



THE EVOLUTION OF WOMEN'S CLOTHING AND FASHION TERMINOLOGY ACROSS VARIOUS LANGUAGES

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ABSTRACT

In this article, the issue of the history of the development of the vocabulary of women's clothing and fashion in comparable languages is scientifically researched.

INTRODUCTION

Clothing is an integral part of society's material and spiritual culture. On one hand, it consists of material values created through human labor to satisfy specific needs; on the other hand, it serves as works of decorative and practical art that aesthetically transform an individual's appearance.

Clothing, along with architectural structures, work, and everyday life objects, reflects the development of productive forces of historical periods, the climatic conditions of a country, the national characteristics of people's lives, and their ideas about beauty. However, "...if architects build houses and other fields of applied arts involve artists creating the environment surrounding a person in daily life, then the designer's object is the person themselves." Due to the direct connection between costume and person, "...nothing reflects the artistic taste of an era with such delicate nuances as a costume does." The concepts of "clothing" and "costume" are largely similar, yet they possess significant differences.

LITERATURE REVIEW AND METHODOLOGY

In modern linguistics, there is a growing interest in studying specific taxa of vocabulary, identifying the sources of new linguistic units, and providing a sufficiently scientific description from a historical perspective of their formation and evolution, stability and variability, as well as their linguo-cultural characteristics. While a significant portion of linguists have dedicated their studies to specific thematic groups of the Russian vocabulary (such as A. A. Reformatskiy, A. A. Ufimtseva, D. N. Shmelev, M. A. Borodina, V. G. Gak, V. N. Prokhorova, V. V. Kolesova, G. A. Shu), there still remains a considerable portion of less-studied layers of vocabulary that provoke scientific interest from the perspective of systematic linguistic review and description. Certain groups of clothing vocabulary have become the subject of scholarly articles by linguists such as S. L. Sonina (1997), who studied the development of French fashion terminology; N.V. Kulakova (2000), who examined the

lexical and functional-stylistic aspects of clothing names in the language of A.S. Pushkin; V.G. Kuzina (2001), who analyzed the structural-semantic aspects of headwear names in the Oryol dialects; V. M. Panova (2002), who studied clothing names in the Voronezh dialects; G.R. Daukaeva (2004), who conducted a comparative analysis of headwear and footwear names in English, German, and Tatar languages; O. R. Rostov (2006), who described the clothing nominations based on the vocabulary of the Ivanovo region dialects; T.N. Nagorskikh (2009), who worked on fashion issues as a value-creating factor in modern Western European culture in his scientific article; S. Özer (2016), who studied the structural-semantic connectivity of clothing in Russian and English; M. Halimova (2002), who explored the vocabulary representing the concept of "clothing" in Tajik (based on materials from Khujand and its surrounding dialects); S. Usmonova (1971), who studied the vocabulary of textile decorations in Tajik; Ismatova (1983), who explored the vocabulary of sewing and embroidery arts in the Samarkand dialects, as well as M.A. Solieva in her work "Structural-Semantic Analysis of Textile Terminology in Tajik and English Languages" (2014), who addressed issues of textile terminology in English and Tajik; and X.M. Khudoiyeva (2018), who in her work "Structural-Semantic Analysis of the Vocabulary of Jewelry Items in Tajik and English Languages" examined the methods of word formation for lexical units representing clothing and accessories decorations in Tajik and English languages in a comparative format, among others.

INTRODUCTION

Clothing is an inseparable part of the material and spiritual culture of society. On one hand, it consists of material values created by human labor to meet certain needs, while on the other hand, it acts as decorative and practical art pieces that aesthetically alter a person's appearance.

Clothing, along with architectural structures, work, and everyday life objects, mirrors the development of the productive forces of historical periods, the climatic conditions of a country, and the national characteristics of people's lives and their ideas about beauty. However, "...if architects build houses and other applied arts practitioners participate in creating the environment that surrounds a person in daily life, then the designer's object is the person themselves." The direct connection between a costume and a person means that "...nothing reflects the artistic taste of an era as delicately as a costume does." The terms "clothing" and "costume" are largely similar but have significant differences.

RESULTS

Assuming that clothing initially emerged as a means to adorn and differentiate social classes, historians, archaeologists, and art historians emphasize that with changes in climate and people's lifestyles, the protective and practical functions of clothing significantly increased. The direct predecessors of clothing, such as tattoos, body painting, and the application of magical symbols, served to protect people from evil spirits and natural forces, to intimidate enemies, and to impress friends. Subsequently, tattoo patterns were transferred to fabric. For example, the multi-colored checkered strike patterns of the ancient Celts have remained as the national pattern of Scottish fabric. In ancient times, jewelry played a significant role and, along with strikes, hairstyles, or headgear, constituted a complete costume in primitive societies. In the cave paintings of Dordogne, France, and other ancient stone and cave paintings, people are depicted with such attire. Long necklaces made of bone

or stone, bracelets, and magical symbols engraved on them indicated the wearer's courage, hunting, and military prowess. The shapes of ancient jewelry were influenced by the shapes of human body parts. Necklaces, bracelets, rings, and the circular closed lines of rings defined the shapes of the neck, ears, nose, lips, wrists, ankles, fingers, toes, and waist.

CONCLUSION

The historical development of the primary forms of clothing was directly related to the natural and socio-economic conditions of that period, as well as the aesthetic and ethical demands and the general artistic style prevalent in art.

The style in art is a historically formed, relatively stable unity of artistic expression tools and methods conditioned by the unity of ideological content. The main features of style manifest in architecture, visual and applied arts, literature, and music.

In costume, the general stylistic direction is expressed in the main shapes and proportions, the method of dressing, the use of specific materials and color combinations, and the nature of jewelry. Changes in the general artistic style of a period are always connected to significant ideological and social shifts. They occur over long historical periods. However, within each style, there exists a more mobile and short-term phenomenon - fashion, which affects all areas of human activity.

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