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CLOTHING NAMES AS THE LINGUISTIC OBJECTS

Abstract: In this article, the views of several world linguists about "clothing" are given, the stages of historical development of clothing names, and several clothing names from the beginning of their usage in linguistics until now are discussed.

Key words: collection of words, specific system, individuality, clothing, factor, marital status, roman style, trousers, codpiece, jeans, saree, apron, ballet costume, gender.

Language: English

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Introduction

It is known that the vocabulary of a language is not just a collection of words. It is also a specific system. Therefore, the description of the lexicon as a system requires significant linguistic research. Including clothing names, they contribute to enriching the vocabulary of the language.

Clothing is a factor that shows the individuality of its owner. It can provide information about a person's marital status, gender, age, as well as professional affiliation to a certain socio-economic group. In addition to expressing the state of mind, clothes can serve to reveal some part of each person's personality, his habits, tastes, intentions, attitudes and views. It is also used to assess the social status of the owner in society - whether he has nobility or not. [1]

Clothing reveals not only the listed universal indicators, but also secondary characteristics of social organization (for example, the clothes of a smith, a medical worker, a fireman, a military officer, etc.). It should be noted that clothes can be used not only for their own purpose, but also as a sign of prestige.

Any clothes reflect time, society, human habits and psychology. The semantics of clothing names is such that it reflects the marital side of people's lives, helps to determine national-specific cultural relations, and understand the associative thinking of the language community.

Clothing has not only a magical, but also a sacred symbolism that has a psychophysiological basis. "Outwardly, looking at the world, clothing primarily reflects social values; and the inward turn to the body is continuous in its attributes such as the magical power of the naked body and hair, human temperature and physiological functions. It appears as a mediator, passing from the inner to the outer, physiology and physical - to culture and sociality. Religious and magical ideas with their important ritual function are most strongly expressed in folk clothes. Clothing served as a protective cover for a person in every sense. Exactly like the visible ones, the holes in it had to be protected from hostile invisible forces, so protective signs were installed on the edges of the clothes.

In the 14th century, the development of clothing was influenced to some extent by styles in architecture and visual arts. For example, in Western Europe in the 10th-12th centuries, Roman style was reflected in the clothing style, that is, there was a tradition of a long dress and a veil thrown over the shoulders; In the 12th-15th centuries, they wore short and narrow clothes made in Gothic style. As a result of the mass production of clothes from the second half of the 19th century, new fashionable clothes became widespread even among the lower classes. [2]

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At the same time as learning a foreign language, a person "absorbs" a new culture and receives information collected by many generations and stored in the language. It is impossible to fully master the skills of communication in a certain language without comprehensively studying the culture of the people who are learning the language. [3]

V.I. Dahl defines clothing as: "everything that a person wears, whether it is a dress, a garment, or a hat, gloves, and shoes is clothes." [4]

In "The Oxford English Dictionary" "clothes - covering for the person; wearing apparel, dress, garment, vesture" [5]

Russian scientist E.G.Mikhaylovna said that everyday vocabulary and in particular the names of clothes have become the object of study several times in different fields, but these names are mainly mentioned that it is a development within the variants of the language. [6]

Clothing is a collection of material that covers the body to protect a person from the negative effects of the environment. The word "Clothes" was actively used in Russia in the XI-XVII centuries, and later, from 1704, it was replaced by Slavic-style clothing in the church, which was written in dictionaries. The word "clothes" together with the Old Russian clothes, ascended to the Proto-Slavic word, meaning "something worn around (the body)" [7] Clothing, by its essence, includes three types: 1. utilitarian

2. informative
3. sacred.

Clothing and its linguistic expression have a long history in Russian linguistics. Researchers traditionally distinguish the Old Russian stage of the activity of the clothing complex, in which the thematic group "clothing decorations" was established; 15th century - mid-17th century, traditions in clothing, wealth and grandeur, the emergence of urban fashion and the use of vocabulary units established in speech to indicate clothes and jewelry described as a period. [8] They contributed to the study of the local features of clothing nominations in different regions of Russia. In Russian linguistics, some names of uniforms and special clothes (royal and spiritual people military workers) were also studied. [9]

In the book which is called "Dictionary of the Russian language"

S.I. Ojegov gives the following definition about clothing: "a set of objects that cover, clothe the body: especially in winter." [10]

Any clothes reflect time, society, human habits and psychology. The semantics of clothing names is such that it reflects the material side of people's lives, helps to determine national-specific cultural relations, and to understand the associative thinking of the language community.

