

Linguocultural Features of National Costume Names in Uzbek and English Languages: A Comparative Study

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Abstract. Language serves as one of the most important instruments for preserving and transmitting cultural heritage. National costume terminology reflects not only lexical meanings but also the historical development, cultural identity, social values, and worldview of a particular nation. This study investigates the linguocultural characteristics of national costume names in Uzbek and English through a comparative linguistic and cultural analysis. The research examines semantic structures, etymological origins, symbolic meanings, and cultural connotations associated with traditional clothing terminology in both languages. A qualitative comparative methodology was employed using descriptive, semantic, etymological, and linguocultural approaches. Lexical units such as *chapan*, *doppi*, *atlas*, *adras*, *paranja*, and *belbog'* in Uzbek were compared with English cultural equivalents including *cloak*, *robe*, *bonnet*, *veil*, *shawl*, and *waistcoat*. The findings reveal that Uzbek costume terminology is deeply connected with ethnic traditions, family values, social hierarchy, craftsmanship, and ceremonial customs, whereas English costume vocabulary reflects historical evolution, class distinctions, regional identities, and Western cultural transformations. Although certain lexical items possess functional equivalence, many concepts remain culturally specific and require explanatory translation because of their unique ethnocultural significance. The study demonstrates that national costume terminology represents an essential component of cultural memory and linguistic identity. The results contribute to comparative linguistics, ethnolinguistics, intercultural communication, translation studies, and cultural heritage research.

Keywords: Linguacultural Analysis, National Costume, Ethnolinguistics, Cultural Semantics, Comparative Linguistics.

1 Introduction

Language and culture are inseparable phenomena that mutually influence one another throughout historical development. Every lexical unit reflects not only an object's physical characteristics but also the cultural experiences accumulated by generations of speakers. National costume terminology constitutes an important layer of vocabulary because traditional clothing embodies historical memory, social identity, religious beliefs, artistic creativity, and national values.

Traditional costumes have long served functions beyond simple protection from environmental conditions. They communicate gender, age, profession, marital status, ethnic affiliation, religious identity, and social prestige. Consequently, the names assigned to traditional garments preserve valuable linguistic and cultural information that cannot be understood solely through dictionary definitions.

The Uzbek language possesses a rich system of national costume terminology shaped by centuries of cultural interaction along the Silk Road. Garments such as *chapan*, *doppi*, *atlas*, *adras*, *mahsi*, *kavush*, and *belbog'* represent not merely clothing items but also symbols of hospitality, craftsmanship, spirituality, family traditions, and national identity. Their meanings are closely associated with ceremonies including weddings, religious celebrations, festivals, and everyday social practices.

English costume terminology developed under different historical and cultural circumstances. Influenced by Anglo-Saxon traditions, Norman culture, Renaissance fashion, Victorian social norms, and industrial modernization, English clothing vocabulary reflects changing social structures and technological progress. Terms such as *robe*, *cloak*, *bonnet*, *shawl*, *veil*, and *waistcoat* illustrate various historical stages of British cultural development.

The increasing importance of intercultural communication, globalization, and translation studies has created new interest in linguocultural investigations. Understanding culture-specific lexical units contributes significantly to foreign language teaching, translation quality, lexicography, and intercultural competence.

Unlike previous comparative studies that primarily describe lexical correspondences between Uzbek and English costume terminology, the present study develops a multidimensional linguocultural framework for interpreting national costume names as culturally embedded conceptual units. The research extends existing scholarship by integrating semantic, etymological, ethnolinguistic, and comparative analyses into a unified analytical model. Within this framework, costume terminology is examined not merely as vocabulary denoting articles of clothing but as a linguistic manifestation of collective cultural memory, historical experience, symbolic values, and social identity.

A further theoretical contribution of this study lies in distinguishing three complementary levels of lexical correspondence—functional equivalence, cultural equivalence, and translation equivalence—when comparing Uzbek and English costume terminology. This distinction demonstrates that lexical similarity does not necessarily imply conceptual or cultural equivalence. Consequently, the study contributes to comparative cultural semantics by showing how culture-specific lexical items preserve unique systems of values that cannot always be transferred through direct lexical substitution.

