. Today, the production of butterflies by traditional methods continues in Afyon, Konya, Balykesir, Urfa, Ağrı, Yalvach, Denizli, Kahramanmaraş, Kars, Akhisar, Bademli, Kula. It is known that in the composition of Mahmud Kashgarli «Divanu Lughati-it Turk», written in the XI century, *kədhük – kəpənək, yağmurluk; kədüklük - kədüklük kidhiz*; felt for making a raincoat; *yaptaç* – a small butterfly worn by shepherds in the rain and snow. From this work it is clear that the butterfly was known from the Central Asian Turkic times and was widely used in the life of a shepherd [2, p. 49]. The butterfly, a special outfit of shepherds, symbolized the ancient national costume of the Turks. Therefore, this outerwear has taken its place in the oral and written Turkish literature and culture. For this reason, in a number of Turkish proverbs and sayings, the word *kəpənək* with the meaning of cape is found. For example, *Keçe kepenegə gümüş düğmeler; Geçmiş yağmura kepenek alıp çapınma; Kepenek altında er yatar; Geçmiş*

yağmura kepenek serilmez, etc. The ancient Turks preferred outerwear called *qaftan*, *çapan*, *şapan* and *çarpıt* (clothing similar to the outerwear that the Azerbaijanis called «*cilitka*»), which was sewn mainly from leather, mainly because they were engaged in cattle breeding. In the dictionary of Hasan bek Hadi, «Arin – the word itself» is explained in the meaning of «*çarpıt*» is a scar, woven from earth, mattress, bed [6, p. 19]). It is very fashionable for Turks to quilt blankets with a cross ornament. Sleeveless clothing, called *cilitka*, also has a crisscrossing top, regardless of whether it is made of leather, felt or fabric. This ensures that it warms the body and becomes the best means of protection from the cold. Most likely, the reason why this piece of clothing is called *çarpıt* is that it has a cross on it.

The word **Aba**. Thick and coarse woolen fabric and cardigans, dressing gowns and especially outerwear coats made of this fabric are called *Aba*. Due to the low cost, it was used mainly by dervishes. *Aba* is mostly without patterns and decorations. The dervishes preferred *aba* instead of embroidered expensive dresses with silk threads, gilded. *Abas*, as a rule, were shin-length, abundantly trimmed, with a straight collar up to two fingers high, and some also wore fur on the collar. Because of the woolen fabric, clothes from the air could be used in winter. *Aba* was used to make trousers, boots, raincoats, bathrobes, slippers, *potur* and etc. A pair of slippers of Sultan Abdulaziz is kept in the Topkapi Museum in Istanbul.

The *Aba* was once considered an indicator of poverty in the Ottoman state. While it was more often worn by dervishes, scientists, madrasah students, in the seventeenth century Sultan Murad IV was very fond of *aba chepken* of Abaza Mehmet Pasha, who was distinguished by elegant, tasteful clothes of that time, and therefore sewed himself the same clothes. After that, *aba chepken* were in fashion for some time at that time, and they were mostly worn by young people. In history, this is called «Abaza kəsimi aba çəpkən». Although the word *aba* is not used today, there are a number of proverbs and phraseological combinations in which the word *aba* is used in modern Turkish. For example, *abayı yakmak* (*aşiq olmaq, sevmək*), *abası yanık* (*aşiq*), *bir abam var satarım* (*atarım*) *nerde olsa yatarım*, *abacı kebeci sen neci* (*yersiz hər işə qarışan*), *abanın kadri yağmurda bilinir*, *aba altından sopa göstermek* and we can show other examples.

The word **Qaftan**. Another common important element of men's and women's clothing is *qaftan*. *Qaftan* is a long outerwear with open front, buttons, no lining, long sleeves, with ruffles on the sides. It

should be noted that the word in the form of *qaftan* in Azerbaijani is in the form of *kaftan* in Turkish. The fact that goyturk monuments and Uyghurs have knee-length or floor-length *qaftans* with straight or worn collars, and Mahmud Kashgarli mentions *qaftan* clothing, indicates that *qaftan* has an ancient tradition.

