

**LINGUISTOCULTURAL ANALYSIS OF NATIONAL CLOTHING NAMES IN
ENGLISH AND THEIR UZBEKISTAN ALTERNATIVES**

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Abstract: This article explores the linguocultural features of national clothing names in English and Uzbek languages. It aims to identify how language reflects the cultural values, traditions, and historical development of a nation through the names of its traditional garments. The study applies comparative, descriptive, and etymological analysis to examine the lexical, semantic, and cultural meanings of national costume terms. The findings show that clothing terminology embodies not only material culture but also social identity, worldview, and values unique to each nation.

Keywords: linguocultural analysis, national clothing, lexical semantics, cultural identity, English, Uzbek.

Introduction

Language serves as one of the most essential components of human culture, reflecting the collective experience, lifestyle, and traditions of a nation. Through vocabulary, people express their worldview and preserve their historical and cultural identity. Among the many linguistic fields that reveal the close interconnection between language and culture, the terminology of national clothing occupies a special position. It embodies both material and spiritual values of a people, showing their aesthetic preferences, moral codes, and social hierarchies. Therefore, analyzing national clothing names through a linguocultural lens allows us to understand how languages encode and transmit cultural meanings [1].

In the English language, the names of national and traditional garments such as kilt, bonnet, shawl, and cloak carry deep historical and regional associations. The kilt represents the national identity of the Scottish people, symbolizing courage and independence, while the bonnet is closely connected with femininity and social class distinctions of earlier centuries. Moreover, English lexicon has expanded through borrowings from other cultures such as kimono (Japanese), sari (Hindi), and poncho (Spanish), demonstrating how intercultural communication and globalization have enriched the English language [1]. These lexical items not only describe clothing but also serve as cultural symbols reflecting specific ways of life.

In contrast, Uzbek traditional clothing terms reflect the lifestyle, climate, and historical development of Central Asia. Words such as chapan (a long robe), do'ppi (embroidered skullcap), and atlas (silk fabric) have not only functional meanings but also deep cultural symbolism. The chapan represents honor and hospitality, while the do'ppi signifies protection and respect. According to Khodjayeva, Uzbek national attire illustrates the nation's moral values, modesty, and artistic expression passed down through generations [2]. Each term is part of a wider cultural code that preserves the memory and worldview of the Uzbek people.

Linguocultural analysis of national costume names helps identify the semantic, historical, and symbolic features of such terms. By comparing English and Uzbek traditional clothing vocabulary, it becomes clear that both languages use garments as a means of expressing identity, values, and aesthetic beauty. However, differences arise from geographical conditions, historical contacts, and religious influences that have shaped each nation's material culture. The relevance of this research lies in its contribution to understanding how clothing terminology bridges linguistic and cultural studies, helping to preserve national identity while promoting intercultural awareness in a globalized world.

Literature Review

The linguocultural study of national clothing terminology has attracted growing attention among scholars of linguistics, ethnography, and cultural studies. Researchers emphasize that the names of traditional garments reflect not only the material culture of a people but also their historical memory, worldview, and social hierarchy [3]. Clothing terms serve as cultural codes that preserve national identity and transmit symbolic meanings through generations.

According to R. Barthes, fashion and clothing function as semiotic systems that convey social and psychological messages through signs, colors, and styles [3]. In his work *The Fashion System*, Barthes interprets costume as a language with its own grammar and semantics. This idea is significant for linguocultural studies because it connects the external form of clothing with inner meanings—status, gender, and cultural belonging. Thus, the terminology of clothing becomes an integral part of semiotic communication within society.

In Uzbek linguistics, Sh. Khodjayeva [4] highlights that the study of national costume terminology reveals the deep connection between language and traditional art. She explains that Uzbek garments such as *chapan*, *do'ppi*, *atlas*, and *ko'ylak* reflect the climate, regional identity, and moral values of the nation. Each of these terms embodies an element of cultural symbolism. For example, the *do'ppi* expresses respect and spiritual protection, while the *atlas ko'ylak* symbolizes beauty and femininity. Khodjayeva's research shows that national costume terminology is a unique linguistic heritage that preserves ancient cultural codes.

From the English linguistic tradition, P. Trudgill [5] argues that the vocabulary of clothing is closely linked to social stratification and group identity. Terms like *uniform*, *robe*, and *gown* reflect social hierarchy and institutional belonging, indicating that clothing plays a communicative role in defining one's position in society. Trudgill also points out that borrowed words such as *kimono* or *sari* in English demonstrate the influence of global cultural interaction.

Furthermore, M. Karimova [6] provides a comparative analysis of Uzbek and English national clothing terms, emphasizing their symbolic and aesthetic significance. She concludes that linguistic analysis of clothing names contributes to preserving cultural identity in a globalized world. Her study underlines that traditional attire vocabulary is not static but dynamically develops, adapting to social and cultural change.

In summary, the reviewed literature demonstrates that clothing terminology represents a linguocultural phenomenon linking material and spiritual aspects of human life. The works of Barthes, Khodjayeva, Trudgill, and Karimova confirm that national clothing names are not merely functional designations but also reflections of collective consciousness, aesthetic ideals, and intercultural communication.

Research Methodology

This study employs comparative, descriptive, and linguocultural analysis methods to examine the names of national clothing in English and Uzbek languages. The comparative method is used to identify similarities and differences in the semantic and cultural meanings of costume terms in both languages. The descriptive method helps to define and interpret lexical units within their cultural contexts, while the linguocultural approach reveals how these terms

Analysis and Results

The linguocultural comparison of national clothing names in English and Uzbek reveals both universal and culture-specific features. Clothing names are not only indicators of a nation's material culture but also semiotic carriers of social, historical, and aesthetic values. Each term encodes information about traditions, regional identity, and moral concepts that characterize the worldview of a community.

