

## COMPARATIVE ANALYSIS OF TOP DRESSING NAMES IN ENGLISH AND UZBEK.

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**Annotation:** This article explores the linguistic and cultural dimensions of top dressing names in English and Uzbek, focusing on their semantic structures, naming conventions, and cultural significance. Top dressings, as agricultural amendments applied to soil or plants, carry names that reflect functionality, composition, or cultural context. The study employs a comparative linguistic approach to analyze the etymology, morphology, and connotations of these names in both languages. By examining a corpus of common top dressing terms, the research highlights similarities and differences in naming patterns, revealing how language reflects agricultural practices and cultural values. The findings contribute to cross-linguistic studies and offer insights for agricultural communication and education in multilingual contexts.

**Keywords:** Top dressing, English, Uzbek, comparative linguistics, agricultural terminology, naming conventions, semantic analysis, cultural significance.

Top dressing, the practice of applying fertilizers or amendments to the soil surface or plant foliage to enhance growth, is a critical agricultural technique worldwide. The names given to top dressings in different languages encapsulate not only their chemical or organic composition but also cultural and environmental associations. In English, top dressing names often derive from scientific nomenclature or descriptive terms (e.g., "nitrogen fertilizer," "compost"). In Uzbek, names may blend native terms with loanwords, reflecting both traditional practices and modern agricultural influences (e.g., "azotli o'g'it" for nitrogen fertilizer, "kompost" for compost).

The term "top dressing" can be interpreted in two primary contexts: agricultural (referring to fertilizers applied to crops) or sartorial (referring to outer garments or clothing). Since the query specifies "dressing names" and a linguistic comparison, I will focus on clothing-related terms, as this aligns with the cultural and linguistic emphasis on

attire in both English and Uzbek. However, I will briefly address the agricultural context to ensure completeness, given the ambiguity of "top dressing."

#### Agricultural Context: Top Dressing as Fertilizer

In agriculture, "top dressing" refers to the application of fertilizer to the soil surface to enhance crop growth. The terminology in this context is more technical and less culturally nuanced, but a linguistic comparison is still possible.

- English: The term "top dressing" is a compound noun derived from "top" (surface) and "dressing" (application of material). Common fertilizers used as top dressings include:

- Nitrogen fertilizer
- Compost
- Manure
- Urea
- Ammonium nitrate

- Uzbek: In Uzbek, agricultural terms often reflect Turkic roots or loanwords from Persian and Arabic due to historical influences. The equivalent for "top dressing" is typically expressed as "ustki o'g'it" (literally "surface fertilizer"). Common terms include:

- Azotli o'g'it (nitrogen fertilizer)
- Kompost (compost, borrowed from Russian/English)
- Go'ng (manure)
- Urea (borrowed as-is)
- Ammoniy nitrat (ammonium nitrate, borrowed from Russian)

#### Comparative Analysis:

- Similarity: Both languages use descriptive compounds to denote the concept (English: "top dressing"; Uzbek: "ustki o'g'it"). Loanwords like "urea" and "compost" are shared due to global agricultural terminology.

- Difference: Uzbek relies on native Turkic roots (e.g., "o'g'it" for fertilizer, "ustki" for surface) while English uses Germanic and Latinate roots. Uzbek also incorporates Russian loanwords (e.g., "ammoniy nitrat") due to Soviet influence, whereas English terms are more standardized globally.

- Cultural Note: Agricultural terminology in Uzbek is less likely to carry cultural symbolism compared to clothing, which is deeply tied to identity in Uzbekistan.

Given the query's focus on "dressing names," the clothing context seems more relevant, so I will now explore this in depth.

### Sartorial Context: Top Dressing as Clothing

In the context of clothing, "top dressing" can be interpreted as outer garments or culturally significant attire worn as the outermost layer (e.g., robes, coats, or headwear). Uzbekistan has a rich tradition of traditional clothing, and comparing these terms with English offers insights into linguistic and cultural differences.

### Key Clothing Terms

Below is a comparative list of major outer garments (top dressings) in English and Uzbek, focusing on traditional and culturally significant items. I've selected terms based on their prominence in Uzbek culture and their equivalence to outerwear in English.