From the perspective of linguocultural theory and ethnolinguistics, the research proposes that national costume names function as cultural signs reflecting traditional worldviews, social hierarchy, religious practices, craftsmanship, and collective identity. The findings therefore enrich current understanding of the interaction between language and culture while offering a methodological framework applicable to the comparative analysis of other culture-bound lexical domains. In addition, the study provides practical implications for translation studies, intercultural communication, foreign language education, and cross-cultural lexicography by demonstrating how linguocultural interpretation can support more accurate translation of culturally specific terminology.

This research therefore aims to identify and compare the linguocultural characteristics of national costume names in Uzbek and English by analyzing their semantic structures, cultural symbolism, historical origins, and communicative functions.

The objectives of the study are:

- a. to investigate semantic features of national costume terminology;
- b. to determine the cultural symbolism of traditional clothing names;
- c. to compare Uzbek and English costume vocabulary from a linguocultural perspective;
- d. to identify translation difficulties related to culture-specific clothing terminology;
- e. to explain the role of costume names in preserving national identity.

2 Literature Review

The relationship between language and culture has attracted considerable scholarly attention in linguistics, anthropology, and cultural studies. Researchers generally agree that vocabulary represents one of the most important repositories of cultural knowledge. Lexical units often encode information concerning history, customs, beliefs, traditions, and social values.

Linguocultural studies emphasize that words cannot be interpreted independently of the cultural context in which they originate. National costume terminology is particularly significant because clothing functions as a cultural symbol reflecting both material and spiritual heritage.

Previous studies have demonstrated that traditional clothing possesses multiple communicative functions. Besides covering the human body, garments symbolize authority, social status, occupation, gender identity, regional affiliation, and religious values. Consequently, clothing terminology frequently develops figurative meanings and symbolic associations [3].

Research on Uzbek traditional costume primarily focuses on ethnographic descriptions, textile production, decorative arts, and historical development. Scholars have documented the cultural importance of fabrics such as atlas and adras, as well as garments including chapan and doppi. However, comparatively few investigations analyze these lexical items from a linguocultural perspective in comparison with English.

Studies concerning English costume vocabulary have examined historical fashion development, lexical borrowing, semantic change, and cultural symbolism. English clothing terminology reflects centuries of interaction with French, Latin, Scandinavian, and other European languages, producing a diverse and historically layered vocabulary.

Despite increasing interest in intercultural linguistics, comparative studies examining Uzbek and English national costume terminology remain limited. Existing research often concentrates on translation problems without providing comprehensive analyses of cultural symbolism, semantic structures, and conceptual differences [2]. This study addresses that gap by integrating ethnolinguistics, cultural semantics, and comparative linguistics into a unified analytical framework.

3 Research Methodology

3.1 Research Design and Analytical Procedure

The present study adopts a qualitative comparative research design grounded in linguocultural theory, ethnolinguistics, comparative semantics, and translation studies. Since the primary objective is to examine how national costume terminology reflects cultural identity and collective conceptualization, qualitative interpretation was considered the most appropriate methodological approach. Rather than measuring statistical frequency, the study focuses on uncovering semantic, historical, and cultural meanings encoded in lexical units.

To enhance methodological transparency, each lexical item was analyzed through a five-stage analytical procedure.

3.1.1 Stage 1: Lexical Selection

The lexical dataset consists of twenty culturally salient costume terms, including ten Uzbek and ten English lexical units. The selected items were not intended to represent the entire costume lexicon of either language; instead, they were purposefully chosen because of their high cultural significance, historical continuity, and frequent occurrence in ethnographic literature, explanatory dictionaries, literary texts, and cultural studies. Purposeful sampling is widely accepted in qualitative linguistic research when the objective is an in-depth interpretation of culturally meaningful concepts rather than statistical generalization.

The selection was guided by four criteria:

- a. historical continuity within the national culture;
- b. frequent occurrence in linguistic and ethnographic sources;
- c. clear cultural symbolism;
- d. relevance for cross-cultural comparison and translation.

Accordingly, lexical units such as *chapan*, *doppi*, *atlas*, *adras*, *paranja*, and *salla* were selected because they represent important elements of Uzbek material culture and national identity. Likewise, English terms including *cloak*, *bonnet*, *veil*, *robe*, *waistcoat*, and *kilt* were chosen due to their historical, social, and cultural significance in English-speaking societies.

