

**MINISTRY OF HIGHER AND SECONDARY SPECIALIZED
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Peculiarities of Fashion Industry Terminology Translation

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Introduction

Languages are different from each other, they are different in form having distinct codes and rules regulating the construction of grammatical structures of a language and these forms have different meanings. Language is a formal structure, a code which consists of elements and can combine to signal semantic “sense” and, at the same time, a communication system which uses the forms of the code to refer to entities (in the world of sense and in the world of mind) and create signals which possess communicative “value”.

Every nation has its language and it is a tool of communication within the people. Through the language, people could communicate and share the ideas in different spheres. As the mission of translator is to put an inter lingual communication. Through the communication, a country puts a good cooperation in different fields with other countries of the world.

As President of the Republic of Uzbekistan I.A. Karimov says “Independent Uzbekistan is traveling along the road chosen by the nation, along the road of open and free market relations, along the road of building a just society and a strong law-governed democratic state. The state we are building belongs to the world civilization and is based on the experiences of other advanced nations in building their statehood and in common social values.”¹

Fundamental changes in the education system of Uzbekistan were started in 1992 by the law “On Education” and “National Program on Training Personnel”. National Program on Training Personnel is a long-term program to improve the education and development of continuing education in the country. “A reform sets out a new framework for the whole concept of personnel training which is entered on

¹ I.A. Karimov, Uzbekistan along the road of deepening economic reforms. – Tashkent: Uzbekistan, 1995. – 230 p.

the idea of lifelong learning which means that education goes beyond the boundaries of educational establishments such as schools or universities”.²

There are deep economic and socio-political transformations currently taking place in Uzbekistan.

Circumstances had it that from the very outset Uzbekistan had to independently solve the most acute problems inherited by a hypertrophied and one sided economy with deformities in the utilization of natural and mineral resources, in the development and distribution of productive forces, price-formation and the population consumption structure; to independently identify mechanisms and forms of transforming administrative-planning into market economic relations; to look for optimal ways for integrating with the system of world economic ties and establishing inter-state economic relations.³

According to expanding contacts among the people of economic, political, cultural, scientific relations necessity of theoretical researchers put these themes in the problems row.

More and more scholars around the world are adding theoretical knowledge to translation. Translation has been developed in many parts of the world and is clearly destined to continue developing well into the 21st century. Translation studies bring together the work in a wide variety of fields, including linguistics, literary study, history, anthropology, psychology and economics. The developments are made in many fields of translation, especially in the translation of scientific and technical texts.

First of all, necessary to define what stands up for the concept “translation”. Speaking simply, translation is an expression of the thought stated in one language with grammatical and stylistic means of language.

Russian philologist L.K. Latishev suggests that translation is one of the linguistic intermediaries the point of which is to bring about bilingual communication

² Michael Barry Lane, Head of UNESCO Resident Office in Uzbekistan

³ I.A. Karimov, Uzbekistan along the road of deepening economic reforms. – Tashkent: Uzbekistan, 8-9 p.

to common, one language , and communication. According to this definition, it is an interpretation that excludes creative characteristics.

As long as our dissertation paper deals with the translation issues of fashion terms, some words about fashion should be stated.

Fashion is a general term for popular style or practice, especially in clothing, footwear, accessories, makeup, body piercing or furniture. “Fashion” refers to a distinctive; however, often-habitual trend in a look and dress up of a person, as well as to prevailing styles in behavior. “Fashion” usually is the newest creation made by designers and are bought by only a few numbers of people; however, often those “fashions” are translated into more established trends.

Today Uzbekistan is emerging as a leading and internationally orient fashion destination. The country itself, the heart of the historical Silk Road, is a must-visit destination as it is a treasure trove of oriental beauty seen in its cities, rich history and traditions. A few words about the most high-profile cultural event in Central Asia that is Style.Uz Art Week, which is aimed at helping develop modern and traditional Uzbek fashion and art. Now in its seventh year, the project brings together a large number of guests from across the world in Tashkent, the capital of Uzbekistan and a city where the past blends with the present. The major week-long event is held annually in October and presents both art and high fashion. The project annually offers a diverse art menu of traditional and contemporary art exhibitions, photo exhibitions, catwalk shows by Uzbek and international fashion designers, National Dress Festival, theatre plays, charity events, as well as concerts by world – famous pop stars, cocktail parties, master classes by celebrities and meetings with the youth.

Furthermore, it is a unique opportunity for young talented people with limited financial resources to strut their stuff by demonstrating their collections alongside world-famous fashion brands. At the same time, the event honors a number of young talents and masters engaged in restoring ancient fabric weaving techniques by providing them with grants. It is also an opportunity for the youth to attend catwalk shows by world-famous fashion labels, exhibition and concerts held as part

of the Art Week free of charge. All told, around 2,000 young people benefit from the major event.

The project has drawn increasing international attention and is annually attended by around 100 internationally known people – fashion designers, artists, musicians, owners of jewelry and fashion labels, influential culture and art professionals, representatives of the media and show business stars from Austria, China, France, Germany, India, Japan, Russia, Spain, Switzerland, the USA, the UK and other countries.

Thus, our dissertation paper is dedicated to the study English, Russian and Uzbek terminology in fashion industry and their peculiarities.

Meanwhile, such researchers study object of applied nature, directly connected with translation and methods of mastering of the second language, the elaboration of which includes primary tasks modern linguistics face in the term of continuously developing international contacts. The above mentioned defines **the topicality** of this problem.

The aim of the given dissertation paper is to analyze all terms related to fashion by their lexic-semantic features corresponding to the English, Russian and Uzbek languages.

The tasks of the research are as followings:

- 1) to give general background of fashion industry
- 2) to analyze the terminology in the World of Industry
- 3) find out all fashion terms
- 4) to put them in a system by analyzing them
- 5) to give their correspondences in Russian and Uzbek languages.

The object of the dissertation paper contains the terminology in fashion industry, and it is dedicated to the study of the problems of fashion terminology in its system.

The subject of the research is the terms related to fashion industry and to analyze linguistic materials which bear clothing feature according to the theory and practice of translation.

Research methods. The main research method is comparative typological method, the main point of which is in the description of language on the basis of typological categories, and based on the samples of component analysis method of modeling.

Scientific novelty is determined by the necessity of detailed and comprehensive analysis of the term is related to the fashion industry, which have never been studied before, analyzing the fashion terms and giving their equivalents in Russian and Uzbek.

The theoretical value of the dissertation paper is described by making a certain contribution to the resolution of the question of translation of fashion terms in different languages as well as the development of common topics of terminology in theory of translation.

The practical value of this work is in the fact that methods and results of research may be used in studying process when elaborating lecture courses and when conducting practical classes on lexicology, translation, comparative typology, as well as they may be considered in lexicographic practice when composing dictionaries.

Material of the research. Scientific books, textbooks, dissertations, thesaurus and two-language dictionaries, encyclopedias, lexicographic manuals as well as web sites from the global internet are considered as the material of this dissertation paper.

Structure of the dissertation paper. There are two chapters in our dissertation paper, each of them consisting three paragraphs. And conclusions of each chapter, final conclusion and list of used literature. At the end, the same work provides with the glossary of fashion terms and explanation of fashion terms in English, Russian and Uzbek languages.

Actually, the first chapter deals with the theoretical issues whereas general information about fashion industry and its role in Uzbekistan. So, the second chapter is stresses on the development of fashion industry in 21st century and translation analysis of the fashion Industry Terminology.

CHAPTER I. FASHION INDUSTRY PRODUCT OF A MODERN AGE

1.1. General background of the Fashion Industry

It is not that easy to answer the question, "what is fashion?" because it means different things to different people. Fashion is an art. It is a religion. It is a job. It is a peek into a personality. It is playfulness. It is an escape or a disguise. It is a feast for the eyes. But ultimately, fashion is an individual statement of expression for each of us.

"Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening."⁴

It is true. Fashion is not defined solely by our clothing choices, but is also conveyed through the way we carry ourselves, our personalities and our views of the world. At its most fundamental, fashion is simply the prevailing style or custom, as in dress or behavior.

Fashion is a general term for a popular style or practice, especially in clothing, footwear, accessories, makeup, body piercing or furniture. This term is commonly used to describe a style of clothing worn by most of a country. Its characteristic feature is that fashion may remain popular for about 1-3 years and then is replaced by another fashion. Thus, the concept of fashion implies a process of style change, because fashions in dress, as well as in furniture and other objects, have taken very different forms at different times in history. So, when English playwright William Shakespeare observed in the 16th century that **"the fashion wears out more apparel than the man,"**⁵ he meant that clothing becomes unfashionable long before it has worn out. Back in Shakespeare's day, only

⁴ French fashion designer Coco Chanel 1883 - 1971

⁵ English For Masters. Hot Topics, 2011

upper-class people dressed fashionably; the mass of the rural peasantry wore simple clothing that hardly changed over many generations. Since the beginning of the 20th century, however, fashions have changed rapidly. And most people – at least in the West – follow fashion to some extent, because fashion refers to much more than the **haute couture**, the exclusive and expensive clothing produced by leading designers. Nevertheless, we do tend to distinguish, however imprecisely, between basic clothing, such as blue jeans, parkas, and T-shirts, and the latest trendy fashions created by fashion designers.