There has always been an interest in clothing names as research. In the 17th century, the German linguist Kircher in his book "A new invention for

reducing all the languages of the world to one" tried to compile a "table of basic concepts independent of language images" [11] here he showed 54 categories. He referred to divine, angelic and celestial beings, animals, plants, minerals, as well as clothes.

Clothing is a component of material and spiritual culture of society. On the one hand, as a product of human labor, it has a certain material value and satisfies certain needs, on the other hand, it is also an example of practical and decorative art. Like architectural structures, tools of work and life, clothes also provide information about a certain historical period, natural climatic conditions of the country, national characteristics of the people and their perception of beauty.

Clothing is a regulator of social behavior, a specific set of rules and guidelines for choosing clothing, interior design, food, musical compositions, and sometimes the direction of behavior in society. To explain the mechanism of influence of the institution of clothing on the consumer, let's turn to the works of clothing theorists who study this phenomenon in various fields of knowledge. Sociologists use several approaches to study this phenomenon: some consider clothing as an interpenetration of communication and innovation, while others focus on clothing as a source of social stratification; a number of researchers consider clothing as a collective behavior. [12]

French linguist Louis Alzusser in his article "Sur le phenomene actuel de la Mode" talks about the ideological nature of clothing and its multi-functionality in social life: for example, "clothing is a part of ideology. We dress not only to protect our body from bad weather, but also to appear in clothes suitable for a certain profession and thus take a proper place in the division of labor. [13]

Analysis of Subject Matters

Trousers also spelled *trousers*, also called *pants* or *slacks*, an outer [garment](#) covering the lower half of the body from the waist to the ankles and divided into sections to cover each leg separately. In attempting to define trousers, historians often explain that if any portion of a garment passed between the legs, it was an ancestor of this garment. Thus defined, trousers can be traced to ancient times and were especially common among equestrian peoples such as the [Scythians](#) and [Mongols](#). Until the end of the 18th century, [bifurcated](#) European garments took forms such as breeches, knickerbockers, and pantaloons. By 1820 trousers as they are known today had come into general use among men. Since then they have been the basic style of dress for men, varying from the narrow cut to the extremely wide Oxford bags of 1924. [14] Within Western society, trousers were long regarded as masculine apparel. Although 19th-century dress reformers tried to introduce trousers for women (known as [bloomers](#)), the style was rejected as too radical. It was only in the 20th century that it was

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deemed [appropriate](#) for women to wear trousers-first for sport, then for casual attire, and finally for business and formal wear.

An *apron* is a piece of clothing that you put on over the front of your normal clothes and tie round your waist, [especially](#) when you are cooking, in order to prevent your clothes from [getting dirty](#), mistaken division (as if *an apron*) of earlier *a napron*, from Old French *naperon* a little cloth, from *nape* cloth, from

Latin *mappa* napkin by faulty separation of *a napron* < ME *napron* < OFr *naperon* < *nape*, a cloth < L *mappa*, napkin. [15]

Codpiece, pouchlike addition to men's long hose, located at the crotch, popular in [Europe](#) in the 15th and 16th centuries. It came into fashion with hose that were like tights and continued to be worn with breeches. [16]



Pic.1.

