



# THE STRUCTURE OF THE LEXICAL-SEMANTIC FIELD "CLOTHES/FASHION"

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## ABSTRACT

*This work presents classification according to professional recognition.*

*1. Examples of the most recognizable terms in the field of fashion design and fashion can be such as: model, mannequin, catwalk, show, and even a thread with a needle. These words are clear to both a professional and any native speaker.*

*2. There are terms that will cause difficulty in understanding. But people who are interested in fashion, albeit unprofessional for them these concepts are well known.*

*3. The last type of terms will be understood only by professional circles. Here is a small test of how well we know the following terms: Watteau fold, aigrette, nansuk, parasol, plastron, sarong. Probably makes it difficult to understand and does not allow us to give definitions the fact that all examples are terms of foreign origin.*

## INTRODUCTION

A certain layer of vocabulary, consisting of professional terms, is borrowed from other languages. Borrowing can be called an element (morpheme, word, phrase), penetrating from one language to another as a result of language contact. Throughout the world, there are practically no languages of the same composition. For example, according to scientists, the English language consists of 70% of borrowings. Borrowing is not only a word taken from another language, but the very process of transferring a word from one language to another. Borrowings may be short-lived or the process may take several years, as has happened many times in history. Borrowing can pass from one language to another directly or indirectly, that is, through a third language or other languages. For example, during the time of Peter the Great in the Uzbek language has been penetrated by a large amount of foreign vocabulary from various fields of activity. This vocabulary came directly from German into Uzbek. And such terms as *beret* (Italian word of origin), *corset* (Spanish term), came into the Uzbek language indirectly, through English or French.

In each language, large periods of borrowing can be distinguished. There are 4 periods in the Uzbek language, which are inextricably linked with the history and formation of the Uzbek state.

1. XI-XII centuries (the period of Modernism in Uzbekistan);

2. beginning of the 18th century (reforms of Peter the Great and reflection to the Uzbek lands);

3. the second half of the 18th century - the 19th century (development of industry);

4. the second half of the 20th century - the beginning of the 21st century (modern period of globalization).

It should indicate what happened in the fashion industry in the second half of the XX century. Almost all

fashion houses were located in Europe and with the outbreak of World War II either closed or moved to the United States. It was there that the designers continued to create. It was in the USA that a new mass production of clothing was opened and developed, new types of fabrics were invented (for example, *nylon*), new styles and fashion trends (*street fashion*).

The reasons for borrowing can be varied, mostly extralinguistic:

historical and geographical interaction of languages and cultures;

scientific and technological progress;

differentiation of already existing and the emergence of new concepts;

terminological insufficiency (absence of concepts in native language);

socio-psychological reasons;

Globalization.

For example, the term "kilt" made its way from Scottish to English language due to the geographical and cultural proximity of peoples.

The development of science and technology has allowed the term nylon to quickly spread too many developed languages of the world due to the widespread use of the material itself. The emergence of a new concept of "bikini" led to the emergence of a term that was not previously in any language in the world.

There is a language fashion - the pursuit of fashionable, prestigious words. A person receives a higher social status by using fashionable words and expressions in speech. Using fashionable vocabulary, we demonstrate not the level of education in general, but the level of awareness of the latest trends, the level of awareness.

The openness of borders, the globalization of the economy and the rapprochement of cultures contribute to fast and easy borrowing from one language to another. In post-



Soviet times, borders opened in our country, language contacts began to be observed, and various sources of information appeared.

At the present stage of the development of languages, borrowed foreign vocabulary is very quickly assimilated, that is, it "settles" in the language, adapts and can even form entire word-formation series. For example, the adjective "*designer*" is formed from the term "*design*", the noun "*designer*", complex words like "*design project*", in the specialized literature even the verb "*design*" is fixed, formed according to the template with such verbs as "*fountain*", "*initiate*", "*stimulate*".

Secondly, borrowed words are often written in Latin letters, just because of the popularity of fashionable words and the prestige of their use, (*fashion industry*, *prêt-à-porte collection*) or through a hyphen (*design studio*).

