

LINGUOCULTUROLOGICAL FEATURES OF FORMATION AND DEVELOPMENT OF VOCABULARY OF THE SPHERE CLOTHES AND FASHION

<https://doi.org/10.5281/zenodo.10776996>

Gulrukhsor Ulugbekovna Kabulova

English teacher of the Department of Interfaculty Foreign Languages, Urgench State University, Uzbekistan

Abstract

The sphere of clothing, as one of the most significant and eloquent aspects of the development of society, most clearly transfers historical and cultural experience, national-cultural traditions and foundations of society from generation to generation, and also shows trends in the global process of interrelation and interaction of linguistic cultures. This scientific article is devoted to the linguoculturological features of formation and development of vocabulary of the sphere of clothes and fashion.

Key words

clothing, cultural experience, national-cultural traditions, interaction, linguistic culture, linguoculturological features, clothes, fashion.

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ОСОБЕННОСТИ ФОРМИРОВАНИЯ И РАЗВИТИЯ ЛЕКСИКИ СФЕРЫ ОДЕЖДА И МОДА

Кабулова Гулрухсор Улугбековна

преподаватель кафедры межфакультетских иностранных языков Ургенчского государственного университета, Узбекистан

Аннотация

Сфера одежды, как один из наиболее значимых и красноречивых аспектов развития общества, наиболее ярко передает историко-культурный опыт, национально-культурные традиции и устои общества из поколения в поколение, а также показывает тенденции в мировой процесс взаимосвязи и взаимодействия языковых культур. Данная научная статья посвящена языковым особенностям формирования и развития лексики в сфере одежды и моды.

Ключевые слова

одежда, культурный опыт, национально-культурные традиции, взаимодействие, лингвокультура, лингвокультурные особенности, одежда, мода.

KIYIM VA MODA SOHASIGA DOIR SO‘Z SHAKLLANISHI VA RIVOJLANISHNING LINGVOMADANIY XUSUSIYATLARI

Kabulova Gulruksor Ulugbekovna

*Urganch Davlat Universiteti Fakultetlararo chet tillari kafedrası o'qituvchisi,
O'zbekiston*

Annotatsiya

Kiyim-kechak sohasi jamiyat taraqqiyotining eng muhim va ta'sirchan yo'nalishlaridan biri sifatida tarixiy-madaniy tajribani, milliy-madaniy an'analar va jamiyat asoslarini avloddan-avlodga eng aniq o'tkazib beradi, shuningdek, jahon miqyosidagi tendentsiyalarni ko'rsatadi. til madaniyatlarining o'zaro aloqadorligi va o'zaro ta'siri jarayoni. Ushbu ilmiy maqola kiyim va moda sohasi lug'atini shakllantirish va rivojlantirishning lingvomadaniy xususiyatlariga bag'ishlangan.

Kalit so'zlar

kiyim-kechak, madaniy tajriba, milliy-madaniy an'analar, o'zaro ta'sir, lingvistik madaniyat, lingvomadaniy xususiyatlar, kiyim-kechak, moda.

The life activity of each society directly follows from the characteristics of the national linguistic culture, which is manifested in both the spiritual and material labor of the nation. Differing in the specificity of perception of the surrounding world, not a single linguistic culture, however, is completely independent: they are all interconnected and constantly flow into one another, mixing, interchanging or completely ceasing their original existence.

The everyday sphere, and especially the sphere of clothing, as one of the most significant and eloquent aspects of the development of society, most clearly transfers historical and cultural experience, national-cultural traditions and foundations of society from generation to generation, and also shows trends in the global process of interrelation and interaction of linguistic cultures. The sphere of clothing and fashion, being a reflection of the domestic sphere, the climatic conditions of the country, socio-economic and cultural development, reacts with lightning speed to changes in society from cultural to economic and political.

The history of clothing from ancient times to the present day is like a mirror in which the entire history of mankind is reflected. Each country, each people, in certain periods of its development, leaves its own imprint, its own specific features on people's clothing.

King Louis XIV of France called fashion “the mirror of history.” A.A. Vasiliev defines fashion as a “unique social phenomenon”⁶.