From a semantic perspective, the terminology of national garments in both English and Uzbek languages can be divided into three main groups:

1. Functional terms, describing the use and purpose of the garment (e.g., coat, dress, nightgown in English; ko‘ylak, ish kiyimi, ro‘mol in Uzbek).
2. Social and symbolic terms, which denote the wearer’s social position or ceremonial function (e.g., uniform, robe, mantle; atlas ko‘ylak, chapan, satin kiyim).
3. Regional and ethnic terms, indicating local or national identity (e.g., Scottish kilt, Irish cloak; Buxoro do‘ppisi, Farg‘ona choponi).

These semantic categories show that both languages link clothing to cultural context. For example, in English, uniform symbolizes discipline and authority, while in Uzbek, do‘ppi conveys modesty and spirituality. This demonstrates how linguistic meaning extends beyond physical description, incorporating cultural values and traditions.

The symbolic meaning of clothing terms provides a deeper understanding of each nation’s mentality. In English culture, clothing historically reflected class, gender, and power. The robe of judges, gown of scholars, and uniform of soldiers represent institutional authority and professionalism. Conversely, traditional garments like the kilt symbolize ethnic pride and national unity. The bonnet and shawl express femininity and domestic virtues traditionally attributed to women [7].

In Uzbek culture, the symbolic aspect of clothing is even more profound. Traditional garments often function as spiritual and moral symbols. For instance, the chapan is more than an outer garment; it is a token of respect and generosity. Presenting a chapan to a guest is an ancient custom expressing honor and goodwill. The do‘ppi, embroidered with floral and geometric ornaments, is believed to protect the wearer from evil spirits. Each regional pattern (for example, Marg‘ilon or Bukhara styles) carries a local identity, linking the individual to their community [8].

The atlas and adras fabrics symbolize purity, joy, and beauty in Uzbek culture. They are often worn during festive occasions, weddings, and ceremonies. In contrast, in English culture, silk or velvet garments historically represented nobility and luxury, accessible only to the upper classes. These differences reveal how clothing reflects social stratification and aesthetic ideals in each nation.

The English lexicon of clothing demonstrates a high level of lexical borrowing, reflecting centuries of cultural exchange. Words like kimono (Japanese), sari (Hindi), poncho (Spanish), and beret (French) have become integrated into English vocabulary. This borrowing process reflects the openness of English to multicultural influences and the global spread of fashion [7]. In Uzbek, the historical connections with Persian, Arabic, and Russian languages have also influenced clothing terminology. Terms such as chapan (from Persian chapān) and shalvar (from Turkish şalvar) illustrate intercultural contact. Yet, despite these borrowings, the Uzbek language retains its own distinctive conceptualization of dress rooted in local culture and climate [8].

Translating national clothing names between English and Uzbek often presents challenges due to cultural non-equivalence. For example, the Uzbek do‘ppi is not simply a “cap,” and the English kilt cannot be fully rendered as yubka (skirt). In such cases, translators use transliteration or descriptive translation, such as do‘ppi – Uzbek traditional skullcap or chapan – long traditional Uzbek robe. This approach maintains the authenticity of cultural meaning.

According to M. Karimova [8], the translator’s task is not only to convey the literal meaning but also to preserve the linguocultural essence of the term. Misinterpretation of cultural symbols in translation can lead to the loss of emotional and aesthetic nuances embedded in traditional costume vocabulary.

Gender also plays an important role in clothing vocabulary. In English, words such as dress, gown, corset, and petticoat are traditionally feminine, whereas suit, tie, and waistcoat denote male attire. Similarly, in Uzbek, atlas ko‘ylak, ro‘mol, and duppi are associated with

women's attire, while chapan, belbog', and salla are male symbols. These linguistic patterns reinforce the gender-based division in cultural expression.

At the same time, clothing terms reflect social hierarchy. In English, crown, robe, and uniform imply authority, while in Uzbek, atlas and zardo'z garments denote higher social status. The use of such terminology in language and literature illustrates how clothing acts as a marker of identity and prestige [9].

While globalization has influenced both English and Uzbek clothing traditions, national garments continue to serve as important cultural identifiers. In modern Uzbekistan, the revival of traditional attire—especially do'ppi and atlas dresses—illustrates a growing awareness of cultural heritage. In English-speaking countries, traditional attire such as the kilt or academic gown remains in ceremonial use, symbolizing continuity and respect for tradition [9].

Linguocultural analysis shows that even as fashion evolves, the linguistic symbols of traditional clothing remain embedded in the national consciousness. They function as verbal and visual markers of identity that connect the past with the present.

Conclusion

In conclusion, the linguocultural analysis of national clothing names in English and Uzbek reveals the deep connection between language, culture, and identity. The study shows that the names of national garments are not just lexical units but also cultural symbols that reflect traditions, values, and lifestyles. While English tends to use more descriptive or generalized terms (e.g., kimono, sari, tunic), Uzbek terminology carries cultural depth and emotional significance (e.g., chapan, do'ppi, ko'yлак). These differences highlight how clothing terminology embodies each nation's worldview and historical development. The comparison also emphasizes the importance of preserving national identity through linguistic heritage and promoting intercultural understanding in global communication.

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