"Fashion" usually is the newest creations made by designers and are bought by only a few number of people; however, often those "fashions" are translated into more established trends. The more technical term, "costume," has become so linked in the public eye with the term "fashion" that the more general term "costume" has in popular use mostly been relegated to special senses like fancy dress or masquerade wear, while the term "fashion" means clothing generally, and the study of it.

Since the 1800's, the fashion industry has operated on two levels: *couture* and *ready-to-wear*. Couture refers to expensive, one-of-a-kind clothes created for rich costumers by high fashion designers called *couturiers*. Before couturiers design new fashions, they try to guess which styles will be popular in the future. Couture designs that prove successful are later copied by manufacturers to ready-to-wear. Ready-to-wear clothing is produced in large quantities and sold for lower prices.⁶

Fashion reflects the society of which it is part. It has been influenced by wars, conquests, laws, religion, and the arts. Individual personalities have also had an impact on fashion. Royalty and heads of state have set fashion, and in the 20th century media stars have emerged as leaders of fashion. French writer Anatole France said that if he could come back to Earth 100 years after his death and have only thing to read, he would choose a fashion magazine because that would show him the way people lived.

In our research, it is worth to have a more concentrated look at the fashion industry, its development in the course of years or even centuries.

⁶ Steele, Valerie. *Women of Fashion; Twentieth Century Designers*. Rizzoli,1991

It is considered to be one of the multibillion-dollar global enterprise devoted to the business of making and selling clothes. Surely there might be some distinguishing features between *the fashion industry* (which makes “high fashion”) and *the apparel industry* (which makes ordinary clothes or “mass fashion”), but by the 1970s the boundaries between them had blurred. In general, fashion is best defined simply as the style or styles of clothing and accessories worn at any given time by groups of people. Expensive designer fashions shown on the runways of Paris or New York differentiate from the mass-produced sportswear and street styles sold in malls and markets around the world. However, the fashion industry includes actions of design, manufacturing, distribution, marketing, retailing, advertising, and promotion of all types of apparel (men’s, women’s, and children’s) from the most rarefied and expensive *haute couture* (literally, “high sewing”) and designer fashions to ordinary everyday clothing from couture ball gowns to Juicy Couture-brand sweatpants. Despite, the broader term “*fashion industries*” may also refer to a large amount of industries and services that employ millions of people internationally.

Obviously, fashion industry serves to unite all the nations of the world with the same interest. Also, the fashion industry was on a worldwide scale not only in our modern age, but more earlier.

If we look into history, prior to the mid-19th century, virtually all clothing was handmade for individuals, either as home production or on order from dressmakers and tailors. By the beginning of the 20th century—with the rise of new technologies such as the sewing machine, the rise of global capitalism and the development of the factory system of production, and the proliferation of retail outlets such as department stores—clothing had increasingly come to be mass-produced in standard sizes and sold at fixed prices. Although the fashion industry developed first in Europe and America, today it is an international and highly globalize industry, with clothing often designed in one country, manufactured in another, and sold in a third. For example, an American fashion company might source fabric in China and have the clothes manufactured in Vietnam, finished in Italy, and shipped to a warehouse in the United States for distribution to retail outlets internationally.

The fashion industry has long been one of the largest employers in the United States, and it remains so in the 21st century. However, employment declined considerably as production increasingly moved overseas, especially to China. Because data on the fashion industry typically are reported for national economies and expressed in terms of the industry's many separate sectors, aggregate figures for world production of textiles and clothing are difficult to obtain. However, by any measure, the industry inarguably accounts for a significant share of world economic output. Due to many kind of innovations, fashion industry became so globalize in our modern age.

Before looking upon the production of fashion industry, it is worth noting to put a few words about the levels of fashion industry.

In fact, the fashion industry consists of four main levels: the production of raw materials, principally fibers and textiles but also leather and fur; the production of fashion goods by designers, manufacturers, contractors, and others; retail sales; and various forms of advertising and promotion. Though these levels consist of many separate but interdependent sectors, all of them are devoted to the goal of satisfying consumer demand for apparel under conditions that enable participants in the industry to operate at a profit.

So, the production process in fashion industry has its peculiarities and some changes, coming to the century of high technology.

In general, most fashions are made from textiles. The partial automation of the spinning and weaving of wool, cotton, and other natural fibers was considered as a leading accomplishments of the Industrial Revolution in the 18th century. Coming to the 21st century those processes are changed and became highly automated and carried out by computer-controlled high-speed machinery. In a large sector of the textile industry, the production of both natural fibers (such as *wool*, *cotton*, *silk*, and *linen*) and synthetic fibers (such as *nylon*, *acrylic*, and *polyester*) are used in apparel. Actually, fabrics are produced with a wide range of effects through dyeing, weaving, printing, and other manufacturing and finishing processes. Together with fashion forecasters, textile manufacturers work well in advance of the apparel production

cycle to create fabrics with colors, textures, and other qualities that anticipate consumer demand.

As we know, fashion designers have a leading role in setting some kind of new trends for every season. Rather than prior time, there are many of them in our present time.

Historically, very few fashion designers have become famous “name” designers, such as Coco Chanel or Calvin Klein, who create prestigious high-fashion collections, whether couture or prêt-à-porter (“ready-to-wear”). These designers were influential in setting trends in fashion, but, contrary to popular belief, they did not dictate new styles, instead, they endeavored to design clothes that would meet consumer demand. Nowadays, designers draw inspiration from a wide range of sources, including film and television costumes, street styles, and active sportswear. With the help of innovations of the modern age, traditional design methods, such as doing sketches on paper and draping fabric on mannequins, have been supplemented or replaced by computer-assisted design techniques. As they allow designers to rapidly make changes to a proposed design’s silhouette, fabric, trimmings, and other elements and afford them the ability to instantaneously share the proposed changes with colleagues whether in the next room or on another continent.

Traditionally, pattern making was a highly skilled profession. As the translation of the clothing design into a pattern in a range of sizes plays a significant role in garment production. Because the proportions of the human body change with increases or decreases in weight, patterns cannot simply be scaled up or down uniformly from a basic template. Though there were innovations in computer programming, in the early 21st century, designs in larger sizes are difficult to adapt for every figure. Whatever the size, the pattern whether drawn on paper or programmed as a set of computer instructions determines how fabric is cut into the pieces that will be joined to make a garment. For all but the most expensive clothing, fabric cutting is accomplished by computer-guided knives or high-intensity lasers that can cut many layers of fabric at once.

The process of getting the clothes from manufacturer to the customer is important one.

As long as this or that clothe has made, it is time for fashion designers to demonstrate it with the help of catwalk models.

Fashion designers and manufacturers promote their clothes not only to retailers (such as fashion buyers) but also to the media (fashion journalists) and directly to customers. Already in the late 19th century, Paris couture houses began to offer their clients private viewings of the latest fashions. By the early 20th century, not only couture houses but also department stores regularly put on fashion shows with professional models. In imitation of Parisian couturiers, ready-to-wear designers in other countries also began mounting fashion shows for an audience that combined private clients, journalists, and buyers. In the late 20th and early 21st centuries, fashion shows became more elaborate and theatrical, were held in larger venues with specially constructed elevated runways (“catwalks”) for the models, and played an increasingly prominent role in the presentation of new fashions.

By the early 21st century, fashion shows were a regular part of the fashion calendar. The couture shows, held twice a year in Paris (in January and July) by the official syndicate of couture designers (comprising the most exclusive and expensive fashion houses), present outfits that might be ordered by potential clients but which often are intended more to showcase the designers’ ideas about fashion trends and brand image.

In general, ready-to-wear fashion shows, separately presenting both women’s and men’s wear, are held during spring and fall “Fashion Weeks,” of which the most important take place in Paris, Milan, New York, and London. Extensively covered in the media, fashion shows both reflect and advance the direction of fashion change.

Photographs and videos of fashion shows are instantaneously transmitted to mass-market producers who produce inexpensive clothing copied from or inspired by the runway designs.

One of the influential way of introducing one’s product to the consumers is to address the media.

Media of all kinds are essential to the marketing of fashion. The first dedicated fashion magazines appeared in England and France in the late 18th century. In the 19th century, fashion magazines such as the French *La Mode Illustrée*, the British *Lady's Realm*, and the American *Godey's Lady's Book* proliferated and flourished. The development of effective and inexpensive methods of reproducing photographs in print media in the early 20th century led to the rise of fashion photography and of heavily illustrated fashion magazines such as *Vogue*. Magazine advertising rapidly became a principal marketing tool for the fashion industry.

Every people has his own style of clothing. However, there is a style that became traditional for the people of the world.

“Fashion fades, only style remains the same.”⁷

Most people in the world today wear what can be described as “world fashion,” a simplified and very low-cost version of Western clothing, often a T-shirt with pants or a skirt, manufactured on a mass scale. However, there are also numerous smaller and specialized fashion industries in various parts of the world that cater to specific national, regional, ethnic, or religious markets. Examples include the design, production, and marketing of saris in India and of boubous in Senegal. These industries operate in parallel with the global fashion industry on a minor and localized scale.