According to Yu.A. Belchikov, the historical development of the main types of clothing took place in direct connection with the natural and socio-economic conditions of the era, the aesthetic and moral requirements of public life and the dominant artistic style in art⁷.

We will try to briefly highlight all stages of the development of clothing from the beginning of our Era to the beginning of the 21st century. But we will dwell in more detail on the last stage - fashion of the 20th - early 21st centuries, because... this is the period of its greatest prosperity, and in historical terms it is a time of rapid changes and world events.

The beginning of our Era was marked by the arrival of the barbarians, who brought with them a new type of cut and sewn clothing, consisting of pants of English - breeches and tunics. The men's shirt English - shirt and women's shirt were also very popular English - smock. After the 4th century, simple clothing tailored to the figure spread throughout Europe.

In the 9th century, interest in the beautiful things of Byzantium arose in Europe. This period is called the Romanesque period. It is characterized by a mixture of ancient traditions, Byzantine details and “barbarian novelties”. From ancient times, through Byzantium, Romanesque fashion took the cloak (English - coat), because it not only protects the body, but also symbolizes the separation of a person from the external environment. The medieval feudal order forced fashion to adopt from Byzantium the system of class distinctions in clothing that manifested itself in the fashion of the Romanesque period in the form of borders, embroideries, and materials.

In the XIV - XVI centuries, the Renaissance reigned, which originated in Italy, which turned into the center of European culture. The conquest of Constantinople by the Turks in 1453 forced many Greek artisans and scientists to move to Italy, thereby strengthening ties with the culture of the ancient world.

In the style of clothing, this was manifested by copying draperies. For the first time during this period, women's clothing began to be strictly divided into a long skirt and a bodice, often laced, with a small oval neckline. By this time, two types of wardrobe were fully formed: male and female. The characteristic clothing for women was the petticoat and white blouse, chemise, shift. Among men, the jerkin -

⁶ Васильев А.А. Этюды о моде и стиле / Александр Васильев. - 3-е изд. - М.: Альпина нон-фикшн; Глагол, 2010. - С.14.

⁷ Бельчиков Ю.А. Культуроведческий аспект филологических дисциплин // Филологические науки, 1998. - № 4. - С. 48-56.

a jacket that fits tightly to the body, jacket, doublet - long figure-fitting clothing with a stand-up collar have become popular.

Lace spread everywhere in Europe and in the 1540-1600s. Spanish motifs in fashion became dominant.

In the 17th century, the Renaissance was replaced by the Baroque era. The Netherlands created a new fashion - bourgeois, which was distinguished by the desire for comfort and convenience. The graphic nature of black and white combinations created in that era contributed to the emergence of the "minimalism" trend, which returned in the 20th century.

From the second half of the 17th century, during the heyday of the absolute monarchy in France, the French court of King Louis XIV began to occupy a dominant position in fashion. The manifestation of this period in fashion was the fashion of the nobility and royalty. The strict geometry of the Spanish dress was replaced by clear tones and colors, the clothes became very picturesque. From that time on, French taste and fashion took possession of all of Europe and did not cease to dominate it for centuries.

The woman's skirt is again supported by iron hoops, and the bodice is tied with whalebone, laced and again given a quadrangular neckline.

By the beginning of the 18th century, dark colors came into fashion. Between 1700 and 1715 the fashionable silhouette, both men's and women's, became narrower and elongated thanks to starched caps and criards - a kind of bustle with a train. This costume was taken as a model by Peter I, who instilled a European lifestyle in the Russian nobility in St. Petersburg.

At the beginning of 1715 to 1725 period, a special piece of outerwear appeared in women's fashion, called kontus - outerwear with a cut-off, fitted back and small gathers and cuffs on the arms.

In the middle of the 18th century, the Rococo era began. The costume of a European aristocrat of that time included culottes - breeches, white stockings, hose and black shoes with red heels.

