



REPRESENTATION OF CULTURAL UNITS IN NATIONAL CLOTHING NAMES

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Abstract

National clothing serves as an important marker of cultural identity, reflecting the history, traditions, values, and worldview of a particular people. The names of traditional garments are not merely linguistic labels but also cultural units that preserve ethnocultural information accumulated over centuries. This article examines the representation of cultural units in national clothing names and analyzes their linguistic and cultural significance. The study demonstrates that clothing names function as carriers of cultural knowledge and contribute to the preservation of national heritage. The research employs linguistic, ethnographic, and linguocultural approaches to reveal the relationship between language, culture, and traditional dress.

Keywords: National clothing, cultural units, linguoculturology, ethnoculture, clothing names, cultural heritage, linguistic representation.

Introduction

Language and culture are inseparable components of human society. Cultural values, beliefs, traditions, and customs are reflected in linguistic units that serve as repositories of collective memory. Among such units, the names of national clothing occupy a special place because they embody the material and spiritual culture of a nation. Traditional garments not only fulfill practical functions but also symbolize social status, gender roles, age distinctions, regional identities, and aesthetic preferences.

National clothing names represent a rich source of cultural information. Through these lexical units, speakers transmit historical experiences and preserve cultural continuity across generations. Therefore, the study of clothing terminology contributes significantly to understanding the interaction between language and culture.



The concept of cultural units is closely associated with linguoculturology, which investigates the relationship between language and culture. According to linguocultural theory, lexical units often contain cultural meanings that extend beyond their dictionary definitions. Clothing names are examples of such units because they encode information about traditions, customs, rituals, and social practices[1].

National clothing is one of the most visible manifestations of cultural identity. Traditional garments reflect environmental conditions, economic activities, religious beliefs, and artistic tastes. For example, many Central Asian garments are designed to accommodate climatic conditions while simultaneously expressing cultural values through decorative patterns and colors.

The names of such garments frequently originate from historical events, geographical locations, occupations, or specific cultural practices. Consequently, clothing terminology becomes a linguistic reflection of a nation's cultural experience.

National clothing names preserve historical information about the development of a society. Many garment names have ancient origins and provide evidence of historical contacts among different peoples. The etymology of clothing terms often reveals cultural exchanges and migration processes.

For instance, the Uzbek clothing names *chapan*, *doppi*, and *paranji* are associated with specific historical periods and cultural traditions. These lexical units function not only as names of garments but also as symbols of national identity.

Traditional clothing names frequently reflect social structures and gender distinctions. Certain garments are specifically associated with men, women, elders, or children. Such terminology provides valuable insights into social organization and cultural norms[2].

For example, bridal garments, ceremonial robes, and festive headwear often possess names that indicate their social functions. Through these lexical units, language encodes information about family traditions, social status, and community values.

Many national garments are used during weddings, religious ceremonies, seasonal festivals, and other important cultural events. Their names therefore acquire symbolic meanings associated with these rituals.



Traditional wedding attire, for example, often represents purity, prosperity, fertility, and family continuity. The names of ceremonial garments preserve these symbolic associations and contribute to the transmission of cultural values.

National clothing names frequently reflect artistic traditions and aesthetic ideals. Decorative elements, embroidery techniques, color symbolism, and fabric types are often incorporated into garment terminology.

In Uzbek culture, garments decorated with traditional embroidery patterns symbolize beauty, craftsmanship, and cultural continuity. Their names therefore represent not only physical objects but also artistic achievements and aesthetic preferences[3].

The *doppi* occupies a central place in Uzbek traditional culture. It is widely used in family ceremonies, social gatherings, and religious events. Beyond its practical function as a head covering, it serves as a powerful cultural symbol.

In wedding ceremonies, the groom traditionally wears a specially designed *doppi*, which signifies his transition from youth to adulthood and his acceptance of new social responsibilities. The groom's skullcap symbolizes honor, family leadership, and commitment to national traditions.

Similarly, during the *Beshik Toyi* (Cradle Ceremony), elderly male participants wear the *doppi* as a sign of respect and cultural continuity. In this context, the garment represents the transmission of values from one generation to another and symbolizes the community's recognition of the newborn child.

During the *Sunnat Toyi* (Circumcision Ceremony), a specially decorated *doppi* is placed on the boy's head. This ceremonial garment marks the child's transition into a new stage of social and moral development. It functions as both a ritual symbol and an educational tool that introduces the child to concepts such as responsibility, respect, and national identity.

From a linguocultural standpoint, the *doppi* is closely connected with the concept of "head" (*bosh*), which in Uzbek culture symbolizes intellect, honor, status, and dignity. Numerous phraseological expressions associated with the *doppi* demonstrate its conceptual significance within the national worldview.

The *belbog'* (sash) occupies a special place in Uzbek folklore, customs, and ceremonies. Traditionally, a man's sash symbolizes courage, honor, dignity, and reliability. In folk narratives and epic traditions, the possession of a sash often indicates a person's integrity and social respectability.