One significant development in the field of ethno-religious dress was widespread adoption of the *hijab* (religiously appropriate attire) among Muslim women not only in the Middle East but throughout the Islamic world in the early 21st century. With millions of Muslim women living in numerous countries worldwide, veiling norms and styles are myriad. Muslim and non-Muslim designers produced a widening selection of appropriate and stylish looks, and numerous fashion blocs and magazines targeting Muslim women became available.

Some designers and manufacturers confronted not only the aesthetics of modest attire but also the practical challenges associated with conservative dress, as

⁷ French fashion designer Coco Chanel 1883 - 1971

seen in efforts to produce modest yet effective swimwear and sportswear for Muslim female athletes.

When hearing the word fashion, one could get a meaning as a style of clothing. On the one hand, it is not a wrong concept. On the other hand, the word involves all the processes where there is a beauty. All of them are joined under a whole system that is “fashion system”.

“Fashion system” is a concept that embraces not only the business of fashion but also the art and craft of fashion, and not only production but also consumption. It embraces all the factors that are involved in the entire process of fashion change. Some of them are intrinsic to fashion, which involves variation for the sake of novelty (e.g., when hemlines have been low for a while, they will rise). Other ones are external (e.g., major historical events such as wars, revolutions, economic booms or busts, and the feminist movement). Individual trendsetters (e.g., Madonna and late Diana, princess of Wales) also play a role, as do changes in lifestyle (e.g., new sports such as skateboarding) and music (e.g., rock and roll, hip-hop). Fashion is a complex social phenomenon, involving sometimes conflicting motives, such as creating an individual identity and being part of a group, emulating fashion leaders and rebelling against conformity. The fashion industry thrives by being diverse and flexible enough to gratify any consumer’s desire to embrace or even to reject fashion ability, however that term might be defined.

We speak of fashions in automobiles, furniture, or interior decoration, as well as in music, literature, and art. However, as we mentioned above, fashion refers to style of clothing that is worn at a given time but is expected to change. For example, women’s fashion changed frequently during the 1800s. At various times, women wore high-waisted dresses, enormous puff-sleeves, big hoop skirts, and bustles (cushions that padded the seat of a skirt).

Although fashion usually refers to dress, it does not mean the same thing as clothing. People have worn clothing since at least 20,000B.C., but people have only been concerned with fashion since the late Middle Ages. Before then, people wore clothes that reflected the long-standing customs of their communications, and clothing styles

changed extremely slowly. Fashion, however, causes to change rapidly for a variety of historical, psychological, and sociological reasons. A clothing style may be introduced as a fashion, but the style becomes a custom if it is handed down from generation to generation. A fashion that quickly comes and goes is called a fad.⁸

Turning back to history, we should state that true fashions began to appear in northern Europe and Italy when a system of social classes developed in the late Middle Ages. At this time, the people of Europe began to classify one another into groups based in such factors as wealth, ancestry, and occupation. The clothes people wore helped to identify them as members of a particular social class, before the late Middle Ages, only wealthy and powerful individuals concerned themselves with the style of their clothes. But when the class system developed, the general population began to compete for positions within society. Fashion was one means by which people competed with one another.

Before the 1800's, many countries controlled fashion with regulations called *sumptuary laws*. Sumptuary laws controlled the amount of money people could spend on private luxuries. Many such laws were designed to preserve divisions among the classes regulated fashion according to person's rank in society. In some countries, only the ruling class could legally wear silk, fur, and the colors red and purple. In Paris in the 1300's, middle-class women were forbidden by law to wear high headdresses, wide sleeves, and fur trimmings.

Other sumptuary laws forced people to buy products manufactured in their own country to help the country's economy. For example, an English law in the 1700's prohibited people of all classes from wearing cotton cloth produced outside of England. But the lure of fashion caused many people to break this law. The cloth was so popular that people risked arrest to wear.

It is interesting to know of why people follow fashion. They can do it for many reasons. Often, people imitate the style of a person or group with whom they identify.

It is form of nonverbal communication that provides a way for people to express their identities and values.

⁸ The World Book Encyclopedia, 1994

Historically, many people rejected adult values by rejecting mature styles of clothing. Large numbers of young people adopted an international youth style that included miniskirts and mod jackets. These fashions probably appealed to young people because, at first, many adults disapproved of them. Eventually, adults began copying them.

Another reason people follow fashion is to make themselves more attractive. When the standard of beauty changes, fashion changes with it. For example, when physical fitness became a popular standard of good looks in the 1980's, people began to wear exercise and athletic clothing more often.

Fashions considered appropriate for men and women have changed as standards of masculinity and femininity have changed. Until the late 1700s, upper-class European men dressed as elaborately as women. It was acceptable for men to wear bright-colored or pastel suits trimmed with gold and lace, hats decorated with feathers, high-heeled shoes, and fancy jewelry. By the mid-1800s, men had abandoned color and decoration in favor of plain, dark-colored wool suits. People considered this new fashion democratic, businesslike, and masculine. Until the early 1900's, European and American women rarely wore trousers, and their skirts almost always covered their ankles. By the 1920's, however, standards of feminine modesty had changed to the point that women began to wear both trousers and shorter skirts.

A clothing style may become fashionable over time with many different groups. For example, people began wearing blue jeans in the 1850s when Levi Strauss & Co. sold tough cotton work pants to gold miners in California. At that time, jeans functioned as ordinary work clothes. In the 1940s and 1950s, American teenagers adopted blue jeans as a comfortable, casual youth fashion. Young people during the 1960s wore blue jeans as a symbol of rebellious political and social beliefs. By the 1970s, people no longer considered jeans rebellious, and expensive designer jeans had become widely fashionable.

Contrary to popular belief, political events seldom cause fashions to change. However, political events do sometimes speed up changes that have already begun. For example, during the French Revolution, simple clothing replaced the extravagant costumes made fashionable by French aristocrats. But simple styles had become

popular years earlier when men in England started wearing practical, dark suits instead of elegant, colorful clothes. English people identified these plain suits with political and personal liberty. Because many French people admired English liberty, this style was already becoming fashionable in France before the revolution.

Occasionally, foreign wars or voyages of exploration have introduced people to new styles of clothing. For example, European soldiers brought back rich silks and other fabric from the Crusades, military expeditions to the Middle East during the 1100's and 1200's.

In fact, the Industrial Revolution that occurred during the 1700's and 1800's caused rapid changes in the development of fashion. The invention of mechanical looms, chemical dyes, artificial fabrics, and methods of mass production made fashions affordable to many more people. In addition, new means of mass communication spread European and American fashion throughout the rest of the world. The Industrial Revolution caused people throughout the world to dress more and more alike.⁹

2.2 Fashion Development in Uzbekistan

Today Uzbekistan is emerging as a leading and internationally oriented fashion destination. The country itself, the heart of the historical Silk Road, is a must-visit destination as it is a treasure trove of oriental beauty seen in its cities, rich history and traditions.

Speaking about clothing in Uzbekistan, every region of the state owns its traditional costumes. They are demonstrated during national holidays like "Navruz."

Uzbek national clothes are very bright, beautiful and cozy and are part of a rich cultural traditions, lifestyle of Uzbek people. In urban places, it is uncommon to meet people in traditional Uzbek clothes, now it is mostly worn on traditional festivals and holidays, as we mentioned above. In rural places, it is a part of everyday and holiday garments.

⁹ Ewing, Elizabeth. *History of Twentieth Century Fashion*. Rev ed. Barnes and Noble, 1986

Clothes of local nations has always been determined by climatic, social traditions. In 19th century, clothing (gowns, dresses and shirts) went on keeping the archaic features like wide, long, whole-cut, it freely fell down hiding the shapes of human body.

During the holiday, national costume differs from the everyday one by its beauty of used fabrics, embroidery, etc.

Well-known Uzbek embroidery and embroidered clothes, metal works and precious stones, traditional head dresses and carpets are still considered to be more popular than any kind of foreign innovations.

Traditional Uzbek woman's suit consists of plain khan-atlas tunic-dress and wide trousers. Holiday garments were made of atlas fabric and richly embroidered with golden thread. Woman's headdress consists of three elements: a cap, headscarf and turban. An indispensable part of traditional holiday garments of Uzbek woman are gold and silver jewelry: earrings, bracelets, necklaces.

The traditional national men's costume consists of a warm quilted robe-chapan with a scarf and scarves, headgear tyubiteika and boots made of fine leather.

Historically, there is high influence of Great Silk Road in introducing traditions of Uzbek culture in the world.

Many centuries ago, Great Silk Road that connected Europe with Asia, contributed to the development of Central Asia, and in particular, Samarkand, Bukhara, Khiva and Shash (modern Tashkent).

For centuries, Great Silk Road united countries by such peaceful acts as trading exchange of cultural and spiritual values that are unique for the whole mankind. Caravans passed by those roads, and each of the caravans was filled with exotic clothes, oriental goods and spices.

In ancient times, different kind of precious stones, luxury things, skins and many kind of other things were carried from East to West. Even judging by the road's name, silk was the main fact that shows what things had been carried.