Qaftan was worn by various classes, including even Sultans. The fabrics from which the King's *qaftans* were made had a symbolic meaning. In general, the *qaftan* worn during the Ottoman period had a special meaning, whether it was simple or ornate, from what fabric it was made. We observe that *qaftans* were manifested in different forms during the Ottoman period. While some of the *qaftans* present in the Palace were made of Italian velvet or Turkish fabrics, others are perceived to be Safavid production, decorated with both animal and human figures, and passed from them to the Ottomans. We owe this to the remains of paintings, sculptures and language as sources of information. This word has been widely used mostly in Anatolian, Crimean and karaim Turks. It is not commonly found in Central Asian Turkic languages. The word *Qaftan* remained in the language of the Mamluk Turks in the form of *kaptan* [7, p. 5].

In classical Turkish literature, along with the Turkic word «*qaftan*», the word «*hil'at*», which is equivalent in Arabic, and the word «*haftan*», which is equivalent in Persian, is also used. The Arabic word «*kaba*» means the same thing. «*Hil'at* is a term mostly used for *qaftans*, which statesmen present as a sign of appreciation, awarding and appointment» [8, p. 135]. In other words, *hil'at* is another name for *qaftan*. The difference between *hilat* and *qaftan* is that *hilat* is more often used for gift purposes for rewarding. It is the outerwear that the head of state, as well as other influential officials, wore during the Ottoman period, especially for the purpose of awards, compliments and respect for others. It was considered a kind of decorating symbol. It was mostly made from high-quality and valuable fabrics, especially in yellow, red and blue.

The root of the word *cübbə* is Arabic, which has passed from Arabic to Turkish, Italian, French, Spanish and other languages with various phonetic changes. It is a long and wide-sized, collarless, unbuttoned and long-sleeved outerwear worn by clergy, leftist Janissaries, priests and scientists during the Ottoman Empire. It can be sewn from all types of fabric and in different colors. The ancient Turks and Ottoman populations wore robes made mainly of brown natural purple sheep wool, while the upper class preferred fabrics called Kashmir in winter and *sof* and *shali* in summer in their choice of robes. There have also been

those who sometimes wear it with a narrow two-centimeter collar. The robe is used in modern times in Turkey by clergy, lawyers and scientists, graduate students at relevant events and ceremonies.

The *cübbə* is a light garment, the back of which is slightly shorter than the front, up to the leg, with the ends folded together and tied in front. The collars of black robes worn today by legal workers – judges, lawyers-in courtrooms should sew an glaze on a red chukha. Currently, the robes worn by university teachers at events and when imams and khatibs are on duty are mostly without collars and embroidery. The robes of clerics are black or white, while the robes of university professors are made according to the colors they choose. The sleeve of the robe from the past to the present is made in two forms. The handle of all types of robes used today is abundant and wide-mouthed. In Ottoman robes, the type of arm is widely used, starting from the shoulders and narrowing to the wrists. During the Ottoman period, the wide sleeve type was used in robes, as well as the narrow sleeve type. A number of poems with the word robe are found in classical Turkish literature. As today, the robe was worn by scientists and scientists in the Middle Ages as a sign of a new step, which they achieved when they achieved success. It was considered a symbol of bliss, as it gave pride to the wearer. These robes are mentioned in verses as the robe of bliss [8, p. 125].

Tâ ki hayyât-ı kazâ biçdi saâdet cübbesin

Bahtına didi kader sana şî'âr itsem gerek
(Cafer Çelebi)

A *hurka* is an outerwear that was once mostly worn by members of the sect, with or without a collar. In Arabic, it means patch, hernia. It is equivalent to the word *jaket* in Azerbaijani. This outerwear, which is widespread among the people, is usually knitted from wool or sewn from simple unadorned fabrics. In addition to the cardigan, the word *peshmine* is also used. In dictionaries, the word *cardigan*, derived from the root *hark*, which means «to pierce, tear», means patched and old clothes. In the first period, after the formation of hermits and Sufis, sects, the form of the cardigan worn by members of the sects changed according to time, place, sects, and as a result, a number of types appeared. In Sufism, the *hurka/cardigan* was called by various names. Along with them, 2 types are popular, including *tabaruk hurka* and *irada hurka*. The cardigan, which is worn by people who are interested in Sufism, but have not yet fully intervened in the sect, is called the *tabaruk hurka*. *Irada hurka* is a cardigan worn by those who are Murid. The Sheikh's wearing of a cardigan in a Muri usually took place with the holding of a ceremony, and Surah Al-Fatiha was read at magnifi-

cent *hirka*-dressing ceremonies. The fact that the murid wears a cardigan from the hands of the sheikh means that the sheikh has the right to train and educate him, while the murid promises to fulfill his duty.

