

The Linguoculturological Analysis and Lexicographical Features of Names of Clothes in English and Uzbek Languages

Jumanova Sevara
Karshi State University
Teacher of the "Linguistics" department
sevara.jumanova.56@gmail.com

Abstract: The current article explores the names of clothing items and its importance in Linguoculturology besides it demonstrates the usage of the names of clothes in English and Uzbek languages with the examples in the works of both English and Uzbek writers.

Keywords: Linguoculturology, garments, fashion trends, fashionable attire, Uzbek clothing, tuxedo, equivalent

Лингвокультурологический анализ и лексикографические особенности названий одежды в английском и узбекском языках

Аннотация: В данной статье исследуются названия предметов одежды и их значение в лингвокультурологии, а также демонстрируется использование названий одежды в английском и узбекском языках на примерах в произведениях как английских, так и узбекских писателей.

Ключевые слова: Лингвокультурология, предметы одежды, тенденции моды, модный наряд, узбекская одежда, смокинг, эквивалент.

Ingliz va o‘zbek tillarida kiyim nomlarining lingvokulturologik tahlili va leksikografik xususiyatlari.

Annotatsiya: Ushbu maqolada kiyim-kechak buyumlarining nomlari va uning lingvokulturologiyadagi ahamiyati o‘rganiladi, shuningdek, ingliz va o‘zbek yozuvchilarining asarlaridagi misollar bilan kiyim nomlarining ingliz va o‘zbek tillarida qo‘llanishi ko‘rsatiladi.

Kalit so‘zlar: lingvokulturologiya, tikuvchilik, moda yo‘nalishlari, moda liboslari, o‘zbek kiyimi, smoking, ekvivalent

Introduction

The study of language and culture, known as Linguoculturology, plays a vital role in understanding the interconnections between language, society, and cultural practices. Clothing, as an integral part of culture, carries significant linguistic and cultural meaning. This article explores the names of clothes in English and Uzbek languages, their lexicographical features, and the similarities and differences between them.

The importance of names of clothes in Linguoculturology: Names of clothes reflect the cultural values, social norms, and historical contexts of a society. They provide insights into the identity, fashion preferences, and lifestyle of individuals within a particular culture. Linguoculturological analysis of clothing names helps us understand the cultural significance attached to different garments and the ways they are perceived and used in specific linguistic and cultural contexts.

Literature review:

Clothing, as a vital aspect of a person's material culture, as one of the signs of his "separation from the natural world (along with speech, name, and a cross on the body)" is an appealing object of research for scientists from various disciplines of expertise. Ethnographers and culturologists, dialectologists and ethnolinguists are interested in the variety of clothing items, their gender, age, social, regional, and ethnic conditionality. Lexicographic references, fiction, mass media, dialectal speech become descriptive material. The works of oral folk art also contain interesting information. Since folklore texts are a collective and anonymous phenomenon, it is believed that the folklore language can provide linguistically and culturally important facts about the individual and ethnos. Names of clothes in Uzbek: Uzbek, the official language of Uzbekistan, represents a distinct cultural and linguistic heritage. In this article F. Scott Fitzgerald, Abdulla Qodiriy, Chingiz Aitmatov, Hamid Ismailov, Fitrat of great writers such as examples of rare works.

Toshmatova S. M, Maslova G. S, Sultonov I. B, Tukmakova N.P articles and scientific works of such scientists are taken as a source.

Analysis and results.

Names of clothes in English: English, as a global language, has a rich vocabulary of clothing names influenced by its historical, cultural, and linguistic development. The lexicon of English clothing names encompasses a wide range of garments, from everyday attire to specialized clothing for different occasions and purposes. Examples include "shirt," "dress," "jeans," "tuxedo," and "hoodie." These names often reflect fashion trends, historical influences, and cultural associations.

Names of clothes in Uzbek: Uzbek, the official language of Uzbekistan, represents a distinct cultural and linguistic heritage. The names of clothes in Uzbek language reflect the traditional clothing styles, historical influences, and cultural practices of the Uzbek people. Traditional garments such as "chapan," "kurta," "do'ppi," and "lozi" hold cultural significance and represent the national identity. Additionally, contemporary clothing names in Uzbek have also been influenced by global fashion trends and modernization.

Lexicographical Analysis and Comparison: Lexicographical analysis allows us to explore the similarities and differences between the names of clothes in English and Uzbek languages. Both languages have common clothing items such as "shirt" (English: *рўмол*, Uzbek) and "pants" (English: *шим*, Uzbek). However, cultural specificities and historical influences have led to unique clothing names in each language. For example, the English "tuxedo" has no direct equivalent in Uzbek, while the Uzbek "chapan" has no direct equivalent in English.

