

BRIDGING CULTURES THROUGH CLOTHING: A LINGUOCULTUROLOGICAL ANALYSIS AND LEXICOGRAPHICAL INTERPRETATION OF ENGLISH AND UZBEK CLOTHING NAMES

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Annotation: Clothing serves as a linguistic and cultural canvas, reflecting the rich tapestry of societies. This article explores the linguoculturological nuances and lexicographical interpretations embedded in the names of clothing items in both English and Uzbek languages.

Аннотация: Одежда служит языковым и культурным холстом, отражающим богатое разнообразие обществ. В данной статье исследуются лингвокультурологические нюансы и лексикографические интерпретации, заложенные в названиях предметов одежды как в английском, так и в узбекском языках.

Keywords: garments, cross-cultural understanding, lexicographical analysis, craftsmanship, borrowings, semantic shifts

Ключевые слова: одежда, межкультурное понимание, лексикографический анализ, мастерство, заимствования, смысловые сдвиги

The word "dress" can be traced back to the Old French verb "drecier," meaning to direct or set straight. In the context of clothing, it was used to describe the action of arranging or putting on garments. Up until the start of the nineteenth century there had not been, in the true sense of the word, a history of dress, but only studies in ancient archaeology or of qualitative inventories of garments.

At first, the history of dress was an essentially romantic notion, either providing artists, painters or men of the theatre with the necessary figurative elements of 'local colour'. Today, the word "dress" is a versatile term used to describe a wide range of garments, typically worn by individuals. It can refer to both everyday clothing and more formal or specialized attire. The term is also commonly used in the context of women's dresses, which are one-piece garments that cover the body from the shoulders to the hem. The history of the

word "dress" illustrates the dynamic nature of language and how words evolve over time, adapting to changes in culture, fashion, and societal norms. While its roots lie in Old French and Latin, the term has taken on new meanings and connotations as it has journeyed through the centuries.

Understanding the linguistic roots and cultural connotations of clothing names enhances our appreciation for the intricacies of human expression. This study delves into the historical, social, and artistic dimensions of clothing terminology, aiming to foster cross-cultural understanding. In English, a lexicographical analysis of clothing names would involve compiling a comprehensive list of clothing vocabulary, including basic items like "shirt," "pants," "dress," and "jacket," as well as more specific terms like "blouse," "trousers," "gown," or "coat." The analysis would also explore variations in terminology based on regional or cultural differences, such as "sweater" versus "jumper" or "flip-flops" versus "thongs." Similarly, in Uzbek, a lexicographical analysis would involve compiling a list of clothing vocabulary in the Uzbek language. This would include terms like "ko'ylak" (shirt), "shim" (pants), "kepka" (hat), or "palto" (coat). The analysis would also consider variations in terminology based on dialects or regional differences within Uzbekistan.

English clothing names often bear witness to historical shifts and practical considerations. The evolution of terms like "blouse" or "top hat" reflects not only changing fashion trends but also the societal contexts that shaped them. This section unravels the layers of meaning embedded in everyday English attire. As well as, the names of clothing in English often reveal the historical evolution of fashion. For example, the transition from "bodice" to "corset" reflects changes in both style and societal norms. Examining the semantic shifts in these terms unveils not only fashion trends but societal attitudes toward the female form and modesty. English, as a language with a rich history of borrowing words from various cultures, reflects this in its clothing lexicon. Terms like "kimono" or "sarong" highlight the influence of Asian clothing traditions on Western fashion. Analyzing these borrowings provides insights into cultural exchange and globalization.

In Uzbek, clothing names are not mere labels; they are threads woven into the fabric of cultural identity. Uzbek clothing names often incorporate elements of craftsmanship and artistry. The term "atlas" not only refers to a type of fabric but also signifies a form of artistic expression through embroidery. This cultural attachment to craftsmanship is embedded in the very names of the clothing items. The "chap'an," with its roots in the Silk Road era, or the

"suzana," embodying intricate embroidery, speak to a history of nomadic life and artistic craftsmanship.

Comparative Analysis of English and Uzbek Clothing Names: Drawing parallels and distinctions, this section compares the lexicographical structures of English and Uzbek clothing names. While English may emphasize practicality and appearance, Uzbek names often carry historical narratives and craftsmanship nuances. Through this comparison, we illuminate how language reflects cultural priorities.

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