«In the era of sects, cardigan wear in particular was of great importance. Even in the Naqshibandiyya, who did not pay attention to clothes and did not care, the *hirka* was considered one of the ways to be influenced. The people of *füttüvvat* used the word *şalvar* more often instead of *hirka*. It is known that even among the people of *malamat*, who were against wearing cardigans, as an expression of self-contempt and condemnation, there were sometimes those who wore old and patched *hirka*» [5, p. 402]. In modern times, *hirka* is an outerwear that protects people from the cold. It is known that in the ancient Turks the words *çapan*, *şapan*, *qaftan* and *çapkit* were used in the meaning of *hirka*. In Mahmud Kashgarli's work «Divani Lügat-i it-Türk» the word *çengşü* was used in the meaning of a small *hirka*. In the epos «Kitabi-Dede Gorgud» it was mentioned about the *qaftan* worn on special occasions and the red «teenage *qaftan*» given by the bride as a gift to the groom.

Yalāk is an outerwear made with or without sleeves that is worn over a dress. *Yalāk* were used by both women and men. The main feature of the *yalāk* is that its two front parts are made of fabric or leather, and the back part, which covers the waist, is made of lining fabric. The collar can be round or in the form of a fly-wheel. There are two types, which are sewn by cutting out of fabric and knitted. The edges of the *yalāk* are embroidered with various motifs or decorated with tassels. Usually dark colors prevail. In addition, the vests were used both as underwear and as outerwear.

Yalāk worn as underwear were called cotton vests. Since it was intended for the winter season, cotton was placed between it, which is why it was called that. Earlier, women also wore embroidered and decorated vests made of silk fabrics. In Anatolia, there are such types as *sırma yalāk*, *basma yalāk*, *sıkma yalāk*. In addition, *yalek* is known in Anatolia under such names as *kırkdöymə*, *libadə*, *kutoşke*, *şatla*, *dəlmə yalāk*, *bibadə*, *məhmər*. And men's vests were made of chukha, velvet and other fabrics. One of the striking types of udders is *çarpaz*. This is the name of a short vest that crosses the chest crosswise over each other. In fact, short vests called *salta* were also called «aşçı çaprazı», «Laz çaprazı». The cross was always worn by the lower layer.

Çepken / çelrek / cepken is an upper garment worn by men and women whose sleeves made of woollen fabric have slits at the top or bottom and are used in all Turkic peoples. Fabric materials such as

satin, velvet, taffeta were used in the sewing of fences for women. These fabrics were mainly used to make *çepken*, which belonged to wealthy women. One of the ancient Anatolian clothing is known by the names «Libadə», «Camedan». One interesting aspect should be noted that among some Turkic-speaking peoples, the word «çəpkən» is pronounced in the form of «çekmen» and denotes the type of fabric from which this garment is sewn. In ancient Turkic languages, the type of fabric used for sewing outerwear is called «çek» [3, p. 143]. It seems that the name of the fabric is at the root of the word *çəpkən*. And among the Karachays from Turkic-speaking peoples, «çəpkən» is presented both as a type of mahud fabric and as the name of the «Circassian» type of clothing [9, p. 25].

We can find «çepken» in modern Turkish, *çakman*, *çakman*, *çâmân*, *çepkân* in Uzbek, *çakman* in Uyghur, *çakmen* in Turkmen, *çikmen* in Tatar, *çekmen*, *çepken* in Kyrgyz, *sekmen*, *sekben*, *seksen*, in Karakalpaklar, *seksen*, *sepken* in Nogai, *seksen* in Tuvan, *seksen* in Tofa, *sâkmân* in Bashkir, *çâpkân* ‘çəkmən’ in Azerbaijani, *çepken* ‘çuha’, ‘pardösü’ in Karachay-balkars, *sikpen* ‘önü açık çekmen’ in Khakass, *saxman* in Chuvash, *çukman* in Gagauz, *sâkman*, *saxman*, *çekmen* in Chuvash. However, it should be noted that in Gagauz this is not used as the name of the same clothing as in other Turks. In Gagauz, this is the name of a collarless and sleeveless women’s dress (sundress) and is a women’s clothing. However, in other Turkic peoples, this is outerwear intended for both men and women. This word (çəkmən) is used in Bulgarian, Moldovan and Ukrainian in the form of sukman, and in Persian in the form of «çepken». In the ancient Kipchak manuscript of the XIII century, this word is used in the form of «çyukmen» in the meaning of clothes.