Besides, various woolen goods, carpets, curtains, blankets and tugs came to China from Central Asia and East Mediterranean. The glass, made in Samarkand, was

valued for its high quality. It was considered as luxury goods. Other goods, as it was stated, were skins, wool, cotton fabrics, gold embroidery, exotic fruits – water-melons, melons and peaches.

So, Silk Road played a considerable role in history, having a great influence on binding the nations of the world by exchanging several goods of high value.

It helped the nations to make acquaintance with each other, sharing different traditions and customs.

Even some cities and states were built by this Road.

It is worth noting about textile manufacturing when speaking about fashion in Uzbekistan.

The Republic of Uzbekistan occupies vast territories in the very middle of Central Asia and in the "heart" of the Great Silk Road. The population of Central Asia exceeds 57 mln. over 28 mln. of which reside in Uzbekistan, the biggest consumer market in the region.

Light industry of Uzbekistan, particularly textile manufacturing sector is being considered one of the most strategically important and rapidly growing sectors of the national economy. Being the country with its own substantial raw cotton stocks, Uzbekistan launches dozens of joint projects in spinning, knitting, weaving and garment manufacturing annually. Nevertheless, local producers cannot satisfy the essential needs of the market and population, especially in part of textile products and their components, items of fashion and design. Special demand is observed for high quality *shirtings, suitings, prints, silks, woollen and linen fabrics, technical textiles, textile haberdashery and accessories, trimmings and supplies, fastening products, garments and fashion accessories, lingerie and underwear, home textiles* and other textile products, not produced domestically, in terms of increasing population and its improving and diversifying preferences.

There are a number of privileges and preferences to import such products. Thus, chemicals, dyes, trimmings and supplies as well as many other components of textile manufacturing, not produced domestically are exempted from import customs duties until January 1, 2016 according to the special Government Decree.

At the same time domestic fashion industry is being formed, strengthening Uzbekistan's role and position as one of the leading global cultural centers. Uzbekistan annually hosts Tashkent Fashion Week, numerous domestic modeling and design schools are being successfully developed, and collections of local designers attract the great attention and interest of the professionals and amateurs of the world of fashion. At the same time numerous famous world fashion brands and fashion houses open their representative offices and boutiques in the capital of Uzbekistan.

Foreign companies – producers and traders of textile products, garments and apparel, fashion accessories, are willing to enter and strengthen their position in the market of Uzbekistan and Central Asia. Furthermore, enterprises of the Central Asian region, including Uzbekistan, intending to display their best products and discover new export markets.

In its place, it is good to highlight some facts relating to Textile Industry of Uzbekistan.

Cotton producers such as Uzbekistan, Brazil, India and China possess huge potential for further development of their textile industry.

Great Silk Road from Japan to Europe which passed through the region played its important role for development cotton and silk traditions in Uzbekistan.

As long as we analyze the textile industry in Uzbekistan, it is worth noting that Uzbekistan hosts textile and fashion exhibitions under the title “Textile Expo Uzbekistan” which is the only specialized trade exhibition for textiles and fashion in Uzbekistan with international professional participants and visitors.

It is proposed to attract professional visitors that are wholesale and retails buyers and customers willing to purchase Uzbek textile products and place orders in Uzbekistan and the Central Asian International Exhibition is regularly held by I.T.E. Exhibitions & Conferences Ltd has been held since 2011. And its partners in Europe and the CIS countries, including such professional industrial exhibitions as MODA UK (the UK), Bubble London (the UK), SibFair / Siberian Fashion Week (Russian Federation) and others.

Actually, the exhibition is designed for foreign companies which are producers and traders of textile products, garments and apparel, fashion accessories, willing to enter and strengthen their position in the market of Uzbekistan and Central Asia, as well as enterprises of the Central Asian region, including Uzbekistan, intending to display their best products and discover new export markets.

As for Fund Forum, the official title of it is “Forum of Culture and Arts of Uzbekistan Foundation”. Actually, it is a nongovernmental organization pursuing the goal of supporting domestic science, culture, education and sports.

Furthermore, the Fund set up the goal of reviving the spiritual legacy and the national traditions of the Uzbek nation, boosting the creative potential of prominent public figures and culture professionals, providing support for young talents and crafts dynasties. The Foundation works to disseminate objective information about Uzbekistan’s unique culture, rich historical legacy and diversity of its contemporary arts throughout the world.

Similarly, it informs the Uzbek public of trends in world culture. The Fund accords significant attention to the uniting of efforts by diplomatic and public bodies to set up socio-humanitarian and universal ties among countries and diverse national entities.

In fact, there were over forty entries and a great range of work by talented young fashion illustrations demonstrated their collections through the shows of Art Week Style.uz.

It is honorable that in May 2011, some young Uzbek designers visited the London College of Fashion to give a master class on a subject “Combining National Tradition and Modern Trends in Fashion”. The workshop used traditional Uzbek fabrics to create contemporary designs, and it was suggested that the class be added to the curriculum at the university due to the quality of the work produced. Even there was a special exhibit by various fashion figures, including Uzbek designers called Underground. In fact, there were collection shows, including work by graduates of Kamoliddin Bekzod National Institute of Arts and Design and the Tashkent Institute of Textile and Light Industry. Underground show provides a

platform for the young Uzbek designers to introduce themselves to the national industry. It is a high achievement that the local designers could integrate Uzbek traditions into contemporary design. One of a good example would be the designer Da-Shik, using Uzbek fabrics in a western style of dress with millinery referencing the shape of traditional Uzbek traditions. It gives the feeling of honor for every citizen of Uzbekistan to see Uzbek youth introducing Uzbek traditions through their collections in one of the leading fashion centers of the world. It shows of how Uzbekistan is opening new trends and giving opportunities by awarding their work. Fashion designer's visiting another countries not only to show their work means not only performing their collections, but also to become aware of the works of world fashion designers and share the opinions so that they could open new areas of fashion in Uzbekistan.

The youth of Uzbekistan has become one of active participants in public young life generation of the country.

Education of the harmoniously developed young generation in the spirit of loyalty to national and public values is one of the prioritized directions of the State policy of the country. All conditions for protection of interests of youth, its education according to high standards and revealing of their art potential are created. For today the youth of Uzbekistan actively participants in all spheres of the public life of the country. It is the essential factor of development of the Republic as a whole. Youth is the basic part of the population of our state, it is therefore important that it would be a high-grade participant in construction of civil society.

Thus, President of the Republic of Uzbekistan I.A. Karimov, concerning the national model of social development, noticed that "Only that country, that nation can achieve great future, prosperity and successfulness which can bring up competent, professional educated and energetic persons, true patriots of their country, enrich them with enormous, spiritual legacy of great national culture, give the mass access to treasures of the world nation and culture".¹⁰

¹⁰ I.A. Karimov, 1995, 238

Through the major programs of Fund Forum, we could state youth and education, health care and social welfare, children's projects, grant programs, international sports activity, conferences, science research and publishing activity, it is obviously seen that the principal purposes of the project is settled for further development of the youth.

One of the partner organizations is "Kelajak Ovozi Youth Initiatives Center". It was founded by winners of various projects of the Fund Forum in March, 2006 and became one of the leading youth organizations. The projects of which are created and implemented by participants themselves.

Moreover, there is a project which is annually organized by the Fund Forum jointly with Dom Stilya (House of Style) since 2006 under the title Art Week Style.uz.

Style.Uz Art Week is the most high-profile cultural event in Central Asia, which is aimed at helping develop modern and traditional Uzbek fashion and art. Now, in its seventh year, the project brings together a large number of guests from across the world to Tashkent, a city where the past blends with the present. The major week-long event is held annually in October and presents both art and high fashion.

Besides, it is a kind of project that gives unique opportunity for young talented people with limited financial resources to struct their stuff by demonstrating their collections alongside world-famous fashion brands. Each year Style.uz offers a rich schedule of catwalk shows, charity concerts, trade fairs, cocktail parties, master classes by famous fashion professionals, photographers, make-up artists and culture and art professionals.

The Art Week also honors a number of young talents and masters engaged in restoring ancient fabric leaving techniques by providing them with grants. It is also opportunity for the youth to attend catwalk shows by world-famous fashion labels, exhibitions and concerts held as part of the Art Week of charge. All told, around 2000 young people benefit from the major event.

The project has drawn increasing international attention and is annually attended by around 100 internationally known people – fashion designers, artists, musicians, owners of jewelry and fashion labels, influential culture and art

professionals, representatives of the media and show business stars from Austria, China, France, Germany, India, Japan, Russia, Spain, Switzerland, the USA, the UK and other countries.

It is worth noting that Style.Uz events are attended by up to 60,000 visitors, including students, art aficionados as well as culture and art professionals.

One of the grand projects of the Fund Forum is «Asrlar Sadosi» Festival of Traditional Culture that presents all the diversity of the national traditions and customs, handicrafts and cuisine, unique oral and intangible heritage. The festival has been organized annually since 2008 in cooperation with the UNESCO Tashkent Office. Every year the Festival is held in different regions of Uzbekistan in historical or cultural centers as an out-door fete. Each of these places has its unique heritage and centuries-old traditions passing from generations to generations.

