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**THE RELATIONSHIP OF CLOTHING NAMES IN NAVOI'S WORKS WITH CULTURE**

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**Abstract:** In the article, the names of clothes in Alisher Navoi's poetic works are studied from a linguistic and cultural aspect, their place and importance in the system of Uzbek linguistic and cultural realities is evaluated, the relationship of the current Uzbek literary language to these names is determined, certain changes that occurred in the lexical meaning and phonetic form are revealed and implied with the material materials of the artistic texts. proven.

**Key words:** linguoculturology, linguocultural, language, culture, reality, word, lexeme, dictionary, archaism, historicism.

Among the lexical units of various fields used in the poetic works of the great writer Alisher Navoi, the research of words related to the household sphere, in particular, lexemes of clothing, is familiar with the lifestyle, culture, customs, traditions, society and language history of our people at that time, as well as the vocabulary of the Uzbek language. plays an important role in being Through this, it is possible to determine lexemes and their meaning development at a certain stage of development of the Uzbek literary language, to come to appropriate conclusions on historical-household terminology and its development, and to observe lexical-semantic processes.

The names of clothing used in the current Uzbek literary language have a long history. They have been enriched by the language's own internal capabilities and by acquiring words from abroad in accordance with the development of society and changes in life. Most of them exist in the modern Uzbek literary language, while some of them are found in Uzbek dialects. Naturally, with the passage of time, a number of lexemes denoting clothing have become archaic. Many names of clothing that are universal in Turkey are still used in Turkish languages today [1,41].

A rosy sycamore on the rose of your heart,

Your body is as long as a flower, and you have a pink shirt. [2,349]

The symbol of Yor is depicted in the verse on the basis of national clothes. Konglak is the name of the word shirt in the old Uzbek literary language. It is known that in the old Uzbek literary language, the lexemes *kamis* and *pirahan* also meant a shirt. *Yilak* - *nimcha*. *Nimcha* - women's topless and collarless top; worn over a shirt. Its design is different - open front (deeply carved in a triangular shape), with buttons, lined, sometimes with pockets on both sides. The cover is made of velvet, silk, *kimkhob*, silk and other fabrics, and the lining is made of thread fabrics; From *dukhoba*, collared and collarless, and sometimes with thin cotton in between, soft cotton *nimki* are also made. Embroidered, gold-plated, and Iraqi *nimsha* types are still common today. *Nimcha* was included in the dowry of girls. Basically, it is worn over a shirt. According to the Uzbek national culture, women did not walk with a single dress, but with a *nimcha*, in order not to show their height to everyone. In the verse, it is described to the beloved of the lover that your dress is beautiful like a flower, and your flower-like body is also beautiful. Today, the lexeme of *Yilak* is represented by the words "jacket", "nimcha". The word *Yilak* is considered an archaic lexeme in the modern Uzbek literary language. The word *gulgun* used in the verse is Persian, meaning rose; red, represents the dictionary meaning of pink.

Turfa abayi, please

A flower full of crimson color [7,288]

Abo is a type of top garment, and the meaning of the verse is that the heart desires all kinds of top garments, the color of which is like the color of a hail-shaped flower drawn on an elegant dawn cloth. The lexeme Saqarlot means the name of an elegant dawn cloth. In the history of ancient embroidery, the word saqarlot was widely used. The word abo in this verse is Arabic and means a woolen garment similar to a cloak. A long, wide, but the shortest men's outerwear, made of wool or other fabric, was called abo.

Look at the naked madman Navoiy,

Kim ne, let's get rid of it. [3,363]

The word jubba in this verse is Arabic and means a loose outer garment. In some Uzbek dialects, it is widely used in the sense of warm cotton clothes sewn in the style of a shirt. In Navoi's poem, the word jubba is expressed in the meaning of a broad, single-layered, unlined garment. The word dastar means turban. In this verse, Navoi describes himself as a poor person and says, "I am a madman with a naked body and an open head, and what the well-dressed people have achieved by wearing a jubba and a dastar." In the verse, the poet metaphorically tried to convey that the clothes of people cannot solve anything, that they are all equal, the same person. From the above verses, it is known that according to the Naqshbandiyya Tariqa, which Hazrat Nawai practiced, the idea that your heart should be in God and your hands should be in work was put forward. That is, there are views that one should keep the soul pure and not stop moving.

A glass of rosy May, my dear, I'm full of happiness

He is sad and sad. [5,145]

Qabo - a wide and long outer garment of men, mainly worn over the jubba. The verse describes the situation of a lover. Ask the lover, that is, the oil pourer, and fill the glass with gulgun (flower-colored) oil, because my heart is very sad because of the ul gulgun kabali dasti. The lexemes Qadah, May, Soqii formed an associative relationship in the verse.

The people of Charkhdin Siddiq are mourning, understand.

Every morning, seeing the dawn [3,67]

In the verse, the people of truth are depicted in mourning due to the injustice of heaven. Hazrat Navoi wrote many verses about the protection of the rights of the poor, which is considered a topical issue in all times. This verse is no exception. The verse expresses the idea that some people are saddened even in the morning because of the continuous trials of life. Words like giribon, zaib, eva mean collar.

Your face is covered with a burqa

Every step of the way, the light shines on the ground. [2.79]

This stanza depicts a beautiful example of the image of yor. The poet says that Yor's moon face is so beautiful and sharp and bright as a blade, and the fabric of her burqa is as thick as kasab. Bribe is used in the sense of piece. In the verse, the face of the moon is compared to the moon, and it also expresses the hidden inner meaning that the face radiates light.

Kasab is a thin fabric woven by mixing dice. Burqa'i qasabi - the part of the veil that covers the face. Both in the past and in the present era, special dresses were made for brides, and these dresses were naturally made of beautiful fabrics, and the clothes were made by adding dice to these fabrics.

To conclude, the realities expressing the concept of clothing in Hazrat Navoi's poetic works constitute a considerable amount. It was found that in the language of the poet's works, realities are expressed mainly in the form of words and phrases. They are a linguistic phenomenon, a linguistic wealth, which has occurred in the culture of the Uzbek people, and has a special significance in the historical development of the thinking of the people of the society. Realisms

representing the concept of clothing in literary works can be divided into two groups according to their periodical use - realism-archaism and realism-historicism. The main part of the realisms used are nouns, among which there are no verbs, because they do not have a sign of action. It should be recognized separately that the realities that express the concept of clothing in the poet's poetic works directly reflect the history, culture, worldview and household life of the Uzbek people. Accordingly, it is important for Uzbek national linguistics to study the realities in the literary works of the writer in the linguistic and cultural aspect.

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