### Comparative Linguistic Analysis

#### Etymology and Word Formation:

- English: Clothing terms like "robe," "coat," and "dress" derive from Old English, French, or Latin roots (e.g., "robe" from Old French, "coat" from Frankish). They are often generic, reflecting function rather than cultural specificity.

- Uzbek: Terms like "chapan," "do'ppi," and "yaktak" are rooted in Turkic languages, with some Persian influence (e.g., "xalat" from Persian "khilat"). "Ro'mol" and "go'ng" reflect Turkic phonology. Loanwords like "tubeteika" (from Russian) show Soviet influence.

#### Cultural Significance:

- English: Clothing terms are often functional or fashion-oriented (e.g., "coat" or "cap"). They lack the deep cultural symbolism found in Uzbek attire, except in specific historical contexts (e.g., ceremonial robes).

- Uzbek: Clothing names are tied to identity, status, and region. For example, the chapan's patterns indicate social standing, and the do'ppi's design varies by region (e.g., Samarkand vs. Fergana). Colors also signal age or marital status (e.g., red for young women, blue for older women).

### Sociolinguistic Dynamics:

- English: Clothing vocabulary evolves with global fashion trends (e.g., "jacket" or "hoodie"). Terms are standardized and less tied to cultural heritage.
- Uzbek: Traditional clothing names resist globalization, preserving cultural heritage. However, modern terms (e.g., "palto" for a Western-style coat, from Russian) show adaptation to global influences. The interplay of Turkic, Persian, and Russian loanwords reflects Uzbekistan's history of cultural exchange.

### Gender and Class:

- English: Gender-specific terms (e.g., "dress" for women, "waistcoat" for men) exist but are less rigid. Class distinctions are subtle (e.g., designer vs. casual clothing).
- Uzbek: Gendered clothing is prominent (e.g., yaktak for women, lozim for men). Class distinctions are evident in fabric and embroidery (e.g., silk chapans for the wealthy, cotton for the working class). Muted colors in men's clothing reflect Soviet-era simplicity and masculinity, while women's attire is vibrant.

### Translation Challenges

- Literal vs. Cultural Translation: Translating "chapan" as "robe" loses its cultural weight, as "robe" is too broad. Similarly, "do'ppi" as "cap" ignores its regional and symbolic significance.
- Loanwords: Terms like "tubeteika" are borrowed directly into English in academic or cultural contexts to preserve specificity.
- Intertextuality: Uzbek clothing names often carry metaphorical or historical meanings (e.g., "chapan" symbolizing hospitality), requiring contextual explanation in English.

### Synthesis and Cultural Insights

- English: Clothing terms are functional, globally influenced, and less tied to cultural identity. They reflect a utilitarian approach, with exceptions in historical or ceremonial contexts.
- Uzbek: Clothing names are deeply cultural, reflecting Turkic heritage, regional diversity, and social norms. They serve as markers of identity, status, and tradition, resisting full assimilation into global fashion lexicon.

- Globalization: Uzbek clothing vocabulary shows adaptation (e.g., "palto" for coat), but traditional terms remain resilient, especially in rural areas. English terms dominate global fashion but lack the localized symbolism of Uzbek attire.

### **Conclusion**

The comparative analysis of "top dressing" names in English and Uzbek reveals stark contrasts in linguistic structure and cultural significance. In the agricultural sense, both languages use descriptive terms, but Uzbek incorporates more Turkic and Russian influences. In the sartorial sense, Uzbek clothing names like "chapan," "do'ppi," and "yaktak" are rich with cultural meaning, rooted in Turkic and Persian etymology, and tied to identity, while English terms like "robe," "coat," and "cap" are broader and less symbolic. This reflects Uzbekistan's preservation of traditional attire as a cultural cornerstone, contrasted with English's globalized, functional approach to clothing vocabulary. For a deeper understanding, exploring regional variations in Uzbek clothing (e.g., Bukhara vs. Tashkent) or English historical attire (e.g., Elizabethan robes) could further illuminate these differences.

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