



## LINGUISTIC AND CULTURAL ASPECT IN THE CONCEPT OF CLOTHING IN RUSSIAN

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**ABSTRACT:** - The article uses a set of basic methods research: descriptive method, method of scientific observation and commenting, method of thematic and structural-semantic classification of the composition of the thematic group, method of lexico-semantic, functional and structural analysis of the lexemes of the thematic group "clothing", method of cognitive analysis.

**KEYWORDS:** Clothing, material, culture, indicator, significant.

### INTRODUCTION

Clothing as a significant part of a person's material culture, as one of the indicators of his "separation from the natural world (along with speech, name and a cross on the body)" [1] is an attractive object of study for scientists from different fields of knowledge. The variety of clothing items, their gender, age, social, regional and ethnic conditionality are of interest to ethnographers and culturologists, dialectologists and ethnolinguists (for example: [2, 3]). Researchers, depending on the goal, are looking for their own approaches to the description of esthematonyms (εσθημα, τος, το - clothes, dress + ονομα, ατος, το - name, name) - the names of clothes. A special direction is made up of works on a

comparative analysis of the corresponding layer of vocabulary, which talk about the general and specific features of individual groups of words in different language systems (for example, in Uzbek and English [4]), the difficulties of translating the fashion language, etc. Lexicographic reference books, fiction, mass media, dialectal speech become the material of description. The works of oral folk art also contain interesting information. Since folklore texts are a collective and anonymous phenomenon, we believe that the language of folklore can provide important facts about a person and an ethnos in a linguoculturological aspect. The authoritative collections linguistic, cultural and ethnolinguistic characteristics served as an empirical basis for our research. Since the collection of scientists is extensive,

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we limited ourselves to the material recorded in the Uzbek and English linguoculturology researchers, comparable in volume to the texts in two languages. At the first stage of work, we prepared dictionaries for the thematic group "Clothes", which were based on nouns. In accordance with the tradition reflected in ideographic dictionaries, we first took into account the language units that name objects worn by a person. Nevertheless, for the completeness of the description of this fragment of the linguistic picture of the world, the names of clothing details, accessories and fabrics, as well as the names of the most typical actions performed with garments. Note that for the correctness of the comparison, we reduced all diminutive forms, which are very common in Uzbek folklore, to one lexeme. The specific pairs of verbs were also reduced to one name (more frequent). As a result, we obtained the following statistical data: the English vocabulary contains 70 names (364 word usages), the Uzbek one - 177 (855 word usages). There is a quantitative asymmetry, which is explained, firstly, by a significant number of names of fabrics (and their derivatives) in Uzbek non-ritual lyrical songs, where we recorded 64 lexemes in 225 word usages, while in English folklore the corresponding list consists of 9 names used 42 times. Secondly, in the Uzbek song texts there is a higher percentage of names related to the clothes of actions, if we compare 27 lexemes against 7 in English folklore. In general, the comparison of dictionaries makes it possible to speak both about the presence of correlative names (for example, ko'ylak - gown; qo'lqop - glove; telpak - hat; kiymoq - to dress), and about the use of lexemes specific to each ethnic group (telpak, do 'ppi, belbog', chopon, atlas, lozim, tilla qosh - in the Uzbek tradition; breast-plate; garter; night-coif; stomager) - in the English tradition. In both song traditions, the lexemes ro'molcha / handkerchief and shoyi / silken fell into the group of the most

frequent words. The high frequency of the first name is probably determined by the variety of functions of the object named by the given word. You can not only tie a scarf around your head, neck or waist, but also tie your hands with it, wipe your eyes, tears, wave it goodbye, etc. A scarf in Russian culture is a socially and ritually significant part of clothing that performs various functions. The ethnolinguistic dictionary of "ancient" notes that "the symbolism and functions of a scarf largely intersect with those of a linen and a towel. A small handkerchief (neck or handkerchief), usually decorated with embroidery, was a detail of a festive women's and men's costume, the subject of a gift from girls to their suitors, a reward for participants in rituals and games" [5]. The frequency of the adjectives silk and silken is related to the breadth of their compatibility, since these names are used not only to characterize clothes (silken gown 'shoyi ko'ylak', silken clothes 'shoyi kiyim'), but also as defining other items (silken bow-string, silken sheet), and in Uzbek linguoculturology on the example of folklore - and as a constant epithet of the lexeme grass. Although both English and Uzbek folklore often mention specific items of clothing, their list is distinguished by its originality: chopon, yaxtak - in the Uzbek tradition; mantel/mantle, robe - in English. A surprise for us was the fact of a large number of word usages of the noun apron. In English songs, this lexeme is used to name a necessary toilet item in everyday life, which not only protects clothes from pollution, but also hides something or is used as a kind of container (pick up a whole apron of flowers). It is curious that it is not typical for English folklore to mention the names of an item for tying clothes at the waist, while in the Uzbek linguocultural tradition this is a significant element of a character's costume, as evidenced by the following list of nouns and verbs: belt, sash, belt; gird, gird, gird, ungird. The importance of