Some of the foreign terms that have emerged are, on at first glance, redundant, since they have synonyms in Uzbek. However, as a rule, they show subtle semantic differences. So, for example, not every kiosk can be called a "boutique", buying potatoes in the market can hardly be called "shopping", the definition of "glamorous" is inapplicable to a smartly dressed little girl, etc. [3, 20].

However, foreign terms in Uzbek may be used in a wide variety of ways. For example, in the city of Tashkent there is a hairdressing salon called "Beauty Boutique".

Some terms have come a long way since the appearance of a concept before fixing it in the dictionary. This happened in the 20th century with a new type of bikini swimwear. For 1946 - the moment of its creation - it was such a bold, revolutionary piece of clothing that in some Catholic countries it was forbidden to wear such a swimsuit. Moreover, in European countries, in Spain, for example, the British did not favor bikinis. As a result, the term was first recorded in the Webster dictionary only in 1970.

The processes of globalization began to manifest themselves in modern society in the 1950s, when the idea of the European Union appeared. It should be noted that globalization only initially assumed economic integration. However, today almost all spheres of human activity are involved in these processes in one way or another. The phenomena and concepts of the modern world are spreading across all countries and continents with great speed, regardless of state borders, the level of development of the economy, language and culture. For faster and more comfortable communication, languages of interethnic communication are created. But they are not created artificially, but gradually, on the basis of modern means of their distribution.

Thus, one can trace the following logical chain: the development of material culture has led to the formation of mass media, mass media use the latest technologies and cover billions of people, and information in the media is repeated many times and reaches its consumer of information in any corner of the planet. Separately, you can say about the Internet, which was launched in the early 1990s, and is now one of the fastest global information systems.

Fashion, as a social phenomenon, spreads with the same high speed. Today, the film actress appeared on the red carpet in a new image, and tomorrow it will be copied by

millions of people. With the same high speed there is an exchange of terms, borrowing from one language to another or from one language to many languages at once. Since the second half of the 20th century, the source of borrowings, the so-called "loan storehouse", has been the English language, namely its Anglo-American variant. As noted by V.M. Leichik, "the choice of the source language of borrowings is determined by real historical practice" [2: 120].

Many languages of the world not only accept borrowings in large quantities, but also actively assimilate them, i.e. adapt them to the peculiarities of their grammatical structure, pronunciation, compatibility with other lexical units. Fashion is a fairly young and developing industry. In recent decades, it is indeed one of the most global industries, and its professional terminology is international in nature, open to mutual enrichment and borrowing of new elements.

One of the requirements for translation is adequacy, that is, the translator must convey the original by equivalent means. Therefore, at first the translator is faced with the task of analyzing the term to be translated. Analysis of a term consists in looking up its meaning in a dictionary. But, given that this study deals with relatively new fashion terms, often associated with some conceptual idea or image, the translator needs to carry out a number of operations to analyze the term, analyze the context (in this study, various articles from glossy magazines and books about fashion) and special concepts. Kobozeva, for example, believes that context is very important in translation: translation, in this case, as "a way of comparing the semantic systems of languages or as a coordinate system of adequate semantic correspondences of different languages" [1:112]. In more complex cases, the translator uses synthesis - the construction of a new term that expresses the same concept as the translated term.

## METHODOLOGY

There are many more difficulties with the comparative method. During lexical comparison, it can happen that when lexical units are superimposed on each other, they can coincide only in a few meanings, and not in the full range of meanings, since languages have a specific polysemy. When the semantic fields of the two lexical units, respectively, as well as discrepancies in synonymous and antonymic relationships followed by inconsistencies in the semantic compatibility of each of the words.

The comparative method is valuable for translation, as it allows you to establish a system of semantic correspondences between 2 languages.

Also, in addition to the fact that a comparative analysis reveals the common features of the objects being compared, such an analysis also helps to highlight the most characteristic specific characteristics of each of them, which often go unnoticed in intralinguistic research.

