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## TRANSLATION PROBLEM OF UZBEK NATIONAL CLOTHES INTO ENGLISH LANGUAGE

***Bayniyazova Maftuna Xalmuminovna***

*Master Student, Uzbekistan State World Languages University*

*Supervisor: **Kenjayeva Adolat Asrorovna** Teacher, Translation department, Uzbekistan State World Languages University*

Every state, nation has its own national values, customs and traditions. These values have been formed, developed, evolved over the centuries and passed down from generation to generation. The Uzbek people have always been distinguished by their colorful and high culture, customs and traditions. It is well known that national, customs, traditions and traditions have been created for thousands of years and have become a way of life for the people. They are the lifeblood of the nation, its strong roots.

One of the factors that interprets the history, culture and spirituality of the Uzbek people is the Uzbek national clothes. National costumes are among the material and spiritual monuments that reflect the national identity of nations and ethnic symbols. Clothing reflects customs, social relations, religious beliefs, seasons and seasons of human life, the place and time in which he lived, the seasons of the economy, the joys and sorrows of life. Uzbek national costumes are costumes created in ancient times and used today that reflect the national characteristics of the Uzbek people and are closely connected with their culture and history. Each region has its own differences and characteristics. The Uzbek national dress and culture are very attractive. Guests from all over the world appreciate and interested in the national costumes and culture of Uzbekistan. Traditional Uzbek clothes are very bright, beautiful and cozy. Uzbek clothes are a part of rich cultural traditions and life style of Uzbek people. In urban places it is uncommon to meet people in traditional Uzbek clothes, now it is worn on traditional festivities and holidays. But in rural places it is still a part of everyday and holiday garments.

The form of Uzbek clothing created over many centuries, its individual elements, decorative design and color indicate the adaptation of folk costume to the natural and climatic conditions of regions. Traditional women clothing consisted of dress, shirts and wide trousers – lozim and several kinds of robes – mursak, camisole or beshmet. The most important part of the garment which women put overhead before going to outdoor was – yashmak or paranja with face covering net – chachvan. Also different kinds of shawls and skullcaps. In folk costume, epigraphic compositions were most often located on edges of sleeves, skullcaps, waist scarves, i.e in places where the ornamental decor was traditionally laid. An essential part of traditional holiday garments of Uzbek women are gold and silver jewellery: earrings, bracelets, necklaces. Surkhandarya women most of all prefer the colors of red nuance as a symbol of well-being. The footwear consist of mahsi (inside – nice heelless step-in boots with a soft sole), and high boots made of rough leather or rubber. It is very handy and warm footwear which is quite popular even today.

In Uzbekistan, the skullcap is not just an element of clothing, but also the part of the people's culture. Nowadays, the skullcap on the heads of citizens can only be seen on special occasions: family celebrations, funerals or holidays. However, a few decades ago, the skullcap was the main type of headdress in Central Asia. Men and women, children and old people used it. Moreover, skullcaps have their own differences in each region. Doppi (skullcaps) are divided into several groups: Tashkent, Bukhara, Samarkand, Ferghana, Khorezm-Karakalpak and Kashkadarya – Surkhandarya, as well as skullcaps are festive, religious and for every day. These national headdresses are made of soft or hard fabric, decorated with embroidery or beads, round or square shape.

Uzbek culture is also rich in various precious jewelries. The special men involved in making them are called “zargar”. The traditional Samarkand jewelry, as well as Bukhara's and Tashkent's, consisted of pendants, filigree and openwork, looking very light and exquisite. Silver and gold, precious and semiprecious stones, such as coral, nacre and turquoise were the major materials. The works of the Samarkand jewellers bear traces of Bukhara influence as Bukhara was one of the largest jewelry centers. Almost all kinds of jewelry: tilla-bargak, tilla-qosh (gold eyebrows. It consisted of the massive metal plates, which imitated a line of bent eyebrows with petalshaped pendants, fixed along the lower edge. The upper detail was formed by the openwork plate decorated with the stones), gajak, tavk, marjon, kukrak tumor, zebi-gardan, nozi-gardan, earrings and bracelets were the obligatory components of the dowry. They served as protective amulets for the brides and young women. They consisted of the massive metal plates, which imitated a line of bent eyebrows with petal-shaped pendants, fixed along the lower edge. The upper detail was formed by the openwork plate decorated with the stones. Tilla-qosh was known in Tashkent, Kokand and in Bukhara.

Owing to the features of the language while translating from English into Russian or Uzbek the translator is compelled quite often to resort to a various sorts of substitution of separate words, word-combinations, parts of the sentences and translation of the whole sentence to express fully the content of the text being translated in a target language. Substitution happens when changing the word with another one and not changing the sense. Different ways of substitution are defined, such as concretization, generalization, antonymous translation, compensation, extension of thought and perception as a whole. Some of them are applied in the translation of national clothes. During the translation of national dresses we use such kind of tools of clothes terms: Transliteration is the practice of converting a text from one writing system into another in a semantic way, word by word, or ideally letter by letter. For example, the words yaxtak, xon-atlas, adras, beqasam, lozim, mursak, shoyi, paranji are transliterated into English yaxtak, khan-atlas, adras, bekasam, lozim, mursak, shoyi, paranji. Both in English and Uzbek they are the same. Calque, half-calque is often applied to translating compound terms or term phrases. For example: Uzbek skullcap – o'zbek do'ppisi, velvet – baxmal.

As in any other field, the national clothes needs a professional translation service since it has many of its own peculiarities and a vast array of specialized vocabulary. In translating national costumes, the interpreter uses a variety of methods. Uzbek national clothing is a whole layer of Uzbek culture, which is given

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much attention in modern Uzbekistan. The main purpose of translating Uzbek national clothes is to preserve the Uzbek people culture, the meaning of the original essence of the clothes.

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