The ladies of the court had a great influence on the fashion of French Rococo. The legal wife of the King of France Louis XV, the Polish princess Maria Leszczynska in 1725 brought with her from the Polish-Lithuanian Commonwealth the fashion for fur trimmings in women's dresses, sable muffs, the fashion for the "polonaise" dance and for draped dresses "a la polonaise"⁸.

⁸ Васильев А.А. Этюды о моде и стиле / Александр Васильев. - 3-е изд. - М.: Альпина нон-фикшн; Глагол, 2010. -С.21.

In the middle of the 18th century, a fashion established for unusually wide skirts with flaps - panye English - farthingale - a semicircular design woven from willow rods or whalebone.

Between 1740 and 1760 Thanks to archaeological excavations in the south of Italy of two ancient Roman cities - Pompeii and Herculaneum, buried under the lava and ash of the Vesuvius volcano in the 1st century AD, ancient art became known to the world. During this period, England occupied a dominant position in terms of clothing and fashion. The life of English aristocrats took place on country estates among forests and fields and involved simple and warm clothing made of wool, and not silk, as in the Rococo period in France. The British love for horse riding gave the fashion world a new cut of the frock coat - the riding-coat, which was ahead of its time and became the prototype of men's clothing in the 19th century. The frock coat and tailcoat also came into fashion. Activities such as reading books, collecting herbariums and natural science experiments were inculcated in society, which led to the abandonment of lush clothing.

The French Revolution of 1789 put an end to all aristocratic privileges in dress. But the period 1795-1797. was marked by a revival of interest in fashion, created thanks to the post-revolutionary "fashion victims" - "merveise" and "encruables". "Merveise" are girls in translucent narrow dresses of "Greek" cut without a corset, wearing flat shoes, since heels symbolized belonging to the "old regime". "Encruables" - young men who preferred narrow redingotes and tailcoats in the English style ⁹.

In 1799, Napoleon brought Kashmiri shawls English - cashmere shawl from Egypt to France, which gained popularity, including in Russia. The lack of pockets in narrow Empire style dresses was compensated for by elegant handbags - reticules - an indispensable women's accessory of the first half of the 19th century.

During the Napoleonic Wars, the "grand army" moved to the Polish and Lithuanian lands, where an unusually cold climate awaited it. The French experienced especially severe frosts in Russia; the cold forced soldiers and officers to put on locally produced fur clothing. Following the military, the ladies also dressed in furs. This is how a Polish fur coat with long narrow sleeves lined with fur appeared in Paris, called "witchura" (or "vitshura")¹⁰.

⁹ Васильев А.А. Этюды о моде и стиле / Александр Васильев. - 3-е изд. - М.: Альпина нон-фикшн; Глагол, 2010. -С.25.

¹⁰ Васильев А.А. Этюды о моде и стиле / Александр Васильев. - 3-е изд. - М.: Альпина нон-фикшн; Глагол, 2010. -С.27.

Military operations took place everywhere in Europe and military themes gained popularity. So, for example, fur boas English - boa and spencers appeared - short jackets of English origin with hussar laces.

Congress of Vienna 1814-1815 turned out to be an important historical milestone and significantly influenced the development of fashion. The Austrian waltz became popular everywhere and slightly shortened, flared dresses came into fashion. The period described was called differently in different countries: in England - Georgian, in France - the era of Charles X, in Germany - the Biedermeier style. At this time, the focus of fashion on antiquity was replaced by the advantage of fashion from Italy, Spain and the European Middle Ages, especially Gothic. Scottish plaid, French lace, Russian furs and Turkish turbans turned out to be popular.

The so-called tweed - a straight or slightly fitted frock coat made of light woolen fabric, buttoned at the throat - has also become very popular. The women's costume has undergone major changes. The entire silhouette has changed: the bodice is fitted, the skirt is somewhat shortened, the waistline drops lower, and the sleeves take on a "pagoda" shape.

In 1857, the Englishman Charles Worth opened the first haute couture house in Paris. His magnificent dresses came to the court of the French Emperor Napoleon III and Empress Eugenie de Montijo. This led to the fact that Paris in the 1850-1860s. has become the center of world fashion.

