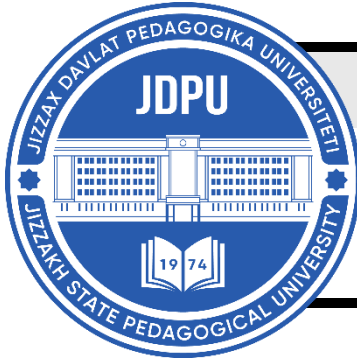


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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**ENGLISH AND UZBEK CLOTHING NAMES IN SOCIOLINGUISTICS  
AND LINGUCULTUROLOGY****Sevara Kh. Jumanova**

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E-mail: [sevarajumanova39@gmail.com](mailto:sevarajumanova39@gmail.com)**ABOUT ARTICLE**

**Key words:** terminology, dress, chapan, kaftan, clothing, formality, standards, symbol, tradition

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**Abstract:** This article delves into the fascinating intersection of sociolinguistics and linguoculturology through an examination of clothing names in both English and Uzbek languages. Through a comparative analysis, the study sheds light on the intricate relationship between language, culture, and societal norms as reflected in the lexicon related to attire. Furthermore, the current study examines the dynamics of language contact and cultural exchange, particularly in the context of globalization and multiculturalism, which influence the evolution and adaptation of clothing vocabulary across languages. Through its interdisciplinary approach, this article contributes to a deeper understanding of the complex interplay between language, culture, and society, highlighting the role of clothing names as linguistic markers of identity, social status, and cultural belonging. Ultimately, this research enhances our appreciation of the rich tapestry of human diversity manifested through language and culture, offering valuable insights for scholars, educators, and practitioners in the fields of sociolinguistics, linguaculturology, and beyond.

**INTRODUCTION**

In 1996, Wildner and Dressendoerfer called for empirical interdisciplinary research in a longitudinal study of 'clothing as a symbol and carrier of identity'. Though the present study

is neither longitudinal nor empirical, it can be seen to nod in agreement with this statement, that a qualitative linguistic analysis into clothing terminology is an interesting field. Terminology, being reflective of acts, concepts, knowledge, and symbols, represents the implicit and explicit knowledge of a society/culture on a specific domain. Terminological analysis can paint a vivid picture of lifestyle and social behavior of a community as it reflects its knowledge and importance of a given concept or domain. Terminological differences and gaps in L1 and L2 can mark potential areas of interlanguage transfer. Furthermore, a better understanding of clothing terminology can assist language learners and translators by enabling them to identify and distinguish terms' use and meaning.

The structure of clothing terminology, particularly the structure of clothing term compounding, is an area of particular interest for contrastive linguistic analysis. With the global clothing market, particularly the market for ready-made, image-conscious, and fashion-aware modern consumers, has expanded tenfold over the past two decades as people have become more sophisticated in their purchasing behavior and decisions. We are now living in an era where clothing has become more than a simple necessity, more than mere dress. It has become a means of self-expression, an extension of one's own identity, and as a method of non-verbal communication, clothing plays an important role in modern society. People use their clothing to affect the perception others have of them and to convey certain messages to others and to themselves, assuming different identities. Role-playing or masquerade is a common motive behind the adoption of various kinds of dress, as well as dressing in accordance with one's mood and how one feels at a certain point in time. This being said, the effects of dress on perception and identity is an area of social psychology which deserves further study.

## **RESULTS**

The article further seeks to investigate why English cotton cloth became a staple import item for Russians in the 16th and 17th centuries. Recent studies in this area have examined the dramatic rise in popularity of English cloth within the Russian tsarist state. These studies have illustrated that English cotton material began to replace domestically manufactured hemp and flax materials, becoming a status symbol for Russians throughout the 17th century. However, no prior investigations have attempted to understand this preference for English cloth and the reasons behind it. This study will therefore attempt to gain an insight into this process and provide a contribution towards explaining it. The third purpose of this research project is to test a pioneering new research method, with which to gather information about this process. This new method is based on the theory that many Russians adopted English material culture and approached it in an idiosyncratic manner, imbuing its

objects with new and different meanings to those which they had in England. This therefore led to the English items of material culture acquiring different patterns of usage in Russia to those in England. Materials for this study will therefore be gathered in a comparative manner, examining primary sources in both Russian and English, in order to illustrate differing patterns of usage of English cloth. This method is being actively promoted as a new frontier in Russian history and will hold important implications for understanding how Russians of all classes interpreted and used the new foreign items which continually entered their culture. This research project will aim to provide an example of how this research method can be applied and to assess its effectiveness for historians of Russia.