It is obvious that Fund Forum is a kind of foundation aimed at discovering and supporting the youth in giving new opportunities on establishing plans for their future life so that they can take further steps in their life.

Besides, Fund Forum gives a good opportunity even to children in developing their fashion with organizing Children's Fashion Festival under the title "Bolajonlar-Shirintoylar" (Sweet children). Festival is held annually by the Fund Forum in cooperation with the «Osiyo Ramzi» (Symbol of Asia) Designers Association of Uzbekistan. Fashion show of children clothing, exhibition of national toys, graphical works, school dress, the best designer, the best catwalk, and the best creative stage in performance of very young boys and girls contests are conducted within the framework of the Festival. Entry-level specialists take part in the Festival along with professional designers. The project is considered to be so effective that it comprises variety of fields in which presents diverse art-menu of catwalk, presentations, master-classes from arts and culture professionals, applied art, design and fashion exhibition, rarities expositions, auctions, contests of young designers, National Dress Festival, concerts of world music stars, and social events. Even, famous designers from all over the world, jewelry and fashion brand owners, showbiz celebrities, vogue magazines' editors, public figures, representatives of mass media from many countries take part in the

Tashkent Art Week. It gives a real opportunity to the state in introducing its national clothes and putting further steps to a high fashion. And it is a crossroad of arts, traditions and modernity.

Actually, the Week impresses with its scale and dynamics, versatility of its events and attracts more and more attention of the world most famous figures. Being also directed to international cooperation in different arts spheres development and creative personalities support, the Art Week Style.Uz is organized with the support from significant local and international institutions, public organizations including UNESCO, the British Council, Goethe Institute in Tashkent, French Institute.

On the other hand, there are a series of fashion magazines in Uzbekistan that shows cultural life of Uzbekistan in many fields which are *L'Officiel*, *Bella Terra*, *Jannat Makon* that provide with fresh news of fashion figures, events, collections, photographs of models.

It is a good chance for those, who want to be aware of news of fashion, not only in Uzbekistan, but also on international scale. Every fashionable figure tries to be on trend and not to be alike to one another. For them, fashion magazines provide with full information of what would be trendy in this or that season. It is one of the tools of becoming aware of world and local news in the field of fashion.

Moreover, there are many boutiques and representative boutiques of world boutiques like *Podium Italia*, *Luisa Spagnoli*, *Glamour* and so on. They could provide with clothes of fashion leading designers worldwide. They are of high quality that people get used to wear them so fast. Sometimes those boutiques give a good chance for the people to purchase their production with announcing high sales in its season. Boutiques can put on sale both women's and men's clothes, bags, scarves, shoes, bags and different kind of accessories of latest fashion.

It is a great honor that Uzbekistan presents its fashion shows in leading countries of the world introducing the clothes made of national fabrics. At the same, the clothes are a unique combination of Eastern and Western culture. Surely, it requires a hard work of Uzbek fashion designers. However, it gives a chance of

taking one step higher for the world fashion. As an example, we could state about Guli showroom presented at Volvo Fashion Week Moscow.

Once Guli corner was launched at Russian fashion designer Lena Lenskaya's Fashion Studio multibrand boutique in Smolensky Passage trading center.

Moreover, Guli showroom presented clothes and accessories as well as the Collection of Wellbeing for Soul and Body from Guli, a line of natural beauty care products. The Uzbek brand boasts a masterful combination of fashion trends and traditional motifs, as well as an ability to update national fabrics, cuts and ornaments while creating unexpected collections that are in sync with seasonal trends.

Collections of the brand GULI present poetic images of the 21st century, but at the same time, a rational preservation of traditions absorbed by centuries and gravitating to true beauty.

It is worth noting that modern rhythms of Europe, the glamour of the West, spicy combinations of Asia and grace of different cultures have found reflection in numerous collections of the young brand GULI, in accordance with the world standards.

One of the distinctive features of clothes collections created by designers, is the use of 100% natural fabrics of handcraft weaving created using unique technologies with the mixture of colors of recreated compounding of ecological dyes; with impregnation of knitting elements of national embroidery restored using the sketches and photos of clothes architecture of last centuries, courageous use of curves and cut of techniques of traditional Uzbek clothes in modern view.

As we know that Uzbekistan sets many kind of cooperates in different fields, including fashion, with other countries of the world.

For example, Uzbek silk presentation took place in London. An exhibition titled "Silk after century" was opened in 2012. The event was organized by British – Uzbek Society, Social Initiatives Support Fund, Tashkent Institute of Textile and Light Industry at the support of Fund Forum.

The exhibition is a logic continuation of cooperation in design and fashion between Uzbekistan and Great Britain within the Art Week Style.uz.

The exhibition in London presented historic costumes from Uzbekistan, photos on production process and samples of ikats. The exhibition told about legends of Uzbek textile.

About 150 people, including designers, diplomats and business circles, representatives of British museum, politicians, and textile experts participated at the opening ceremony.

Furthermore, fashion has a huge influence in connecting the nations of the world. For instance, there had been hold an event which is important in putting further relations with fashion designers of other countries. Floral design workshop held on May 7-12 in Samarkand. Famous award-winning floral designers Annette von Einem of Denmark and Sergey Karpunin of Russia taught floral arranging techniques and design skills. The workshop culminated in a stunning art show, with models clad in national outfits flaunting floral creations and wearing floral accessories created during the workshop, the first of its kind in Central Asia. The rich assortment of flowers and shapes, once in the hands of the florists, transformed into works of art, original structures, exquisite bouquets and one-of-a-kind decorations. In creating their masterpieces the designers relied not only on the flowers but also their stems – which they wove into patterns, stars and other shapes – as well as leaves, colorful feathers and other items. The intensive workshop days concluded with a spectacular night show along with an exhibition of works by the participants in Ulugbek Madrasah located in Registan Square, the heart of Samarkand. In all, the show presented 19 floral exhibits and 49 bouquets and decorations that were demonstrated by models wearing national dresses, with the floral necklaces and accessories blending perfectly with the national outfits. It was a good opportunity for Uzbek models to show the oriental art by wearing national clothes, accessories and other kind of things holding the flowers. According to the workshop organizers, events of this kind are held in countries like Germany, Switzerland, Denmark and Japan, where floral design is a trendy activity. Thanks to support from Fund Forum, it's in the cards that Uzbekistan will join the ranks of 'floral design countries'.

Also in Uzbekistan, the ancient cities celebrate Asrlar Sadosi, a cultural affair that means “Echoes of the Centuries.” It is one of the grand projects of the Forum Foundation, which presents all the diversity of the national traditions and customs, handicrafts and cuisine, unique oral and non-material heritage. Every year, «Asrlar sadosi» is held in different regions of Uzbekistan in historical or cultural centers as an outdoor fete with the participation of various experts, scientists and international guests. The National Dress Festival presented 15 collections by designers from Samarkand, Bukhara, Tashkent, Ferghana and Andijan.

1.3. Comparative analysis of fashion terms through the films of different periods

We would like to make some analysis of fashion terms used in films that were produced in different periods. Surely, every period has its particular clothing style. As time passes, clothing in everything faces to change. It might be influenced by some events like the 1st World War, the 2nd World War, Revolutions change in the lifestyle of people.

Every girl tries to look fashionable, wearing more trendy clothes. So, these films that we are going to analyze shows fashion in different period of society through two fashionable ladies.

Generally speaking, fashion reflects the society of which it is a part. It has been influenced by wars, as we mentioned above, conquests, laws, religion and the arts. Individual personalities have also had an impact on fashion. Royalty and heads of state have set fashion, and in the 20th century media stars have emerged as leaders of fashion. Fashion also has its critics, who have at times denounced fashion as irrational, frivolous, tyrannical and immoral. Fashion designers accelerate fashion change to create new business. Yet new fashion succeeds until people are ready to accept it. The final decision about what to buy, or whether to buy anything at all, belongs to the consumer. Ultimately, fashion changes because many people like new and different styles. We would like to analyze two films produced in different

centuries. One of them is “Roman Holiday” and the other one is “Devil Wears Prada”.

A few words about the film itself. “Roman Holiday” is a 1953 romantic comedy directed and produced by William Wyler. It stars Gregory Peck as a reporter and Audrey Hepburn as a royal princess, who wanted to see Rome on her own. Actually, Audrey Hepburn played a role of a crown princess of an unspecified country. She is on a widely publicized tour of several European capitals. In Rome, she becomes frustrated by her tightly scheduled life. Then she secretly leaves her country’s embassy to experience Rome on her own.

Hepburn’s costumes designed by Edith Head who won the black and white costume Oscar for her efforts. Head used flat shoes, gathered cotton skirts and plain blouses with the sleeves rolled up to try and make Audrey look dowdy.

Looking upon the clothing style of that period, by late 1940s and 1950s, designers had quickly grown tired of the utilitarian, minimalist clothing of the wartime era. Longings for elegance and luxury that had been suppressed during the war years began to creep out again with the “New Look” of fashion in the late 1940s in which clothing styles emphasized rounded shoulders, full skirts, and narrow waists. The garments were often lined with luxurious, expensive fabrics, and ornate accessories became necessary items. Although critics complained about the extravagance of the clothing while rationing was still mandated, women throughout the country clamored for the revitalized femininity of the New Look. And it would prove to be popular enough to last well into the affluent decade of the 1950s.