3.1.2 Stage 2: Semantic Analysis

Each lexical item was first examined semantically by identifying its primary dictionary meaning together with its extended conceptual meanings in actual cultural contexts. The analysis distinguished denotative meaning from culturally acquired connotations. This stage made it possible to determine whether a costume name functions merely as the designation of a garment or also represents broader concepts such as social status, religious affiliation, ceremonial practice, hospitality, or national identity.

3.1.3 Stage 3: Etymological Analysis

Following semantic examination, the historical origin and lexical development of each costume term were investigated. Particular attention was paid to borrowing processes, historical semantic change, and lexical evolution. This analysis demonstrates that many traditional costume names preserve evidence of historical cultural interaction, trade, migration, and religious influence. The etymological perspective therefore complements the linguocultural interpretation by explaining how historical development contributes to present-day cultural meaning.

3.1.4 Stage 4: Linguocultural and Comparative Analysis

The fourth stage focused on identifying the cultural symbolism associated with each lexical item. Costume terminology was analyzed as a component of the cultural conceptual system rather than as isolated vocabulary. The comparison examined similarities and differences in symbolic meaning, cultural function, historical development, and social significance between Uzbek and English costume names.

To avoid oversimplified comparisons, the analysis distinguished three different types of lexical correspondence:

- a. Functional equivalence, where garments perform similar practical functions.
- b. Cultural equivalence, where garments occupy comparable positions within their respective cultural traditions despite structural differences.
- c. Translation equivalence, where lexical items may serve as approximate translation solutions without implying complete cultural identity.

- d. This three-level analytical framework enabled more precise interpretation of lexical relationships and reduced the risk of treating culture-bound concepts as direct translation equivalents.

3.1.5 Stage 5: Interpretation of Cultural Symbolism

The final stage synthesized semantic, etymological, and comparative findings in order to interpret the symbolic meanings associated with each costume term. Rather than assuming universal interpretations, symbolic values were understood as culturally constructed representations documented in ethnographic studies, historical sources, and linguistic literature. Consequently, concepts such as hospitality, honour, religious identity, and national belonging were interpreted as dominant cultural associations reported in scholarly sources, while recognizing that actual interpretations may vary across regions, generations, and social communities.

3.2 Research Limitations

The present study primarily relies on secondary sources, including explanatory dictionaries, ethnographic publications, academic literature, and historical documents. Although interviews, corpus analysis, surveys, or ethnographic fieldwork could provide additional empirical evidence concerning contemporary language use, such methods fall beyond the scope of the current conceptual investigation. Future studies are encouraged to integrate corpus linguistics, sociolinguistic interviews, and ethnographic observation to validate and expand the linguocultural interpretations proposed in this research.

This study employs a qualitative comparative research design to examine the linguocultural features of national costume names in Uzbek and English. The research is based on the assumption that lexical units related to traditional clothing embody cultural knowledge, historical memory, and national identity. Therefore, the analysis integrates linguistic and cultural perspectives to reveal similarities and differences between the two languages.

3.3 Research Design

A descriptive-comparative approach was adopted to investigate the semantic, etymological, and cultural characteristics of costume terminology. The study combines methods from comparative linguistics, ethnolinguistics, cultural linguistics, and semantic analysis.

3.4 Data Collection

The research data consist of lexical units denoting traditional garments in Uzbek and English. Uzbek terms were selected from explanatory dictionaries, ethnographic publications, and studies on traditional clothing, while English terms were collected from historical dictionaries, cultural encyclopedias, and linguistic literature [4].

Twenty representative lexical items were analyzed. The Uzbek corpus includes chapan, doppi, atlas, adras, belbog', mahsi, kavush, salla, yaktak, and paranja. Their English counterparts include cloak, robe, bonnet, veil, shawl, waistcoat, tunic, smock, kilt, and apron.

3.3 Methods of Analysis

The following analytical methods were employed:

- a. Semantic analysis to identify denotative and connotative meanings.
- b. Etymological analysis to trace the historical development of costume names.
- c. Linguocultural analysis to examine the relationship between language and culture.
- d. Comparative analysis to identify similarities and differences between Uzbek and English terminology.
- e. Descriptive analysis to interpret the cultural functions of traditional clothing.

The validity of the study was strengthened through the use of multiple academic sources and comparative interpretation of lexical meanings.