## DISCUSSION

The purpose and question of this study were shaped by the circumstances in which the data was gathered. Terminology translation was not simply a matter of finding equivalence for words that already exist in the other language. The English terms often had existing cultural connotations that did not fit with the garment that was being described. Referencing what was worn in England is not an easy task, as the terms used for garments varied depending on whether they were for lay or clerical dress, or for male or female costume. Furthermore, many terms for garments were borrowed from foreign countries, and their meanings could change over time. Anglo-Saxon vocabulary is well recorded, thanks to translations from the time. These translations reveal specific terms for specific garments. This trend continued into the medieval period, with a wide variety of names for garments and diverse styles. However, it is during the later medieval period that we find clear evidence of the great variety of garments and their terms, as there are numerous surviving records.

One interesting aspect of traditional English clothing is the terminology used to describe garments. The names for garments of the bishops, for example, were influenced by the prelates' vestures. There are also three schools of thought regarding the origins of medieval secular clothing. Some believe that it was influenced by Roman clothing, while others argue that it was influenced by the clothing of the Germanic tribes. Still, others believe that it developed independently during the High Middle Ages. This regional differences in language is reflected in the great regional differences in language.

A number of different factors influenced traditional English clothing, including political, social, and economic factors. These factors shaped the styles and materials used in clothing during different time periods. Additionally, the clothing worn by different groups, such as the clergy and the nobility, varied greatly.

Alternatively, there would be no equivalent word for a given Uzbek term. When no counterpart could be found, the Japanese researchers were at a loss for how to define this

term for a garment that was quite familiar to an Uzbek, and there was concern that the specific knowledge of the garment would be lost. These circumstances have led to the following purpose and two questions.

Clothing terminology for Uzbek garments was documented and translated into English for the Japanese research project conducted by the author in 2003. This data was taken from practical interviews with garment makers and wearers in various regions of Uzbekistan. English terminology was taken from interviews in greater New York City. Terminology was documented via tape recording and notes. This was an attempt to keep it in a natural spoken form. Terminology for a single given garment could be quite a large amount of information; however, this study will only compare core vocabulary that is used to categorize and identify garments and describe basic structure and function. Terminology of abstract or symbolic designs and decorations will not be included in the scope of this study. The main key component in traditional English clothing names is the stylistic elements that establish the deep-rooted social sense of formality and occasion. This feeling is conveyed through two elements: design feature and fabric. In many cases, traditional clothing has a set purpose and is worn for particular occasions. For example, hunting and shooting garb is never seen in town, and evening dress is only worn for private and public evening functions. Design features reflect functionality required at specific occasions and also indicate silent messages about the social status of the wearer and event. The considerable use of tweed fabric in hunting attire effectively portrays British tradition, yet it is argued that with the influence of modern fashion, the traditional view of clothing has been lost since it is now common. Tweed fabric has, in fact, become less common throughout the years as demand has decreased when alternatives such as wax jackets were created. The various wax jackets made by companies such as Barbour are traditional in their design, yet the wax material is associated with lower-class clothing while it was worn by the British gentry. Today, old Barbour jackets are considered high in quality and a fashionable item. High society events are a rarity in today's society and have, in fact, influenced the tradition of evening dress. Globalization and the influence of other cultures have also impacted greatly on English traditional clothing and its key components.

Language of clothing is a term used to define any vocabulary that explains the details, function, manufacture, and adornment of garments. It is relatively small portion of the lexicon in any given language. This study will be a comparative analysis of English language clothing terminology and the language of clothing used for traditional Uzbek garments.

The garments of Uzbekistan, a republic in Central Asia, are the main focus of this study. Uzbekistan has a rich history of clothing that has been defined by interactions with

foreign cultures and political standards. Modern traditional clothing styles can be traced to the late 19th and early 20th centuries when Uzbekistan was a part of the Russian empire and the Soviet Union. Traditional clothing was defined as garments made only from locally produced materials such as cotton, silk, and wool. However, given its long recorded history, the traditional clothing of Uzbekistan remains a rich history. This history stands in stark contrast to modern Uzbekistan, which is poised to use its massive amounts of natural resources to become a fuel and commodity exporter. This study looks at Uzbek garments in a traditional context. The garments are still domestically produced and are still widely worn for various ceremonies and functions. However, there are growing concerns among Uzbeks that their rapidly globalizing country may leave behind this aspect of culture. This and other pressures have led to the recent undertaking by Japan and UNESCO to research and preserve the dying art of garment design and production in Uzbekistan.