In Roman Holiday, the success of Head’s costume design lies in its simplicity. Speaking about the opening and clothing scenes of the film, the costumes are vintage Head – in the first Hepburn wears a formal *floor-length, off-the-shoulder evening gown and accessorized with a diamond-encrusted tiara, a drop necklace, discreet earrings, over-the-elbow gloves and satin court shoes*. In the closing scene, Head opted for a *white, fit-and-flare lace, dress with a shawl collar, wrap over bodice and fitted waist, styled with a pearl choker and earrings and short white gloves*. The tiara is replaced by an unusual hat, which frames Hepburn’s face, emphasizing her girlish femininity, and

high lighting her “royal” status. In the escape scene Hepburn wears a *simple white skirt with a detachable jabot, elegant pin tuck pleats and gently voluminous sleeves with wide cuffs*. It is paired with *a full skirt and a waist cinching belt*, enhancing the actresses famously petite frame.

Audrey spends most of the film in this outfit, but some subtle but important styling changes disguise the “princess” as an ordinary girl. Her *haled pumps* are replaced with *relaxed leather sandals*, the *shirt sleeves* are rolled up the collar is opened and the jabot removed. And even her impulsive haircut completes the natural transformation. Although the ending to Rome Holiday may be regrettable romance, but there are some moments that remain forever in every viewer of the film.

Below are the translation of some fashion terms used in film.

Floor-length evening gown – etagi polni o’puvchi oqshom libosi	Wrap over bodice – tanani qoplovchi korsaj
Off-the-shoulder evening gown – ochiq yelkali oqshom libosi	Simple white skirt with a detachable jabot – olinadigan jaboli oq rangli oddiy yubka
Diamond-encrusted tiara – olmos bilan bezatilgan tiara	Leather sandals – charm shippak
Dress with a shawl collar – sholro’mol yoqali libos	Gathered cotton skirts – yig’ilgan ip gazlamali yubka
Over-the-elbow gloves – tirsakdan teparoq turuvchi qo’lqop	Plain blouse – oddiy bluzka

Another film, chosen for analysis is the “Devil Wears Prada”. The film is a 2006 comedy-drama film, a loose screen adaptation of Lauren Weisberger. It stars Anne Hathaway as Andrea Sacks, a college graduate who goes to New York City and gets a job as a co-assistant to powerful Streep. Many designers allow their clothes and accessories to be used in the film. According to the film, Andrea “Andy” Sacks lands the job “a million girls would kill for”: junior personal assistant to Miranda Priestly,

the icy editor-in-chief of Runway fashion magazine. Costuming of the film was carried out by Patricia Field by help from friends from throughout fashion industry. Although Field avoids making Streep look like Wintour, she dresses her in generous helping of Prada.

In general, at least \$1mln worth of clothing was used in the film, making it one of the most expensively costumed movies in cinema history.

Chanel asked to dress Hathaway for the film, and Dolce & Gobbana and Calvin Klein helped Field as well, including some contributions from Lebanese designer Georges Chakra. Field said she avoided prevailing fashion trends for Miranda during production in favor of a more timeless look based on Donna Karan archives and pieces by Michaela Vollbracht for Bill Blass a look she describes as *rich-lady-clothes*. Truly speaking, she did not want people to easily recognize what Miranda was wearing. Actually, Field gave Andrea a “textbook” sense of style. Much of her high-fashion wardrobe is Chanel, with some Calvin Klein. For Emily Blunt, Miranda’s senior assistant, Field chose pieces by Vivienne Westwood and Rick Owens . In the last scene, Andy dressed casually but with a bit more style, sees Miranda getting into her car across the street. They exchange looks and Miranda gives a soft smile once inside the car.

High-fashion wardrobe – yuqori sifatli kiyimlar garderobi	Jeans – jinsi	Trench coat – trench palto
Casual – oddiy, norasmiy	T-shirt – yengi kalta mayka	Sneakers - shippak

Obviously, the clothing style of the period was considered to be ushered in a mood of sleek, slender elegance combined with a famine quality, at once young and sophisticated. Hemlines, waistlines and hairlines all grew shorter. Many dresses were belt less, although *wide sashes and draped cummerbunds* were popular. “Italian” haircut was trendy that time while the daytime silhouette was predominantly slender. The full skirt remained in fashion for festive clothes and for *light summer dresses*

made of cotton or silk. Young women continued to affect *crinoline petticoats* under *extra-full skirts* and clasped their waist with *wide leather belts or cummerbund*. The *form-fitting sheath dress* was softened by distinct bulk at the top by a back-flaring profile line, and by necklines opened wide in a cuff or fold around the throat and bosom. These wide-open necklines were filled in with multiple strands of pearls or soft scarves.

Narrow jacket – tor kalta kamzul	Crinoline petticoats – Krinolin matoli ichki yubka
Form fitting sheath dress - qomatiga yarashgan ayollar ko'ylagi	Extra full skirts – juda keng yubka
Wide sash – enli belbog'	Trimmed and jeweled sweaters – qimmatbaho toshlar bilan bezalgan to'r ko'ylak
Draped cummerbund – qoplangan kamar	Very bare shoes with jeweled heels – qimmatbaho toshlar bilan bezalgan poshnali ochiq tufli

The short evening dress remained an established fashion, although an equal number of long dresses were worn. Hats, legging the crown or back of the head, were draped or modeled like abstract sculptures and, except for jewels or embroidery, enjoyed a minimum of decoration. Moreover, the mood of elegance and ultra – femininity was reflected in sporty clothes. Long shorts (just above the knee) were precisely tailored of fine flannel, linen or raw silk and were accompanied by softly colorful shirts or blouses. The vague for separate skirts and sweaters or neat tailored blouses were establishing a major and thriving branch of fashion. Cotton, silk, satin and tweed skirts with simple or elaborately trimmed and jeweled sweaters were sold in de luxe boutiques (little ready-to-wear). Petticoats were flounced to be wide at the hems but close-fitting at the hipline.

Furthermore, cotton achieved top rank in fashion when the secretary at agriculture presented the first annual Cotton Fashion Award in Washington, D.C., to Adele Simpson, well-known dress designer.

As every year has its color to be trend in clothes, that period of time also presented its color of the year. The return of brilliant color in the style palette was traceable to the popular pageantry of the English Coronation. The all-black costume in dramatic siren lines was a favorite for cocktail and theatre wear. Charcoal grey replaced beige as the popular daytime neutral. Accessories also experienced some changes time by time. They were sumptuous, frivolous and alluring. Very *bare shoes with jeweled heels, toes or instep bands* were a colorful addition to evening clothes. The most typical and universal accessory was the stole which was worn with suits, cotton or fur. Scarves and stoles of bulky furs, such as fox and lynx, began to reappear.

Every woman knows that makeup decorates them and adds some special look to their beauty. Woman of every age tries to look more charming, despite which style of clothing they prefer. It shows some specific characters in woman as self-confidence. The natural look of make up had one important exception in the vague for doe-eye. As fine paneled line edging the entire eye and extending in a slant at the corner, the elongated eye enjoyed great popularity among sophisticated women in European and American cities.

Clothing styles and popular apparel fashions are in flux, and the fashion world is continuously inundated with runway innovations and fly-by-night fads. Over the last century fashion in the Western world in particular has experienced continual upheavals and major changes. From 1900 to 2007, popular fads have included such fashion statements as *rear-enhancing bustles, short flapper dresses, wide-leg bell bottoms, and deliberately ripped jeans*. These and other major trends make up the fascinating history of twentieth-century women's clothing.

The costume designer, Patricia Field put some additional opinions about 2006 year trends. According to her, the season marked a return of real American looks. "American style is simple, a little utilitarian, strong and outspoken without being too theatrical. We are the ones who wear jeans, T-shirts, trench coats and sneakers. It is

not only a little casual but also clean and classic”, Field said. “We are not from aristocrats, we are from the cowboys and settlers, and that shows in our style.

Some hot items including *flats, wedge heels, longer skirts, empire-waist dresses and tops* as well as soft, unstructured hobo bags made a come back for the ladies. Must have menswear looks range from fitted shirts with shorter, tighter sleeves to leather sneaks.

As we mentioned above, every period has its peculiarity in style of clothing. The year reveals some pieces of clothing for boys and girls.

The list of clothing for guys compromise the “*Safarmi*” *jacket (safari army), V-neck sweater with a retro knit pattern over a white shirt, T-shirt or polo with tight, short-sleeves, dressy perforated sneaker with dress pants at work, Button-down shirts with detail, French cuffs, Lighter-was denim, velvet blazer.*

As clothing for girls are *smaller frames for sunglasses, red lipstick, belts, hobo bags with minimal detail, long shorts cut just above the knee, dresses and tops with an empire waist, flats and wedge heels, higher waist jeans.*

Smaller frames for sunglasse – kichik ramkali ko’zoynak	Hobo bags with minimal detail – juda kam detalli daydi rusumdagi sumka	Dresses and tops with an empire waist – imperial uslubdagi libos va tepa qismga kiyiladigan kiyimlar
Red lipstick – qizil tUSDagi labga suriladigan pomada	Long shorts cut just above the knee – tizzadan ustki qismi kesilgan shortik	Higher waist jeans – bel qismdan teparoq turuvchi jinsi

Obviously, there are a lot of different clothing features of different periods.