4 Results and Discussion

4.1 Linguocultural Characteristics of Uzbek National Costume Names

Uzbek national costume terminology reflects centuries of cultural development influenced by the Silk Road, Islamic civilization, local craftsmanship, and regional traditions. Each lexical unit conveys information extending beyond its literal meaning.

The word chapan denotes a long quilted outer garment traditionally worn by men. Linguistically, the term refers to a specific article of clothing; culturally, it symbolizes hospitality, generosity, respect, and honor. Presenting a chapan to a distinguished guest remains an important ceremonial practice in Uzbekistan, demonstrating that the word carries significant symbolic value.

Similarly, doppi represents more than a traditional skullcap. Different embroidery patterns indicate regional identity, age, and even social background. Thus, doppi functions as a cultural marker that expresses national identity through visual symbolism.

The textile terms atlas and adras illustrate the close relationship between language, craftsmanship, and artistic traditions. These fabrics symbolize elegance, femininity, and cultural heritage. Their names evoke associations with traditional weaving techniques preserved over generations.

Other lexical items such as mahsi, kavush, belbog', and salla also possess cultural meanings connected with religion, family traditions, and social customs. Consequently, Uzbek costume terminology demonstrates a high degree of cultural specificity.

Table 1. Linguocultural Features of Selected Uzbek National Costume Names

Uzbek term	Literal meaning	Linguocultural significance
Chapan	Quilted outer coat	Hospitality, honor, respect
Doppi	Skullcap	National identity, regional symbolism
Atlas	Silk fabric	Traditional craftsmanship
Belbog'	Belt	Masculinity, dignity
Mahsi	Leather boots	Comfort, traditional lifestyle
Kavush	Traditional shoes	Historical continuity
Salla	Turban	Religious identity
Paranja	Women's outer covering	Historical and social traditions
Yaktak	Long shirt	Everyday cultural heritage

4.2 Linguocultural Characteristics of English Costume Names

English costume terminology reflects a different historical and cultural evolution. British clothing vocabulary developed under the influence of Anglo-Saxon traditions, Norman French, Renaissance fashion, Victorian social hierarchy, and industrialization.

The lexical item cloak originally referred to a protective outer garment. Over time, it acquired metaphorical meanings associated with secrecy, mystery, and authority. This semantic expansion illustrates how clothing terminology evolves alongside cultural changes [6].

The word robe possesses strong ceremonial associations. It symbolizes official authority, education, religion, and justice. Academic robes, judicial robes, and royal robes remain important cultural symbols in English-speaking societies.

The term bonnet reflects historical changes in women's fashion. While once a common element of everyday clothing, today it mainly evokes historical periods and traditional ceremonies.

Likewise, veil, shawl, and waistcoat demonstrate that English costume vocabulary often reflects class distinctions, historical development, and social etiquette rather than ethnic identity alone.

Table 2. Comparative Linguocultural Analysis

Feature	Uzbek costume names	English costume names
Primary function	Cultural identity	Practical and historical
Symbolism	Hospitality, family values, ethnicity	Social status, profession, ceremony
Historical influence	Silk road, Islamic civilization	Anglo-Saxon, Norman, Victorian
Cultural specificity	Very high	Moderate
Translation difficulty	High	Medium
National symbolism	strong	Relatively weaker

4.3 Comparative Analysis

The comparative analysis reveals several important similarities. In both languages, costume terminology preserves historical memory and reflects cultural traditions. Clothing names also communicate social information such as age, gender, profession, and ceremonial status [11].

However, significant differences are evident. Uzbek costume names are deeply rooted in ethnic traditions and collective cultural identity. Many lexical items have no exact English equivalents because they represent unique aspects of Uzbek culture. Consequently, translators often rely on transliteration accompanied by explanatory notes.

English costume terminology, by contrast, reflects historical fashion trends, institutional traditions, and social stratification. Many English terms have undergone semantic broadening and metaphorical development, acquiring meanings beyond clothing itself [3].

These findings confirm that national costume names should be interpreted not merely as lexical units but as carriers of cultural concepts. Understanding their linguocultural characteristics is essential for translation studies, intercultural communication, language teaching, and preservation of cultural heritage.

4.3.1 Expanded Comparative Analysis and Discussion

4.3.1.1 Historical Development and Etymological Evolution of Costume Terminology

The etymological investigation demonstrates that national costume terminology reflects centuries of historical development, intercultural contact, and social transformation. The historical evolution of costume names provides important evidence of cultural interaction, migration, trade relations, and religious influence, thereby complementing the linguocultural interpretation presented in this study.