A traditional Uzbek dress often consists of several colorful garments. Beginning with a robe known as a kaftan, which is a long and wide garment with sleeves that are sewn on. Women's kaftans are buttoned up, while men's kaftans are worn over the head. The chapan is a kafta-style coat with a turnover collar, worn since the times of Chingizkhan and is still worn throughout Central Asia. The Uzbek dressing gown is called a ko'ylak, which is worn during feasts and at home in the evenings. The fabric is usually silk, adras, bakhmal, or atlas, such kind of fabrics are specific only for Asian people. Women's dress called "ko'ylak" are embroidered and have braid and sewn-on lace at the neck, sleeves, edges, and hem. "Ko'ylak" is worn with trousers that is called "ishton" in Uzbek culture. These can be wide flowing trousers or tight-fitting and are secured by a cord or elastic above the ankle. Wool is the fiber of the traditional Uzbek-style trousers. Step-by-step guidance on creating these traditional Uzbek garments is available in Shale's article "Re-tailoring cultural identity: an analysis of traditional Uzbek garments and the utility of diaspora costuming in the West". Women in the region also wear a robe known as "xalat". It is a special robe that is worn at home only. It is a semi-fitted long robe with long sleeves and a round collar. It opens at the front and has ties at collar and waist. The design of the robe is such that it is easy to take off and put on. It is also an ideal garment if a woman has to breastfeed a child. The robe is seen by women as a garment that is designed especially for them in contrast to the plain chapan which is also worn by men. This garment was close to dying out but has recently made a big comeback thanks mostly to efforts by fashion designers. The most common male garment is a robe known as a chapan. The chapan is a long robe, associated with Central Asia, that buttons up the front. It is usually long sleeved and collarless. Cotton chapan are worn in the hotter months and in the winter quilted ones, sometimes with fur

trimmed collars. This type of robe is worn in various countries of the region and each country has its own version. In addition to the chapan, Uzbek men also wear a silk robe known as “yaktak” for special occasions. Women also wear a robe known as a paranji, however it is very different from the male chapan. The paranji is a fully covered robe which can be attributed to Uzbekistan more so than any other nation in the region, it is a relic of earlier times. Usually a paranji is of simple make, with cotton ones being used in hot months, and quilted ones with sheep skin can be worn for winter. Uzbek people have always worn something on their heads for protection from the sun or the cold, a custom which has resulted in a significant number of particular items of headwear. The simplest of these is the do‘ppi, a small, round skullcap, worn by men of all ages throughout Uzbekistan. Also common is tubeteika, a brimless, square or round cap, usually of black or brown cotton, although silk and velvet tubeteikas are also worn. Its design and method of wearing, low on the forehead, varies from region to region, allowing the wearer to demonstrate his regional identity or ethnic origin. Young men, particularly those with a rural background, often wear the tubeteika in preference to other kinds of headwear. The most typically Uzbek of all headwear, though, is the turban, which is worn more in the rural areas of Uzbekistan than in the towns. We are among the few craftsmen who are worried about the extinction of Uzbek traditional footwear in today’s modern world, thus we try to preserve the traditional design and make it internationally marketable and acceptable to be used as casual indoor footwear. Surface-traditional footwear exists to present the craftsmanship of Uzbek people and to tell about the unique design and way of crafting of each region, and it is different from the commercial, poorly designed USSR era tailoring footwear. Unfortunately, only a handful of Uzbek artisans are left who still hold the secret of crafting these traditional unique footwear. The oldest written records of Uzbekistan, in the ancient Persian history, referred to surface-traditional-footwear slipper and boots as part of the traditional dresses of the Uzbeks. There were many differences in Uzbek attire from one region to another, often influenced by the local environment. However, the footwear is standardized by tailoring footwear culture in the period of USSR occupation, which caused many Uzbeks to forget their traditionally handmade and unique footwear and use the mass-produced, uniformed, and poorly designed shoes.

However, Clothing is an important aspect in human society. Historical and geographical factors have influenced clothing in diverse ways. Different cultures have a wide array of clothing styles influenced by the characteristics of climate and weather in their geographical location. A number of studies in the field of sartorial anthropology have investigated and compared languages of clothing in various cultures. These studies (e.g.

Wierzbicka 1997, Barnard 1996) have shown that languages of clothing reflect aspects of culture and environment.

### CONCLUSION

In sociolinguistics and linguaculturology, the study of English and Uzbek clothing names offers insights into the intersection of language, culture, and identity. Through analyzing the naming conventions, we can observe how societies conceptualize and express sartorial concepts, reflecting historical, social, and cultural values. The comparison of English and Uzbek clothing names highlights the diversity of linguistic strategies used to describe attire, showcasing how language shapes our perceptions of dress and fashion within different cultural contexts. Such research not only enriches our understanding of language diversity but also sheds light on the intricate relationships between language, culture, and fashion in shaping individual and collective identities.

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