An earlier, narrower form of codpiece, worn with a belt or a [loincloth](#), was the basic fashion for men in the Aegean area during the [Bronze Age](#). The codpiece did not reemerge in Europe as a significant component of men's [dress](#) until the 15th century. Before then, European men's fashions were relatively open at the groin area, which was covered by the [tunic](#) or [doublet](#). The codpiece was created to address this issue as men's hemlines rose during the 15th century. Originally simply a wedge-shaped bag of fabric tied at the sides, codpieces became increasingly padded and enlarged in order to [emphasize](#) the male genitalia. They were also sometimes used as purses in which small items such as money and handkerchiefs were stored. In the early

and mid-16th century the codpiece was padded, prominent, and decorated, even with jewels, but by the end of the century it was mocked and thought indecent. After the pouch had disappeared, the name continued to be used into the 18th century for the front fastening of breeches. From the late 20th century codpieces were also worn by a number of [heavy metal](#) musicians known for their theatrical stage acts, including [Gene Simmons](#) of the band Kiss and [Alice Cooper](#).

Ballet costume, [clothing](#) designed to allow dancers freedom of movement while at the same time [enhancing](#) the visual effect of dance movements—for example, the ballerina's [tutu](#), a multilayered skirt that creates an impression of light flight.[17]



Pic.2.

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In the earliest ballets of the 17th century, dancers traditionally wore heeled shoes.

Men wore the costume *à la Romaine*, or *tonnelet*, a stiff, wired skirt of brocade or similar material, resembling in shape the modern tutu. Women wore heavy costumes reminiscent of court dress, with elaborate trains, and wigs and jewels. Male and sometimes female dancers wore leather [masks](#), comic or tragic in appearance, that represented the character portrayed and concealed all facial expression. In the early 18th century the dancer [Marie Camargo](#) shortened her skirts to midcalf length, invented heelless dance slippers, and wore close-fitting drawers to [facilitate](#) and exhibit her mastery of intricate dance steps. Also in the early 18th century, [Marie Sallé](#) danced in a simple muslin robe, with her hair loose and flowing, and abandoned the leather mask; she thus anticipated the reforms of [Jean-Georges Noverre](#), who, some 25 years later, succeeded in eliminating the [mask](#) and harmonizing every detail of costume with the whole production.

By the late 18th century, ballet costume had undergone sweeping reforms. The panniers (overskirts draped over an existing skirt to add volume) and hoop skirts [abhorred](#) by Noverre were finally discarded in favour of clinging tunics inspired by Grecian robes. Among other [innovations](#) were the invention of tights in 1790, which allowed the freedom of movement to develop new steps, and the introduction of shoes with blocked toes about 1820, enabling female dancers to dance on point.

[Jeans](#), also called [Blue Jeans](#), [Dungarees](#), [Denims](#), or [Levi's](#), [trousers](#) originally designed in the [United States](#) by [Levi Strauss](#) in the mid-19th century as durable work [clothes](#), with the seams and other points of stress reinforced with small [copper](#) rivets. They were eventually adopted by workmen throughout the United States and then

worldwide. Jeans are particularly identified as a standard item of "Western" apparel worn by the American cowboys. After the mid-20th century, various [adaptations](#) became internationally a characteristic part of clothing for both men and women. [18]

[Sari](#), also spelled [saree](#), principal outer [garment](#) of women of the [Indian subcontinent](#), consisting of a piece of often brightly coloured, frequently embroidered, [silk](#), [cotton](#), or, in recent years, [synthetic](#) cloth five to seven yards long. It is worn wrapped around the body with the end left hanging or used over the head as a hood. Sculptured reliefs from the 2nd century BC show men and women with unclothed upper bodies wearing the sari wrapped around their hips and drawn between the legs in such a fashion as to form a series of folds down the front. There was no major change in the costume until the 12th century, when the Muslims conquered north and central [India](#) and insisted that the body be covered. Hindu women wear the sari over a short blouse and a [petticoat](#) into which it is folded and tucked at the waist to form a long skirt.

Analysis and results

In conclusion, I believe that clothing names have a special place in linguistics, just as each term has a special place in the lexicon. During the study of the names of clothes, the assumptions about "clothes" of scientists from different countries are important. In the context of the rapidly developing globalization and the expansion of relations between representatives of different peoples, while studying their culture, language and customs, at the same time regarding their clothes. I believe that learning names is also important. As we can see, clothes are not only objects, but also images that communicate with us in a more complex and subtle language than most other objects.

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