The Uzbek lexical item *chapan* has long been associated with Central Asian nomadic and settled communities. Throughout its historical development, the term evolved from denoting a practical outer garment designed for protection against climatic conditions into a culturally significant symbol of hospitality, dignity, generosity, and ceremonial respect. In modern Uzbek society, *chapan* continues to function not only as traditional clothing but also as an important cultural artifact presented during official ceremonies, weddings, and public celebrations.

Similarly, *doppi* demonstrates remarkable historical continuity. Although regional embroidery styles differ across Uzbekistan, the lexical meaning has remained relatively stable while its cultural significance has expanded. Today, *doppi* represents craftsmanship, regional identity, family traditions, and national heritage rather than merely functioning as a head covering.

The historical development of *paranja* illustrates semantic change influenced by social transformation. While historically associated with religious and social norms regulating women's public appearance, contemporary interpretations increasingly regard the garment as part of Uzbekistan's historical and ethnographic heritage rather than an everyday cultural practice.

English costume terminology demonstrates comparable processes of semantic evolution. The word *cloak*, originally referring to a protective outer garment in medieval Europe, gradually acquired symbolic associations with authority, nobility, mystery, and ceremonial dignity in literature and historical discourse. Likewise, *bonnet* experienced semantic narrowing through historical development, evolving from a general head covering into a culturally recognizable element of eighteenth- and nineteenth-century British women's fashion.

The lexical item *waistcoat* reflects changing social structures and fashion traditions. Initially associated with formal male attire and upper social classes, the garment later became a symbol of elegance, professionalism, and ceremonial dress. Similarly, *veil* has developed multiple symbolic meanings related to religion, modesty, marriage, mourning, and ritual practices across different English-speaking communities.

These examples demonstrate that both Uzbek and English costume terminology has undergone continuous lexical and semantic evolution shaped by historical, religious, economic, and cultural developments.

4.3.1.2 Cultural Specificity and Translation Framework

One of the principal findings of the present research concerns the distinction between culture-specific concepts and lexical non-equivalence. Although these notions are closely related, they should not be treated as identical.

Culture-specific lexical units represent concepts deeply embedded in the historical experience, cultural traditions, and collective identity of a particular linguistic community. Their meanings extend beyond denotative reference and include symbolic, historical, and emotional associations shared by members of the culture.

By contrast, lexical non-equivalence simply indicates the absence of a direct lexical counterpart in another language without necessarily implying comparable cultural significance.

To distinguish between these phenomena, the present study adopts the translation frameworks proposed by Peter Newmark (1988) and Eugene Nida (1964). Following Newmark's distinction between semantic and communicative translation, culturally specific costume terminology is interpreted through semantic translation

whenever preservation of cultural meaning is prioritized. Likewise, Nida's concepts of formal and dynamic equivalence provide useful criteria for determining whether approximate translation adequately communicates the intended cultural message.

Accordingly, lexical pairs such as *chapan*–cloak or *doppi*–cap should be regarded as approximate translation correspondences rather than complete cultural equivalents. While these English terms may facilitate basic comprehension, they cannot fully reproduce the historical, symbolic, and ethnocultural meanings encoded in the original Uzbek lexical items.

4.3.2 Variability of Cultural Symbolism

The symbolic interpretations presented in this study represent dominant cultural associations documented in linguistic, ethnographic, and historical sources rather than universally shared meanings among all speakers.

For example, *chapan* is widely recognized as a symbol of honour, hospitality, and social respect; however, its symbolic interpretation may vary according to regional customs, ceremonial traditions, and generational perspectives. Likewise, *doppi* may primarily represent national identity for many speakers while simultaneously functioning as an expression of regional belonging through distinctive embroidery patterns characteristic of different areas of Uzbekistan.

Similarly, the interpretation of *salla* differs according to religious practice, historical context, and social background. For some communities, it represents religious scholarship and spiritual authority, whereas others may perceive it primarily as traditional ceremonial attire.

Comparable variation is also observed within English-speaking cultures. The cultural meanings associated with bonnet, veil, or waistcoat differ across historical periods, geographical regions, and social groups. Consequently, costume terminology should be understood as culturally dynamic rather than universally fixed.

