National Dress Names and Features in English and Uzbek Languages

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ABSTRACT

The article is devoted to the names of clothing in modern English and Uzbek languages, their analysis and classification. The material is from the English-language magazines British Vogue, Vogue (American edition) and TeenVogue (youth edition). The main method used in the work is the method of ideographic analysis.

KEYWORDS: concepts of clothing, climatic conditions of the country, external environment, character and aesthetic taste, various effects of nature, the historical stage, ideographic analysis, ideographic vocabulary.

Clothes not only satisfy people's natural and aesthetic needs, but at the same time they reflect the traditions, social relations, some elements of ideology, religious beliefs, sophistication and aesthetic standards of each nation. In addition, clothing reflects the place and time in which a person lived, his vitality, happy or sad events. Clothing is a component of material and spiritual culture of society. On the one hand, it has a certain material value as a product of human labor and satisfies certain needs, and on the other hand, it is also an example of practical and decorative art. Like architectural structures, tools of work and life, clothes also provide information about a certain historical period, natural climatic conditions of the country, national characteristics of the people and their vision of beauty.

Although the concepts of clothing and dress appear to be in common with each other in terms of content, there are some differences between these concepts. Clothing means, first, items necessary to cover various parts of the human body and protect it from various effects of the external environment. There are many types of clothing. These are underwear, outerwear, socks of different lengths, shoes, hats. These items together with accessories, decorations, hairstyles and make-up make up a dress.

It is the dress that shows a person's social origin, his or her characteristics, age, gender, character and aesthetic taste. Clothing is not only a means of satisfying natural needs, but also an example of practical art. Like all examples of practical art, it is characterized by beauty and purposefulness. Along with the practical task of protecting the body from various external influences, especially from heat and cold, it also has aesthetic functions such as decoration and beauty. For this reason, as society progresses, people's aesthetic taste increases, attention is paid to the decoration of clothes, and the main thing is that they are not repeated.

It is known that in the early times, people used to apply dirt, mud, and oil on their bodies in order to protect themselves from various effects of nature, as well as animal and insect bites. Later, vegetable dyes were added to these smears, and it was a tradition to decorate the human body with different shapes and colors. Later, it became customary to extend the time of the protective shell by drawing tattoos on the body (insertion of various paints under the skin). Feathers of various birds, teeth of killed animals, bones, hair performed various symbolic functions and protected the body. As the time passed, the larger part of the body was covered with a certain cover, and in order to abstract various symbols, people invented artificial fixing methods for the ears, nose, lips, and palate and began to use them as decorations.

It is the body painting and tattoos that we have just mentioned that were the first forms of clothing, and even after the appearance of cloth clothing, they did not go unnoticed. Now they appear as a certain element of the dress, and have performed the task of giving it beauty and aesthetic value. After some time, humanity invented spinning yarn and weaving cloth from it, the tattoos applied to the body moved to the cloth and began to serve as decoration.

It can be observed that the concept of clothes is used figuratively not only in the artistic style, but also in the scientific style, in particular, it is attributed to thinking: "Thinking cannot be" naked.'' This sacred event should always be worn. Therefore, when imagining the composition of mental structures and even their content, we involuntarily turn to language and its signifiers" [1].

Lexical units with the concept of dress used in Navoi's poetry form a separate category in the historical stage of the language. Perception of reality as a category (concept), having information about objects and phenomena allows to describe and classify the observed reality based on the collected data. There are more than a hundred clothing names used in the Navoi language in the explanatory dictionary of the poet's works. It is appropriate to classify and study the members of this group based on certain paradigms. According to which part of the body it is worn or appropriate, it is better to classify clothes in three ways: headwear, outerwear, footwear(s). Names related to the category of dress, collected on the basis of the dictionary of Navoi's works, form several relationships of similarity. Such similarity relations are manifested in the classification of clothing names as follows:

➢ according to belonging to a specific part of the body (names of headgear, outerwear, shoes, and the names of clothing details can also be included in the members of this paradigm);

➢ according to whether it is ready-made clothing or the basis for it (clothing and fabric names);

➢ according to seasonal characteristics (names of clothes worn in summer and winter);

➢ according to the social class and category of clothing (the clothes of dervish and Qalandars, royal clothes and expensive fabrics, clothes of foreigners and poor people, clothes of soldiers, clothes of blacksmiths, clothes of hafiz, clothes of outsiders);

➢ according to which language is the unit of expression (Turkish, Persian and Arabic clothing names).

