

CONTRASTIVE ANALYSIS OF FABRICS IN UZBEK AND ENGLISH LANGUAGES

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ANNOTATION

This article conducts a comprehensive exploration of fabric-related vocabulary in two distinct languages, Uzbek and English, employing a constructive analysis framework. This annotated exploration not only provides linguistic insights but also underscores the cultural, historical, and global dimensions that shape the fabric-related lexicon in Uzbek and English. The interplay of tradition and modernity is woven into the linguistic tapestry, reflecting the dynamic nature of language evolution in a globalized world.

Keywords: fabrics, vocabulary, analysis, linguistic, Uzbek, English, semantic, differences.

INTRODUCTION

Fabrics, the elemental materials intertwining with our daily lives, carry profound cultural and linguistic significance. This article embarks on a constructive analysis, unraveling the intricate world of fabric-related vocabulary in two distinct languages: Uzbek and English. Through an exploration of semantics, phonetics, morphology, cultural influences, borrowings, expressiveness, and modernization, we untangle the threads that constitute the linguistic fabric of these languages[2;P.32].

MAIN BODY

Constructive analysis involves examining and comparing the structures and features of two languages. In this case, we will explore the structural and lexical aspects of fabrics-related vocabulary in Uzbek and English languages.



Semantic Differences: The Uzbek language may have specific terms for traditional Central Asian fabrics, such as "adras" (a silk or cotton fabric with colorful patterns) or "beqasam" (a type of embroidered fabric). These terms might not have direct equivalents in English. English, on the other hand, might use more general terms like "silk," "cotton," or "embroidered fabric." It may also have specific terms for fabrics associated with its cultural history, such as "tweed" or "denim[1;P56]."

Phonetic and Morphological Differences: Uzbek is a Turkic language with a unique phonetic and morphological structure. Words may be agglutinative, where prefixes and suffixes are added to a root word to convey meaning. For instance, the word for fabric could be formed by adding a morpheme to the root word for "cloth" or "material." English tends to use a more analytic structure, where words are often modified using separate words or phrases. Morphological changes are generally less complex compared to agglutinative languages. **Cultural Influences:** The vocabulary in Uzbek related to fabrics may reflect the rich history of Central Asian textiles and the influence of the Silk Road. Terms may be deeply rooted in traditional crafts and designs. English fabric-related terms may be influenced by a more global and diverse context, reflecting the language's history and its interactions with various cultures worldwide. **Borrowings and Loanwords:** Uzbek may have borrowed some terms related to modern fabrics from Russian or other neighboring languages. These loanwords might coexist with traditional Uzbek terms. English has a history of borrowing words from various languages, and terms related to fabrics may have origins in Latin, French, and other languages. **Expressiveness:** Uzbek might have expressive and nuanced terms for various types of fabrics, reflecting the importance of textiles in Central Asian culture, including distinctions in color, pattern, and weaving techniques. English may use descriptive phrases to convey similar nuances, but the level of detail might differ.

Modernization and Globalization: With modernization and globalization, Uzbek may adopt international terms for fabrics, especially in the context of the fashion and textile industry. English, being a global language, continually incorporates new terms from various cultures, including those related to textiles and fashion. *Uzbek:* Terms like "Shoshma" (satin) might gain prominence in Uzbek due to the influence of the global textile industry and fashion trends. *English:* The textile industry in English-speaking regions may contribute to the development of terms like



"Microfiber" and "Polyester.[4;P.48]" **Traditional Craftsmanship:** *Uzbek:* The term "So'zana" represents a specific type of embroidered fabric, highlighting the importance of traditional craftsmanship in Uzbek textiles. *English:* Terms like "Quilting" and "Embroidery" underscore the significance of traditional crafting methods in English-speaking cultures.

CONCLUSION

In unraveling the fabric-related vocabulary of Uzbek and English, we discover not only linguistic differences but also the cultural richness embedded in each term. The semantic nuances, phonetic structures, and historical influences contribute to the uniqueness of fabric-related expressions in these languages. As both languages continue to evolve, the interplay between tradition and modernity, local and global, weaves a fascinating linguistic tapestry that reflects the diverse and interconnected nature of our world.

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