F. Scott Fitzgerald, a renowned American writer, often used clothing as a literary device in his novels to convey social status, character traits, and the cultural context of his stories. Here are a few examples of the usage of clothes in Fitzgerald's novels:

"The Great Gatsby": In this iconic novel, Fitzgerald explores the extravagant lifestyles of the wealthy elite in the 1920s. Clothing plays a significant role in

depicting the opulence and superficiality of the characters. For instance, the character of Daisy Buchanan is often described in luxurious and fashionable attire, symbolizing her status and the materialism of the Jazz Age.[3;174]

"This Side of Paradise": Fitzgerald's debut novel examines the lives of young people in post-World War I America. The protagonist, Amory Blaine, is portrayed as a fashionable and stylish individual, reflecting his desire to fit into high society. The novel also explores the influence of fashion and trends on the characters' identities and self-expression.

"Tender Is the Night": This novel explores the lives of expatriates in Europe during the 1920s. Clothing is used to depict the contrast between the wealthy American visitors and the locals. The characters' clothing choices reflect their social standing and cultural differences, emphasizing the themes of alienation and disconnection.[6;45]

"The Beautiful and Damned": Fitzgerald's novel delves into the lives of a young couple, Anthony and Gloria Patch, as they navigate the decadent lifestyle of the Jazz Age. The characters' clothing choices evolve throughout the story, mirroring their changing circumstances and the societal pressures they face.

In Fitzgerald's works, the usage of clothing serves as a tool to reveal the characters' social aspirations, the superficiality of the society they inhabit, and the larger cultural context of the time. It adds depth to the narrative and enhances the understanding of the characters' motivations and struggles.[5;24]

There are several Uzbek writers who have used the names of clothes in their works to describe characters, settings, or to convey cultural and social contexts. Here are a few notable examples:

Abdulla Qodiriy: As one of the pioneers of Uzbek literature, Abdulla Qodiriy's works often contain descriptions of traditional Uzbek clothing. In his novel "O'tkan Kunlar" (The Passed Days), he portrays characters wearing traditional garments like "chapan" (a loose robe), "tubeteika" (a traditional cap), and "khalat" (a long robe).

Hamid Ismailov: Known for his contemporary Uzbek literature, Hamid Ismailov incorporates cultural elements in his works. In his novel "The Railway" (originally written in Russian), he depicts characters wearing various types of clothing that reflect their social status, including modern Western attire and traditional Uzbek garments.

Chingiz Aitmatov: Although Chingiz Aitmatov is a Kyrgyz writer, his works often explore Central Asian themes and culture, including clothing. In his novella "Jamila," he describes the traditional Kyrgyz clothing such as "shyrdak" (felt rugs) and "chapan."

Fitrat: Mahmud Khudoyberdiyev, known by his pen name Fitrat, is a prominent Uzbek writer who wrote during the early 20th century. His works, such as the novel "Zokkomon" and the collection of short stories "O'sha vaqt," often depict characters dressed in traditional Uzbek attire.[1;19]

These are just a few examples, and there are many other Uzbek writers who have incorporated the names of clothes in their literary works to depict cultural and social aspects of Uzbekistan.

Fitrat, the pen name of Mahmud Khudoyberdiyev, depicted various types of clothes in his works, particularly in his novel "Zokkomon" and the collection of short stories "O'sha vaqt." Some of the clothing mentioned in Fitrat's works include:

Traditional Uzbek Clothing: Fitrat often described characters wearing traditional Uzbek garments. This includes "chapan," a loose, long-sleeved robe typically made of silk or cotton. The "doppi" or "duppi" refers to a traditional Uzbek skullcap, while "kaftan" signifies a type of long coat worn by men.[4;21]

Women's Attire: Fitrat's works also provide insights into women's clothing. He mentions "parandja" or "parda," which is a traditional veil or headscarf worn by women to cover their heads. Additionally, he may describe "kurta," a loose-fitting tunic worn by women, often adorned with embroidery or decorative elements.

European/Western Influence: Fitrat's writings also reflect the influence of European fashion on Central Asian clothing during the early 20th century. Characters may be depicted wearing Western-style attire such as "frak" (a formal coat), "shlyapa" (a hat), or "kostyum" (a suit).[2;5]

It is important to note that Fitrat's descriptions of clothing in his works serve various purposes, including capturing the cultural and social aspects of the time period in which he wrote. By including details about clothing, Fitrat adds depth to his characters and portrays the diversity of clothing styles present in Uzbek society during that era.

Conclusion

The names of clothes in English and Uzbek languages offer valuable insights into the linguistic and cultural aspects of clothing and its significance in different societies. Understanding these names from a lexicographical perspective enhances our intercultural competence and contributes to effective communication in diverse cultural contexts. Further research and exploration in this area will deepen our understanding of the relationship between language, culture, and clothing.

By analyzing the names of clothes in English and Uzbek languages, researchers can shed light on the cultural nuances, historical influences, and linguistic peculiarities associated with clothing in different societies. This knowledge is essential for language learners, educators, and individuals interested in cross-cultural communication and intercultural understanding.

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