The middle of the 19th century is commonly called "the second Rococo" in fashion. Women's dresses featured laced waists and very full skirts. Crimean War 1853-1856 brought into fashion raglan sleeves, named after the English commander Lord Raglan, who was wounded in the shoulder, wide crinolines and knitted balaclava helmets.

In 1867, thanks to the growing desire to travel, women had a need for more comfortable clothing and the fluffy crinolines of the mid-19th century were not comfortable, so women turned their attention to narrower draped skirts and bustles. The creators of Parisian haute couture, led by Charles Worth, established many fashion trends that became symbols and reflections of the era.

By the end of the 1880 years a fascination with medieval style, wildlife and Japanese art began. A new Art Nouveau style emerged. Bustles were replaced by bell-shaped skirts. The introduction of technical innovations such as electrical appliances, trams, bicycles and cars forced fashion designers to increasingly think about the practicality of clothing.

So, we come to the 20th century. This time in world history has marked itself as a time of enormous change in all areas of life. This is the time of a great technical leap, the period of two world wars and the October Revolution in Russia. All events took place very quickly and changes in clothing and fashion reflected and adjusted to them with amazing speed and accuracy.

The 20th century makes its own adjustments, as the century of the formation of fundamentally new foundations of socio-political life, the emergence of new ideals. In the second half of the 20th century, new norms and principles of development were formed in society, including in the field of clothing. This is reflected in the following trends:

- the destruction of social restrictions, the development of sports, tourism, changing the lifestyle of society, which becomes more active, mobile and dynamic, which leads to democratization in clothing: the desire for simplicity and convenience is manifested in simplicity of form, freedom of choice of clothing and accessories;

- thanks to the simplification of clothing for all segments of the population, there is a great interest of society in new textures, more advanced and simpler methods and technologies for the production of clothing;

- age, social and gender boundaries are erased (many items of men's clothing are included in women's clothing and vice versa (trousers, suits, trousers, leggings), "uniseason" clothing appears;

- the emergence of fundamentally new types of clothing, dictated by the emergence of new living conditions for people: technical progress, transport development, changes in everyday life and lifestyle, the emergence of new professions, changes in the position of women in society;

- the dominance of mass production in industry, mass forms of consumption of clothing items.

Fashion in the early 20th century was dominated by the Art Nouveau line, which in Russia was called the "decadent line," which was reflected in a feminine curved silhouette with narrow sleeves and a smoothly flared skirt. In 1904-1906. There is a Japanese influence on fashion and the return of gigot sleeves (English - gigot, mutton-sleeve), as well as the abolition of the rigid corset. A great lover of oriental art, he brought a bright Asian flavor to the stage, and Persian kaftans, English - kaftan, Turkish turbans, English - turban and bloomers, English - shalwar (kameez)) came back into fashion.

In general, the time before the First World War is characterized by a high level of industrial production, the development of natural sciences, an increase in

interest in sports due to the revival of the traditions of the Olympic movement, and a large number of discoveries and inventions. Thanks to the growing interest in sports, new items of clothing that are convenient for playing sports are appearing: T-shirt (polo-shirt), bathing suit.

A new style in women's clothing arose in 1930 and was associated with the image of the Swedish film star Greta Garbo. The bias cut, proposed by the Parisian fashion creator Madeleine Vionnet, becomes dominant and antique draperies are making a comeback. All this is a sign of the neo-empire style.

Men's fashion, although it does not provide opportunities for special innovations, is still obvious. The most noticeable thing is that secular clothing in its traditional sense is losing its meaning. The English frock coat disappeared; English the cutaway coat began to appear rarely - a single-breasted frock coat with rounded flaps and wide rounded tails. A black jacket with a vest English - waistcoat and striped trousers are in fashion. Thus, a new suit appears.

With the end of the war in 1945, hope for the best returned to fashion. By the spring of 1947, French designer Christian Dior created a new trend of nude looks, which changed the female silhouette: with sloping shoulders, narrow waists pulled in with grace, and full petticoats.