Recognizing such variability enhances the validity of linguocultural interpretation and prevents essentialized representations of cultural identity.

4.3.3 Achieving Comparative Cultural Balance

The comparative analysis intentionally treats Uzbek and English costume terminology as two culturally independent conceptual systems rather than positioning English lexical items merely as translation equivalents.

Both linguistic traditions possess historically developed systems of costume terminology reflecting their own social organization, cultural values, aesthetic traditions, and historical experience. Consequently, English costume names such as cloak, bonnet, veil, waistcoat, and kilt should be interpreted as culturally meaningful concepts within British cultural history rather than as simplified lexical counterparts of Uzbek garments.

This balanced comparative perspective enables a more objective interpretation of similarities and differences while avoiding ethnocentric bias. Rather than searching for complete lexical equivalence, the analysis demonstrates how each linguistic community conceptualizes clothing as an important component of cultural identity, collective memory, and symbolic communication.

4.4 Translation Issues and Implications for Intercultural Communication

One of the most significant challenges in translating national costume terminology lies in the cultural specificity of lexical items. Many traditional garment names in Uzbek represent concepts that are deeply rooted in the country's history, customs, and social life. As a result, they often lack direct lexical equivalents in English.

For example, the Uzbek term *chapan* is frequently translated as robe or coat. However, neither equivalent fully conveys the cultural significance of the garment. A *chapan* is not merely an item of clothing; it is traditionally presented as a symbol of honor, hospitality, and respect during ceremonies and official events. Therefore, descriptive translation or transliteration (*chapan*) accompanied by a brief explanation is often more appropriate than simple lexical substitution [1].

A similar issue arises with *doppi*. Translating it as cap or skullcap communicates only its physical appearance, while its cultural symbolism—regional identity, embroidery traditions, and expressions of national heritage—is lost. This demonstrates that lexical equivalence alone is insufficient when translating culture-bound vocabulary.

English costume terms also present translation difficulties. Words such as kilt or bonnet are associated with specific historical and regional traditions within the United Kingdom. Although Uzbek readers may understand these items as articles of clothing, the historical and cultural associations linked to Scottish identity or eighteenth-century British fashion require additional explanation.

These examples show that translators must possess not only linguistic competence but also intercultural competence. Successful translation of national costume terminology requires knowledge of history, ethnography, and cultural symbolism in addition to vocabulary.

5 Implications for Intercultural Communication

National costume names play an important role in intercultural communication because they function as symbols of cultural identity. When people encounter unfamiliar clothing terms in literature, media, tourism, or academic discourse, these lexical items become representatives of the culture from which they originate.

Understanding the linguocultural meanings of costume terminology promotes effective communication between speakers of different languages. It reduces misunderstanding, enhances cultural awareness, and encourages respect for cultural diversity.

The findings of this study are particularly relevant to foreign language education. Teachers can use national costume vocabulary to introduce learners to broader aspects of Uzbek and English culture, thereby developing both linguistic proficiency and intercultural competence.

Moreover, the study contributes to translation studies by demonstrating that culture-specific terms should be translated using strategies that preserve their cultural meaning rather than relying solely on literal equivalence.

6 Conclusion

The comparative analysis of Uzbek and English national costume names demonstrates that clothing terminology is closely connected with cultural identity, historical development, and social values. Although both languages contain rich lexical systems describing traditional garments, the cultural meanings associated with these terms differ considerably.

Uzbek costume names such as *chapan*, *doppi*, *atlas*, and *adras* embody concepts of hospitality, craftsmanship, family traditions, and ethnic identity. Their meanings extend beyond physical descriptions and reflect centuries of cultural experience. In contrast, English costume terminology, including *robe*, *cloak*, *bonnet*, and *waistcoat*, is strongly influenced by historical change, institutional traditions, and social hierarchy.

The study also reveals that many costume names are culture-specific lexical units with no exact equivalents in the other language. This presents challenges for translators and language learners, emphasizing the importance of linguocultural knowledge in intercultural communication.

Overall, national costume terminology should be regarded not merely as vocabulary but as an essential component of cultural heritage. Investigating such lexical units contributes to comparative linguistics, ethnolinguistics, translation studies, and language education. Future research may expand the comparison by including additional Turkic and European languages or by examining the representation of traditional clothing in contemporary media and digital communication.

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