When we mentioned about some designers of each time, we found on their differences. Each of the time has its specific leading designers.

As for the clothes, form fitting sheath dress is replaced by empire waist dress while extra full skirts changed to longer skirts, trimmed and jeweled sweaters turned to the sweater with a retro knit, very bare shoes with jeweled heels were replaced by flat and wedge heels, instead of *narrow jacket*, there is a “*Safarmi*” jacket.

Moreover, classic style became more casual.

And the season’s red brightens appeared in red shoe and red lipsticks. Leggings were also back of the year. One should pair them with *narrowed tunic or sweater* and *ankle boots or flats*, or *layer under a mini*. It is interesting to note that there is some similarity with nowadays fashion style especially in a little detail. The prints – *Leopard prints* are meant. According to some facts, style of clothing comes back in some period of time. It could be style in shoes, bags, scarves, wallets, dresses, jeans and even hairstyle and makeup, but not only in fabrics or prints and more would add a touch of animal magnetism. While taking a walk on the wild side, the sophisticated leopard-look has classic staying power when used as an accent knits, especially chunky knits had its peculiarity in the list of trends. It could appear in the form of sweater coats, sweaters, turtlenecks, vests and capes.

Unlike nowadays, jeans were worn higher waist. So, skinny jeans were the freshest silhouette of the season.

Another blast-from-the-past, the vest is back. Fitted or knitted leather velvet, rich deep color, pattern, and fabrics. It could be paired with a tank top or tee or lace and ruffles, the vest is where the colors shine.

All in all, we state that style might differ from one season to another in everything that is worn. It might seem a little strange for the youth of a modern age who tend to wear what is more trendy, comfortable.

We would like to mention about the color trends, there are some special institutes that deal with color trends for every season. And it plays a big role for every

designer who would produce the trends of the year, taking it into consideration. For example, one year is more active in beige, while the other one in red.

Through the comparison, we could state that both of the periods are active in setting fashion no matter to what age they do belong. So, it might be a single similarity between the periods.

Conclusion to the Chapter I

In this particular chapter we tried to overview actually some issues such as what the fashion is and development of fashion industry, going back to its history; we analyzed a role of fashion in Uzbekistan and the opportunities that are given to young designers.

We viewed some fashion designers' ideas, viewpoints and some sayings concerning fashion. Here, we turned to such designers as Coco Chanel, Elizabeth, Valerie and others.

As a natural, we used the general information was obtained form the web-sites of Internet. Having observed what a fashion is we tried to look into the meaning of if differs completely from other ones.

But the concept of fashion is not monosemantic and as designer Coco Chanel mentions that fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.

In this chapter, we overviewed the fashion industry on a broader scale, looking into its history as well as the main levels of it. Also a role of fashion designers in setting some kind of new trends for every season. Rather than prior time, there are many of them in our present time. Besides, we concentrated on production process in fashion industry that has its peculiarities and some clothing coming to the century of high technology as well as differences between two levels of fashion industry such as couture and ready-to-wear clothing.

Thus, writing this chapter we tried to build the theoretical basis of our dissertation.

CHAPTER II. Terminology in Fashion Industry and its Translation

1.2. Terminology in the World of Industry

France, and in particular Paris, has played an important role as a center of high culture and of decorative arts since the 17th century, first in Europe, and from the 19th century on world wide. From the late 19th century, France has also played an important role in cinema, fashion and cuisine. The importance of French culture has waxed and waned over the centuries, depending on its economic, political and military importance. French culture today is marked both by great regional and socio-economic difference and by strong unifying tendencies.

Paris is the leading capital of fashion and design. As we mentioned above, along with Milan, London and New York Paris is the center of an important number of fashion shows. Some of the world's biggest fashion houses such as Chanel have their headquarters in France.

The association of France with fashion (French: la mode) dates to the reign of Louis XIV when the luxury goods industries in France came increasingly under royal control and the French royal court became, arguably, the arbiter of taste and style in Europe.

France renewed its dominance of the high fashion (French: haute couture) industry in the years 1860-1960 through the establishing of the great couturier houses, the fashion press (Vogue was founded in 1892; Elle was founded in 1945) and fashion shows. The first modern Parisian couturier house is generally considered the work of the Englishman Charles Frederick Worth who dominated the industry from 1858-1995.

In the early twentieth century, the industry expanded through such Parisian fashion houses as the house of Chanel (which first came to prominence in 1925) and Balenciaga (founded by a Spaniard in 1937). In the post war year, fashion returned to prominence through Christian Dior's famous "new look" in 1947 and through the houses of Pierre Balmain and Hubert de Givenchy (opened in 1952). In the 1960's "high fashion" came under criticism from France's youth culture while designers like Yves Saint Laurent broke with established high fashion norms by launching prêt-à-porter (ready to wear) lines and expanding French fashion into mass manufacturing and marketing.

Further innovations were carried out by Paco Rabanne and Pierre Cardin. With a greater focus on marketing and manufacturing, new trends were established in the 70^s and 80s by Sonia Rykiel, Thierry Mugler, Claude Montana, Jean-Paul Gaultier and Christian Lacroix.

Since the 1960s, France's fashion industry has come under increasing competition from London, New York, Milan and Tokyo, and the French has increasingly adopted foreign fashions (such as jeans, tennis, shoes).

Learning the terminology in the fashion industry is an important part of fashion education. By using correct terminology, one may show that he/she is familiar with this field. Many fashion industry terms came from the French language, because France has long been the capital of fashion innovation.

Clothing terminology comprises the names of individual garments and classes of garments, as well as specialized vocabularies of the trades that have designed, manufactured, marketed and sold clothing over hundreds of years.

Clothing terminology ranges from the arcane (watchet, a pale blue color name from the 16th century) to the everyday (t-shirt), and changes over time in response to fashion which in turn reflects social, artistic and political trends.

An area of "concepts" should be mentioned that has its importance in fashion industry.

It would be better to put a few words that goes around key topics and areas of interest to the apparel industry as well as consumer of fashion products. Mostly, fashion terms are relevant to "Woman's Fashion". Knowing them, one may be bale to find methods to purchase woman's clothing, manufacturer woman's clothing. In addition, one could view career opportunities or fashion tips that are relevant to woman's fashion.

Women typically wish to look their best. On occasion, this may require a bit of cosmetic. Make up and skincare are not officially a fashion accessory. However, it may be helpful for those, who tries, all the time, to look fashionable.

The term *Woman's apparel* comes around through the term *Woman's Fashion*.

First of all, a definition should be given for the term *Woman's apparel*. To understand the meaning of it, it would be a good idea to first understand the meaning of the word *apparel*. Apparel is synonymous with the words; clothing, fashion, clothes, and garments. Often footwear will also fall under the umbrella of the term apparel. As every girl dreams about being the most beautiful bride on her wedding day, bridal clothing plays an important role in it. Through this term, various kind of preparations are meant, e.g. wedding gowns that are initial for all the brides, then veils, corsets, bridal shows and even bridesmaid dresses.

Furthermore, there are many terms that belong to Woman's Fashion, e.g. *exotic clothing, corsets, dresses, fashion accessories, furs, natters, handbags, jewelry, kimono, maternity, outerwear, Petite, Sarongs, Shawls – Scarves, shoes for Woman, sleepwear, underwear, swimwear, urban clothing, Yoga clothing* and so on.

In general, clothing terminology is subdivided into some categories defined by Mary Brooks Picken¹¹:

a)Classes of basic garments: *Shirt, coat, skirt, dress, suit, underwear*; b)Length for skirt and dresses: *Micro-mini, mini, tea length, ballerina length, full length, midi, maxi*; c)Contemporary and historical styles of garments: *Corset, frockcoat, t-shirt, doublet*; d)Parts of garments : *Sleeve, collar, lapel*; e)Styles of these: *Juliet sleeve, Peter Pan collar*; f)Clothing details: *Pocket, French cuff, zipper*; g)Functional uses: *Base layer, insulation layer, outer shell*; h)Traditional garments: *Cheongsam, kilt, dirndl*; i)Fashion and “anti-fashions”: *Preppy, New Look, hip-hop, national dress*; j)Fabrics: *Denim, wool, chiffon, velvet, satin, silk, cotton*; k)Fabric treatments: *Fabric painting, transfers, ikat, tie-dye, batik*; l)Fabric manipulation: *Pleat, tuck, gather, smocking*; m)Colors and dyes: *Madder red, indigo, Isabella*; n)Sewing terms: *Cut, hem, arm safe, lining*; o)Pattern making terms: *Sloper, toile*; p)Methods of manufacture: *haute couture, bespoke tailoring, ready-to-wear*

Retailer's terms:1)Size ranges: *Misses, phi's size, big and tall*;2)Retail seasons: *Back-to-school, holiday, resort, seasonal*;3)Departments: *Special occasion,*

¹¹ Mary Brooks Picken, Fashion Dictionary

sportswear, bridge fashion;4)Degrees of formality: *Formal wear, bridal, business, casual*;5)Market: *High end, high street, ethical consumer, cut price*

Despite the constant introduction of new terms by fashion designers, clothing manufacturers and marketers, the names for several basic garment classes on English are very stable over time.