One of the most important trends in world fashion in the 1940s. there was an interest in tropical fashion with an emphasis on Caribbean-Latin American motifs. This was expressed in the popularity of Andalusian polka dot fabric, headdresses similar to Mexican sombreros, small hats like Spanish bullfighters and bolero jackets - short jackets with rounded hems. Fashion includes wedges, shoes with a high wedge-shaped platform, and overalls-coverall. Women everywhere are starting to wear trouser suits.

But in the mid of 1950 years fashion is changing again under the pressure of technological progress: the silhouette is narrowing, as the weight of luggage on airplanes is limited. In 1954, after a 14-year break, the house of Chanel opened and the couturier's recreated Chanel Suit and the little black dress reigned supreme again.

In 1955, Yves Saint Laurent, a native of Algeria, came to Dior's house and created narrow and elegant dresses. In the post-war years, the influence of the American lifestyle was increasingly felt in Europe, and with it a freer style of clothing appeared. From now on, trousers become an integral part of women's daytime and evening wear.

It must be emphasized that the merging of cultures of different countries, within the framework of the globalization process, occurs thanks to the increasingly

developing Internet resources and the latest technologies in various fields of human activity. Hence, it seems fair to say that the first decade of the 21st century is called a “mash up” in terms of fashion and clothing. Fashion is no longer a specific style, but a mixture of styles from different eras with the addition of features of modern reality.

So, using the example of major world cultural, political and economic events, we have shown how clearly, they are expressed in the linguistic and cultural sphere of clothing and fashion.

Comparative linguoculturology involves comparing and contrasting linguacultural, and in the best way, in our opinion, through the construction and analysis of lexical-semantic fields. Based on this, in the following paragraphs it seems fair to us to construct and consider the lexical-semantic field “Clothing” using words related to this topic, starting from the second half of the 20th century to the present day.

REFERENCES:

- 1.Васильев А.А. Этюды о моде и стиле / Александр Васильев. - 3-е изд. - М.: Альпина нон-фикшн; Глагол, 2010. -78 с.
- 2.Бельчиков Ю.А. Культуроведческий аспект филологических дисциплин // Филологические науки, 1998. - № 4. - 176 с.
3. M.I. Gadoeva, D.Ziyaeva. (2023). O'zbek va ingliz tillarida nutq fe'llarining funksional-kognitiv tadqiqi. Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes, 263-265. Retrieved from <https://conferenceseries.info/index.php/online/article/view/1064>
4. Ibragimovna, G. M. (2023, May). So'z yasalishi talqini. In Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes (pp. 35-39).
- 5.Ibragimovna, G. M., & Baxtiyorovna, Y. L. (2023, May). Olam manzarasi tasvirida somatizmlarning roli. In Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes (pp. 40-44).
- 6.Ibragimovna, G. M., & Nargiza, Q. (2023, May). Matal va maqollarda somatik birliklar ifodasi. In Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes (pp. 25-28).

7.Gadoeva, M. I., & Mohinabegim, Y. (2023, May). Causes, goals and conditions of euphemization of speech. In Integration Conference on Integration of Pragmalinguistics, Functional Translation Studies and Language Teaching Processes (pp. 20-24).

8.Gadoyeva, M. I., & Yodgorova, L. B. (2023). Ingliz va o'zbek tillari topishmoqlar tarkibida somatizmlarning qo'llanilishi. Scientific aspects and trends in the field of scientific research, 1(9), 236-241.

9.Gadoyeva, M. I. (2023). Ingliz tilida soz yasash usullari. Scientific aspects and trends in the field of scientific research, 1(9), 266-270.

10.Gadoyeva, M. I., & Charos, S. (2023). Ingliz va ozbek tillarida nutq fellari. scientific aspects and trends in the field of scientific research, 1(9), 230-235.

11.Gadoeva, M. I. (2023). O'zbek tilida so'z yasalishiga doir tasavvurlar. Finland International Scientific Journal of Education, Social Science & Humanities, 11(2), 186-192.

12.Gadoyeva, M. (2022). Соматик луғатдаги номинация объектининг хусусиятлари. Центр научных публикаций (Buxdu.Uz), 25(25). извлечено от https://journal.buxdu.uz/index.php/journals_buxdu/article/view