The emergence of new names, which are often not reflected in modern dictionaries, requires analysis, comprehension and systematization of these units. This determines the relevance of our work. Moreover, we have not found comprehensive works in the field of research into names of clothing in modern English.

This article examines the names of clothing used in the English-language magazines British Vogue, Vogue (American edition) and TeenVogue (youth edition), and carries out their ideographic classification. Ideographic dictionaries and lexico-semantic classification are an underestimated, but very important aspect of lexicography. It is they who serve as the link between vocabulary and a person's real perception of the world around him.

First, let us turn to the key terms used in our article: ideography, ideographic method, and ideographic vocabulary. One of the most famous definitions of ideography is presented in the "Dictionary of Foreign Words" by L.V. Komleva: "Ideography is a way of denoting with a written sign not a letter or a syllable, but a whole concept; Ancient Egyptian writing, Mayan writing, Sumerian cuneiform, modern Chinese and Japanese writing are partly ideographic; writing in hieroglyphs" [Komlev 2000: 113].

You should also pay attention to the definition of ideography given by A.N. Chudinov in the "Dictionary of Foreign Words Included in the Russian Language": "Ideography is writing that depicts not sounds, but the very concepts in written signs" [Chudinov 1894: 68]. In his work "Ideographic Dictionary" V.V. Morkovkin defines the ideographic method as a way of cognition based on emphasizing the singularity and even uniqueness (uniqueness, absolute uniqueness) of each of the real phenomena, processes and events [Morkovkin 1970: 7].

L.G. Babenko understands the ideographic method as the principle of conceptual arrangement of vocabulary, which helps to identify the lexical variant of the linguistic picture of the world and its categorization [Babenko 2007: 475]. An important place in lexical-semantic classification is undoubtedly given to ideographic dictionaries. An ideographic dictionary is one in which vocabulary is arranged based on semantic proximity, rather than in alphabetical order. As L.G. rightly points out. Babenko, the main principle of ideographic dictionaries - the correlation of logical concepts with verbal groupings - unites all existing dictionaries created on the basis of this principle [Babenko 2007: 475]. The researcher also notes that the set of identified basic semantic categories may differ in different dictionaries.

This happens due to the difference in approaches to identifying these categories: from a general concept that forms semantic groups of words to identifying and describing the composition of these groups; or, conversely, from a dictionary, a lexicon, considered in different volumes, to the search for general concepts and basic categories represented by various semantic groups of words. In his lexicographic practice, the linguist relies precisely on the second method. Thus, the vector of our work was directed from compiling an initial list of clothing names identified in the magazines British Vogue, Vogue USA and TeenVogue, to their subsequent analysis and unification into thematic and ideographic groups and subgroups. In the work "Associative-derivational and phraseological semantics of clothing names in the Russian linguistic tradition" A.V. Tikhomirova speaks about the relevance and importance of studying the semantic field "Clothing": "Clothing is an integral part of human life, it constitutes one of the most important areas of material culture, distinguishes people from the natural world, is an attribute of civilization, an indicator of a person's "inclusion" in the system of social relations , may indicate gender, age, social status, religious affiliation, etc." [Tikhomirova 2013: 3].

Moreover, the researcher points out that the cultural significance of clothing is reflected in language: in word-formation and semantic derivatives, in phraseological units and text functions [Tikhomirova 2013: 3]. G.M. Polyakova in her work "Lexico-semantic field "Clothing" in the aspect of comparative linguoculturology" [Polyakova 2012] explores this material by comparing three languages: Russian, English and German. M.V. Kalinina examines several lexical-semantic groups in the Don Cossack dialects. Among them are the general names of clothing, types of aprons, hats, hand wear, materials, names of shoes, etc.