The lexico-semantic field "Dressing" is a large number of lexical units that are characterized by semantic commonality and are interconnected by systemic relations. Or in other words, the lexico-semantic field is a hierarchical structure, whose elements are interconnected by paradigmatic relationships. Moreover, the same word can be a member of different paradigms. In our study, we pay attention to such



paradigms of the field as lexical-semantic groups, thematic series and synonymic series. The sample of terms in this study includes 365 terms in the English language and 270 terms in the Uzbek language.

Having studied the definitions of the terms presented in our sample, we structured the LSF "Fashion" based on the following relationships:

1) generic relations that connect a more general concept with its particular case (for example, *clothes - skirt - mermaid skirt*);

2) relations of antonymy (*dress up - dress down (shoulder and waist clothing); men's fashion - women's fashion (women's and men's fashion)*);

3) partonymy relations (for example, *blouse - collar*);

4) relations of incompatibility (for example, *sport footwear - evening footwear*).

The core of the field we are considering is the lexical units "Fashion" in Uzbek and "Fashion" in English, which express a common invariant meaning for the entire field. To determine the identifying and differentiating semes, we carried out a component analysis of the definitions of this concept. According to dictionaries, "Fashion" has the following definitions:

*-Fashion is a style that is popular at a particular time, especially in clothes, hair, make-up, etc. Fashion a way of doing things.*

*-Fashion is a popular or the latest style of clothing, hair, decoration, or behaviour.*

*-Fashion is something that is popular or thought to be good at a particular time.*

*-Fashion is a style of clothes, hair, etc that is popular at a particular time.*

*-Fashion is the business or study of making and selling clothes, shoes, etc in new and changing styles.*

The presented definitions allow us to distinguish identifying LSP semes "Fashion" 'popular' and 'style', while differentiating semes will be 'clothes', 'hair', 'make-up', 'shoes', 'way', 'particular time'.

To analyze the lexemes of the Uzbek language, the definitions of the dictionaries of D.N. Ushakova (Explanatory Dictionary of the Uzbek Language) and E.N. Zakharenko (New Dictionary of Foreign Words):

Fashion is: 1. *The totality of tastes and views that prevail in a certain social environment in a certain, usually*

*short time. 2. Samples of items that meet tastes (usually about clothes)* [Ushakov's Explanatory Dictionary].

*Fashion - domination (often short-lived), at a certain time in a certain environment of certain tastes, preferences for clothing, household items, certain cultural values, behavior; samples of clothing items that meet such tastes* [Zakharenko 2003].

МОДА (лот. modus — меъёр, усул, қоида) — 1) турмуш ёки маданиятда муайян дид ёки қизиқишининг маълум вақтгача қарор топиши. Услубдан фарқли ўлароқ турмуш [ЎТИЛ].

The integral seme of "fashion", therefore, is 'the dominance of tastes and views', the main differentiating semes: 'in relation to clothes', 'in relation to household items', 'samples of items of clothing'.

An analysis of the definitions shows that, in a general sense, in both cultures, fashion is an indicator of the attitude in society to the elements of external culture, to style, behavior, and values. Also, the time period ('particular time', 'certain time') is important for the definition of a fashion phenomenon. Uzbek language dictionaries emphasize the fact of fast variability of fashion, as indicated by the seme of shortness. The analysis of differentiating semes allows us to consider that fashion is directly related to appearance, style, and manner of dressing.

It is difficult to argue with the fact that often when using the word "fashion" they mean exactly the clothes, the appearance of a person. In this regard, in our study, we pay special attention to terms that name specific things in the fashion industry: *clothing, accessories, shoes*. Because we believe that they are of key importance for characterizing this phenomenon.