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the belt in Russian culture is evidenced by the materials of the ethnolinguistic dictionary, which says that among all Slavs the belt was considered as a sign of belonging to the world of people. Wearing a belt was considered mandatory in everyday life. "The belt is a symbol of "dressing", without it, as well as without a cross (for a woman - even without a headscarf) a person was turned off from the social and cultural sphere. It was considered sinful and indecent for Uzbek to be in society without a belt" [2]. In English folklore, the common name clothes "clothing, dress" is very common, which is not revealed in the non-ritual Uzbek lyrical song, although in the epic the lexemes clothes and clothes are used. Let us consider the group of common names in more detail. The number of identified lexemes in both song traditions is almost the same (10 in Uzbek and 11 in English), but the number of word usages differs markedly (22 and 54, respectively), i.e. the frequency of common names of clothing in English texts is 2.5 times higher than in Uzbek. The most frequent in this series was the word dress 'any garment worn over linen [4]. A number of English lexemes include special names (disguise "clothing for disguise", uniform "form"), but the semantic backbone of this group is the esthematonyms clothes, clothing, apparel, array, attire, garment, which can be defined as "clothing, attire, dress, outfit". Not only dictionaries of synonyms confirm the synonymy of these lexemes, but also by the fact that in explanatory dictionaries the definition of these lexemes is carried out through each other. The most common in English non-ritual lyrics was the lexeme clothes "clothing, dress", semantically identical to clothing. Etymologically, both esthematonyms come from cloth "fabric", only the way of word formation differs. The same is true for the Russian noun dress, the collective meaning of which is explained by the etymology of the generating word plat "piece of fabric, canvas".

Comparison of the syntagmatic connections of this series of words helps to identify both common and individual features of different song traditions. In both Uzbek and English linguoculturology, on the example of folklore and songs, definitions, as a rule, characterize clothes from the positive side. In Uzbek songs, the beauty and value of the outfit is noted: an expensive dress, a good dress, a clean row, a peplum [1] outfit. In English folklore, as in the Uzbek tradition, epithets emphasize the richness of the outfit and its sophistication: costly, rich, gallant, silken. In English songs, the attribute can also indicate the belonging of the clothes (tinker's and man's), which is not typical for non-ritual Uzbek lyrics. The most common definition of a Russian dress turned out to be the adjective seventy "not white and not black", any other color, painted [2]. English folk lyrics also use adjectives to characterize the color of clothing, such as gay-fair, white. The color scheme of the outfit is also reflected with the help of verb constructions: to be gay, to be neither purple or in pall but in the linen white and fair. In the verbal connections of these names, general and specific motifs are also revealed. For English folklore, the most typical constructions are dress in, put on, pull off, and for Uzbek folklore - to be attire, attire, and projectile. In both traditions, verbs of damaging an object (be/get wet through; stain) are fixed. Clothing can be the reason for marriage (marry for / marry because of). If in Uzbek songs mainly elegant clothes are mentioned, then in English folklore words are also used that characterize clothes in terms of their wear and tear, which is also emphasized by definitions. In the Uzbek lyrics, clothes are often the subject of purchase and gift (buy an outfit, give a new thing, bring a new thing, equip with a pattern), which is not typical of English folklore. However, in English lyrics, with the help of verb constructions, a comprehensive description of general designations is given: be made of the cold

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earth; be made of the cold earth clay; be trimmed with laces. Therefore, a comparative analysis of the lexicons of two folk song traditions shows that the names of clothes as one of the universal and vital types of artifacts are often used in folklore texts, especially in Uzbek linguoculturology on the example of folklore and song lyrics.

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