According to the Turkish linguist Hasan Eren, the word *çəkmən* consists of the morphemes *çək* + *mən*. And the carnation with flowers emphasizes that at the base of this word is the morpheme «*yaf – yuf* // *çup* // *çep* // *şep*», which means «veil». One of the types of

clothing that resembles *çəpkən* in Turkish is «*çapan*». This is outerwear and is common in all Turkic peoples: «çapan» in Turkish, *capan* in Tatar, «cübbə», ‘kaftan’, *capan-cara* »giyim-keçim» in Uzbek, «robe» in Uyghur, ‘kaftan’, *capan-cara* «giyim-kechim», *capan* in Kyrgyz, *sapan* in Kazakh, *sapan* in Bashkir, *sapan* in Kara-galpak. At the discretion of some researchers, this word comes from the Persian word *saban/ cobân* (çoban), which passed into Turkish through the Russian language. And the general view of the word gives us a completely different reasoning. So, *çapan* consists of the morphemes «çap» and «an», which mean of dividing, splitting in two. *Çəpkən*, which was used by the people at the beginning of the XIX–XX centuries, was created in the Turkic ethnocultural environment and was worn by all men and women, is one of the main material facts showing that Turkic peoples have common national, spiritual and material values. This type of clothing is a variant of the eponymous clothing [10, p. 41], which is widespread among the Turkic peoples typologically, not to mention the differences in its form and style of form, as well as decorative and technological decoration.

Conclusion. Analysis of clothing names based on the reproductive and functional designation of clothing showed that the semantic formula of clothing names in Turkish is built on 4 components: «form + material from which it is made + designation + volume. Of course, depending on the designation, the number of components may increase a little, but these 4 components can be considered the basis for all clothing names in Turkish. Other components, for example, decoration, order of use, color, composition (how many parts it consists of) depend on the nature of the outfit. In general, the Turks have a very rich culture of clothing, and the semantic study of the names characterizing them is very important from the point of view of studying the ethnographic history, national culture, language features and naming traditions of the Turks.

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Акден. С. В. ДО ПИТАННЯ ПРО СЕМАНТИКУ ТУРЕЦЬКИХ НАЗВ ЧОЛОВІЧОГО ОДЯГУ

Однією з характеристик, яка відрізняє людей один від одного, є їх стиль одягу. Існують фактори, що обумовлюють стиль одягу народів. Звичаї, спосіб життя, релігійні переконання, географія – деякі з цих факторів. У наш час ми стикаємося з величезною різноманітністю зразків тюркської жіночого та чоловічого одягу, успадкованих з давніх часів. Природно, що при вивченні цих закономірностей можна чітко побачити смаки, спосіб життя, традиції, соціальний статус турецької людини. У статті розглянуто семантику назв чоловічого одягу в етнографічній лексичній турецької мови.

*Стародавні турки віддавали перевагу своєму верхньому одягу, званому *qaftan*, *şarap*, *şarap* і *şarpit*, який шився переважно зі шкіри, оскільки вони займалися переважно тваринництвом. У статті було проаналізовано один із поширених видів одягу чоловіків і жінок, що є одним з основних атрибутів турецької культури одягу, сорочка, тип одягу *kərəpək*, що означає бурку азербайджанською мовою, чоботи, верхній одяг, який носять чоловіки та жінки, що використовується у всіх тюркських народах, *şərkəp*, який колись носили переважно члени секти. Також в статті був проведений аналіз назв верхнього одягу халатів та інших чоловічих костюмів довгих і широких розмірів, без коміра, без гудзиків і з довгими рукавами, які носили духовенство за часів Османської імперії, вказані моменти їх обробки, а також зіставлені з назвами одягу інших тюркських народів. Водночас була надана інформація про походження деяких назв чоловічого одягу. Примітно, що назви деяких видів чоловічого одягу збігаються з назвами жіночого одягу.*

Одяг турків, якою б простою вона не була, тим яскравіше, багатше національними елементами. Незважаючи на бурхливий розвиток науки і економіки, турки з особливою повагою ставляться до свого національного одягу, і, зокрема, анатолійські турки досі використовують цей одяг у своєму повсякденному житті. Поряд з усіма національними особливостями одяг також відіграє важливу роль у захисті людей від руйнівних властивостей природи, служуючи соціальній нормі та демонструючи художній вигляд. Одяг також є важливою передаючою культурною спадщиною, сформованою соціальними, культурними та економічними умовами суспільства, що зароджується.

Ключові слова: турецький чоловічий одяг, турецька мова, семантика, національний колорит, традиції, географічний фактор, тип одягу.