## DISCUSSION

The sample of this study includes 17 verbs in the field of the English language and 16 verbs in the Uzbek language. As a result of the analysis of definitions, it turned out to be possible to divide them into two groups: verbs related to the creation of clothing items (LSGgl-1) and verbs related to the directly external creation of a fashionable image (LSGgl-2). Here are some examples from the sample (see table 1):

Table 2.1 - LSG verbs (part of the sample)

Thematic group	Terminological means of the English language	Equivalent groups in the Uzbek language
LSGgl-1	<i>To sew – make a garment by sewing</i>	<i>Тикмоқ – 1. Игна-ип билан чоклаб уламоқ, бириктирмоқ, шу йўл билан бирор нарса тайёрламоқ; 2. Ўрнатмоқ, қадамоқ, қурмоқ.</i>
	<i>To decorate – make something look more attractive by adding extra items or images to it</i>	<i>1. Зийнат, безак бериб чиройли қилмоқ, ҳусн киргизмоқ, кўзни қувонтирадиган ҳолга келтирмоқ.</i>
LSGgl-2	<i>To dress – put on one's clothes</i>	<i>1. Кийим билан баданни ёки бирор аъзосини ёпмоқ, кийиладиган нарсани танага, танадаги аъзога ёпмоқ, қўймоқ, илмоқ. 2. Ҳадя кийими олмоқ. 3. Ўранмоқ, қопламоқ, бурканмоқ</i>
	<i>To become – look good on or suit</i>	<i>Ярашмоқ. 1. Кўриниши, қад-қомат ва шу каби жиҳатдан чиройини очадиган бўлиб турмоқ, ёқимлилиқ, қўркамлилиқ баҳис этмоқ. 2. Муносиб тушмоқ</i>

## LSG of nouns and nominative phrases



Further structuring involves a description of the periphery of the field under consideration. In the near periphery of the lexico-semantic field of our study, we have identified four thematic groups: "Clothes", "Shoes" ("Footwear"), "Headwear", "Accessories". This division is based on the principle of place, expressed by the differentiating seme of each of these groups: 'body', 'feet', 'head', 'something else'. As we can see from the definitions, the unifying semes of all four groups are 'thing' and 'wear':

*Clothes are things such as dresses and trousers that you wear to cover, protect, or decorate your body.* [Cambridge Dictionary]

*Footwear are things that people wear on their feet, such as shoes or boots.* [Longman Dictionary]

*Headwear are hats and other items worn on the head.* [Oxford Dictionary]

*Accessory is a thing which can be added to something else in order to make it more useful, versatile, or attractive.* [Oxford Dictionary]

In Uzbek, we made an identical division into thematic groups, according to dictionary definitions:

*Либос- кийим, уст-бош, янги либос, байрам либоси, ўраган қоплаган нарсага нисбатан рамзий маънода ишлатилади (ЎТИЛ).*

*Бош кийим – бош кийимларнинг умумий номи (ЎТИЛ).*

*Пойафзал – оёқлар учун кийим, уларни совуқдан ва пастки қисми таглиги билан ҳимоя қилади, йўлнинг нотекислигини сезгир қилади (ЎТИЛ).*

*Аксессуар – бирор нарсага тегишли, асосий либосга ҳамроҳ бўладиган ёрдамчи деталь (ЎТИЛ).*

As can be seen from the definitions, the integral seme is 'object', differentiating 'body', 'head', 'legs', 'something'. Thus, at this stage of the analysis, there were no significant differences between the fields of Uzbek and English languages.

## CONCLUSION

The concept of fashion is multifunctional, as it is considered by a number of different humanities (philosophy, sociology, psychology, linguistics, economics, etc.). The fashion phenomenon began its development in parallel with the consolidation of this concept in the group of Romano-Germanic languages. In different periods of its existence, fashion was perceived differently: most scientists pointed to the negative impact of fashion on a person. During the Middle Ages, fashion was the privilege of the nobility, and they were not available to the lower classes, but representatives of the lower stratum, as the researchers write, tried to imitate the higher one. This means that for a long time fashion played the role of demonstrating wealth. In the XX century fashion has ceased to be an indicator of class differences and at the present time the fashion phenomenon is perceived in the concept of "collective choice".

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