The ritual known as *Belbog' Yechar* (“Unfastening the Sash”), performed in certain regions of Uzbekistan, particularly in Khorezm wedding traditions, illustrates the symbolic importance of this garment. The sash serves not merely as an item of clothing but as a marker of masculine identity and social maturity. Historically, women embroidered sashes for their husbands and fiancés, investing them with protective and symbolic meanings. Consequently, the *belbog'* acquired ritual, magical, and social functions that continue to influence its cultural significance today.

National clothing also plays a significant role in mourning ceremonies. In traditional Uzbek culture, mourning attire reflects collective beliefs about respect, grief, and remembrance.

Women traditionally wore blue, black, or dark-colored garments following the death of a close relative. Certain regions observed the custom known as *Ko'k Kiydi* (“Putting on Blue”), while later ceremonies such as *Oq Kiydi* (“Putting on White”) symbolized the conclusion of the mourning period.

Men typically participated in mourning rituals wearing a *doppi* and a *belbog'*. These garments conveyed respect for the deceased and adherence to communal traditions. Thus, clothing functioned as a visible expression of social solidarity and cultural values.

Unlike Uzbek culture, English culture does not possess a single national head covering comparable to the *doppi*. Items such as the *bowler hat*, *top hat*, and *flat cap* are historically associated with particular social classes, professions, or historical periods rather than serving as universal cultural symbols.

In English society, headwear generally functions as an individual fashion choice rather than a ceremonial obligation. Respect and social etiquette are more frequently expressed through verbal communication and behavior than through clothing.

This difference highlights a fundamental contrast between the two cultures. In Uzbek society, clothing often serves as a collective cultural code reflecting communal values and social expectations. In English culture, clothing tends to emphasize personal identity and individual expression.

Halloween is one of the most widely celebrated festivals in the United Kingdom. Costumes constitute a central element of the celebration, and participants frequently dress as witches, ghosts, supernatural beings, and fictional characters.



Unlike traditional Uzbek ceremonial clothing, Halloween costumes are primarily associated with entertainment, creativity, and theatrical performance. Their cultural significance derives from historical folklore and ancient Celtic beliefs regarding spirits and the supernatural world.

The symbolic colors of Halloween—black, orange, purple, and red—contribute to the festival's visual identity and reinforce its cultural meanings.

The Notting Hill Carnival is one of the largest street festivals in the United Kingdom. Participants wear colorful carnival costumes decorated with feathers, beads, sequins, and other ornamental elements.

These costumes symbolize multiculturalism, artistic freedom, creativity, and cultural diversity. Unlike Uzbek ceremonial garments, which often emphasize continuity and tradition, carnival attire celebrates innovation, performance, and cultural fusion.

A linguocultureme is a linguistic unit that reflects the cultural consciousness, values, and historical experience of a particular community.

Uzbek clothing names such as *doppi*, *chapan*, *kamzul*, *atlas*, and *lozim* function as linguoculturemes because they embody national traditions, customs, and ceremonial practices. Their meanings extend beyond simple denotation and encompass cultural symbolism and historical memory.

Realia are culture-specific lexical units that lack direct equivalents in other languages.

Terms such as *doppi*, *chapan*, *paranji*, and *yaktak* represent Uzbek cultural realia because they refer to uniquely national garments. Similarly, English terms such as *kilt*, *bowler hat*, and *top hat* may function as realia when translated into Uzbek. Lacunae refer to conceptual or lexical gaps between languages and cultures.

Certain Uzbek concepts, such as the *groom's doppi* or the *circumcision ceremony skullcap*, have no exact lexical equivalents in English. Likewise, English cultural concepts such as *fancy dress* often require descriptive translation into Uzbek. These lacunae reveal significant differences in cultural experience and social practice.

The interpretation of clothing names often depends upon cultural background knowledge. Uzbek garment terminology is strongly connected with weddings, circumcision ceremonies, cradle celebrations, and mourning rituals. English



clothing terminology, by contrast, is more closely associated with historical periods, social classes, occupational identities, and fashion traditions.

Consequently, clothing names function not merely as linguistic labels but as carriers of extensive cultural information.

The comparative linguocultural analysis of Uzbek and English clothing names demonstrates that national garments represent much more than material objects. They serve as repositories of cultural memory, social values, and collective identity. Uzbek clothing names, particularly *doppi* and *belbog'*, possess strong symbolic, ritual, and conceptual significance and function as important linguocultural units. English clothing names, while culturally meaningful, tend to emphasize historical, social, and individual dimensions rather than ceremonial and collective symbolism.

Therefore, the study of clothing terminology contributes to a deeper understanding of the intricate relationship between language, culture, and national identity. Through clothing names, communities preserve historical experience, transmit cultural values, and maintain continuity between generations.

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