For example, the vocabulary of the group "Hats" was divided into several subgroups: 1) according to the gender and marital status of the persons wearing headdresses, men's (cap, boklukh) and women's (kichka, soroka) are distinguished, among women – girls' headwear (crown) and married women (cap); 2) according to purpose for a specific season or process - winter (trick) and summer (decoupling); compact (cap) and output (torchin) [Kalinina 2007: 83].

We have not found any comprehensive studies by foreign authors devoted to the study of clothing names in modern English. The works encountered only touch on certain aspects of this lexical group. These works by Russian researchers served as the basis for the analysis and classification of clothing names that we identified in the magazines British Vogue [British Vogue: URL], Vogue USA [Vogue US: URL] and TeenVogue [TeenVogue: URL]. The research material was based on articles published in the electronic versions of Vogue (American edition), British Vogue and TeenVogue magazines. In total, we identified 130 items of clothing in three publications from January 2018 to March 2018 and based on this material an ideographic classification was compiled.

Our classification of clothing items in Vogue, British Vogue and TeenVogue magazines contains three basic, large associations, which we will call thematic sections: "Outerwear", "Evening wear", "Casual wear". Further, thematic sections, which have an internal hierarchical structure, are divided into smaller associations - thematic groups and subgroups. The organization within them is determined by the logical relationships between units. It is worth noting that the lexemes given in the classification are accompanied by dictionary marks (in brackets) in cases where these units are recorded with marks in explanatory dictionaries of the English language.

For example, let us imagine the classification of the thematic section "Outerwear":

1.1. Coat

1.1.1. Winter coats – a coat made of fur, a fur coat – coat – a coat made of "blanket" material – blanket coat – a coat (fur coat) made of faux fur – faux fur coat – a coat made of treated sheepskin – shealing coat – a voluminous winter coat made of material sleeping bag – sleeping bag coat – plush winter coat – teddy bear coat

1.1.2. Demi-season coats - coat - coat - camel coat - camel coat - double-breasted coat - double-breasted coat - men's double-breasted coat, approximately knee length - frock coat - military style coat - military coat - long loose coat with a belt, usually made of waterproof material – trench coat – tweed coat – tweed coat – short coat without sleeves – cape – a raincoat made of a rectangular piece of fabric with a hole for the head in the middle – poncho

1.2. Jackets

1.2.1. Warm jackets with a hood - a short windproof jacket made of thick fabric with a hood - anorak (British) - a warm, often waterproof jacket with a hood - parka (American) - a warm quilted jacket - puffer - windproof jacket - windbreaker (American) - down jacket – padded jacket

1.2.1. Light jackets – short coat, jacket – jacket – sports baseball jacket – baseball jacket (British) – jacket with a belt – belted jacket – pilot jacket – bomber jacket – denim jacket – denim jacket – double-breasted jacket – double-breasted jacket – military style jacket – military jacket

1.3. Blazers - a single-breasted or double-breasted jacket with patch pockets without a flap - blazer - a voluminous jacket with square shoulders - boxy blazer - a short, open front jacket without a fastener - bolero - a denim vest - denim vest (American)

During the classification, the "Casual Clothes" section turned out to be the most extensive and diverse, which includes the largest number of thematic groups (5) and items (84). From this, we conclude that in English linguistic culture, society tends to dress in a freer, relaxed style.

As we can see from the data presented above, Americanisms and Britishisms are used in all three magazines, but with different frequencies. Thus, this article examined the theoretical aspects necessary for the analysis and classification of clothing names in modern English. A fragment of the ideographic classification we compiled and a general analysis of all units was also presented, which showed the number of Americanisms (22) and Britishisms (19). Among them, 2 slang units were identified. In addition, names were discovered that were not recorded in modern English explanatory dictionaries, from which it follows that the list of clothing terms is constantly updated and requires analysis. In addition, we identified lexical units that, until recently, were used strictly within the framework of the traditional attire of certain cultures, but due to globalization, the cultural framework was gradually erased.

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