Gown, skirt/shirt, frock and coat are all attested back to the early medieval period.

There is term that comes along with the word fashion and is important in fashion designer's and model's life that is the term *runway*.

In fashion, a runway or catwalk is a narrow, usually flat platform that runs into the auditorium, used by models to demonstrate clothing and accessories during a fashion show.

In fashion jargon, "what's on the catwalk" or similar phrasing can refer to whatever is new and popular in fashion.

There is a term exclusive among the lists of runway terms. Mostly, the term is much more relevant to catwalk models.

When a model scores an exclusive for a fashion label it means that they have been picked to walk for that particular designer only. This usually launches their career and elevates their status in the fashion industry, guaranteeing them spots on the world's best catwalks.

Landing a Prada or Balenciaga catwalk exclusive is considered by some to be the "holy grail" of runway bookings, turning on unknown face into one to watch (Irina Kulikova, Sasha Pivorovna and Lindsey Wixom)

Catwalk, a documentary covering life on the fashion runways, was filmed in 1993 by director Robert Ledcock and premiered in 1996. The film followed models Christy Turlington, Naomi Campbell, Yasmin Le Bon, Kate Moss and Corla Buni. As they jetted around London, Milan, Paris and New York during Spring Fashion Week, including behind-the-scenes footage. The film shot in black and white and color and featured many top designers at work, like a young John Galliano, Justin Thomas, Karl Lagerfeld and Gianni Versace for years before his death.

Haute couture (French word) means high sewing, high dressmaking, high fashion. Whereas *Haute* means elegant or high and *Couture* means dressmaking, sewing or needlework.

Everyday people wear some kind of clothes, not being aware of what sense do the clothes give. They can provide modesty, protection, uniform, function, adornment, for I.D., self-expression and so on.

What does the fashion term *style* mean?

- A particular design, shape or type of apparel item
- Determined by the distinct features that create it's overall appearance
- Various styles have been repeated in the history of clothing

Expressions of fashion terms:

- Empire, Waist, A-line, Scoop, Capri, Princess, Yoke, Retail, Cuff, Flared, Straight, Off the shoulder, Peter Pan

The Fashion Movement

The ongoing change in what is considered fashionable. Everyone from the original designer to the final consumer benefits and encourages the movement of fashion.

e.g. Obsolescence Factor, Fashion Trend, Fashion Leaders, Fashion Followers, Fashion Lagers.

There are five basic principles defined by:

- 1) Consumer acceptance or rejection establishes fashion
 - 2) Price does not determine fashion acceptance
 - 3) Sales promotion does not determine fashion
 - 4) Fashion Movement is evolutionary, not revolutionary
 - 5) Fashion extremes cause reversals or abrupt changes
- Bad economic condition, cultural customs, religion, government regulations, disruptive world events, mass media, increased competition, technological advances, social and physical mobility, more leisure time, higher levels of education, changing roles of woman, seasonal changes.

It should be mentioned that the origin of fashion terms is important one while learning them. As etymology provides with full information this or that term.

In English, there are thousands of French words, especially in the field of culture, art, fashion - some studies say that as much as 40% of English comes from French sources – although English is really part of the Germanic branch of the Indo-European language family.

Besides, there is Norman domination in areas such as government, law, the church and the arts contributed expressions like: Costume, art, color, music, poems.

During the 19th century the flow of French words into English was steady, with imports such as: chef, menu, cliché, restaurant, blasé, etc. These were, in fact, outweighed by the number of English words entering the French language due to Britain's increasing dominance in industry, textile, sports and fashion.

As long as France has a dominant role in fashion industry, most of clothing – related words are rooted in French. Of course, there are such words that had an influence the English and Latin languages and became available in everyday spoken language.

Following, the analysis of origin of some fashion terms:

The word *corset* is derived from the Old French word *corps* and the diminutive of *body*, which itself derives from *corpus* – Latin for body

The word *pocket* in Middle English as *pocket*, and is taken from Norman diminutive of Old French *poke*, *pouque*, modern *poche*

The *suit* derives from the French *suite*, meaning “following”, from some Late Latin verb *sequor* – I follow because the component garments (jacket, trousers and waistcoat) follow each other and have the same cloth and color

Chiffon (fabric) from the French word for a cloth or rag, is made from cotton, silk or synthetic fibers

The word *jacket* comes from the French word *jaquette*. Speakers of American English sometimes informally use the words *jacket* and *coat* interchangeably¹². The term comes from the Middle French noun *jaquet*, which refers to a small or lightweight *tunic*

¹² Oxford English Dictionary, Oxford University Press, 1971

Besides, there are some words with English origin:

The word coat is one of the earliest clothing category words in English. As it is a long garment worn by both men and woman.

A *poncho*, punchu in Quechua (Mapudungun *pontro*, blanket, woolen fabric) is an outer garment designed to keep the body warm or, if made from a watertight material, to keep dry during rain. Ponchos have been used by the Native American peoples of the Andes since pre-Hispanic times and are now considered typical South American garments¹³

Also, the word *stroller* (black jacket) which is worn with striped trousers in British English and *tuxedo* in American English

A few words about smoking jacket, it is an over garment designed to be worn while smoking tobacco, usually in the form of pipes and cigars, or for domestic leisure. One of the earliest mentions of this garment comes from Samuel Pepys. In French, Dutch, Italian, Portuguese, German, Spanish, Polish, Russian and also other European languages the term *smoking* indicates *tuxedo*

Gown (from medieval Latin *gunna*) was a basic clothing term for hundreds of years, referring to a garment that hangs from the shoulders. In medieval and renaissance England gown referred to a loose outer garment worn by both men and woman, sometimes short, more often ankle length, with *sleeves*

By the 18th century, gown had become a standard category term for a woman's dress, a meaning it retained until the middle 20th century. Only in the last few decades gown lost this general meaning in favor of dress. Today the term gown is rare, except in specialized cases: academic dress or cap and gown, evening gown, nightgown, hospital gown and so on

Shirt/skirt are originally the same word, the former being the southern and the latter the northern pronunciation in early Middle English. Like gown, shirt is becoming a specialized term in Britain though it retains its general meaning in America

Coat remains a term for an over garment, its essential meaning for the last thousand years.

¹³ Merriam-Webster Online Dictionary. "Poncho". Retrieved 12 September 2010
Harper, Douglas. "Online Etymology Dictionary Poncho". Retrieved 12 September 2010

2.2. Development of fashion industry terminology

Today, fashion is far more widespread than ever before. Clothing is mass quantities, and people learn about it through new means of rapid communication. More people can now afford new clothing. The clothes of today reflect industrial and social progress, as well as economic conditions.

Fashion has become an important industry and its powerful influence extends to the people who design, manufacture, and buy clothing.

Throughout history, most fashions were a symbol of belonging to a privileged social group. By imitating the dress of this privileged group, a person attempts to disassociate himself from his own social class, and identify himself with a higher social class.

Today's trend is toward simplification of clothing for both men and women. This simplification tends to wipe at the class destination that characterized fashion in ancient and medieval times.

Most people feel that fashion of earlier periods changed less frequently than styles do today. A style generally goes through a series of "compromise" stages in the period between the rejection of an old fashion and the acceptance of a radically different one. An example of a compromise style of dress that has remained popular over a long period of time is the classical skirt waist dress.

Some people interpret fashion change as desire for personal expression or merely a desire for change. But others interpret this change as a symbol of freedom from conformity. To be "in style" implies conformity, but with individual variation in detail. The desire to conform is generally stronger than the desire to be obviously different.

Although fashion usually refers to dress, it does not mean the same thing as clothing. People have worn clothing since at least 20,000BC; but people have only been concerned with fashion since the late Middle Ages. Before then, people wore clothes that reflected the long-standing customs of their communication, and clothing styles changed extremely slowly. Fashion, however, causes styles to change rapidly for a variety of historical, psychological, and sociological reasons. A clothing style may be introduced as a fashion, but the style becomes a custom if it is handed down from generation. A fashion that quickly comes and goes is called a fad.

Before analyzing the role of a modern fashion, it is worth to state some words about the origins of it. As all the things in the world experiences the development through many stages.

True fashions began to appear in northern Europe and Italy when a system of social classes developed in the late Middle Ages. At this time, the people of Europe began to classify one another into groups based on such factors as wealth, ancestry, and occupation. The clothes people wore helped to identify them as members of a particular social class. Before the Middle Ages, only wealthy and powerful individuals concerned themselves with the style of their clothes. But when the class system developed, the general population began to compete for positions within society. Fashion was one means by which people competed with one another.

One of the first true fashions appeared among young Italian men during the Renaissance. While their elders dressed in long traditional robes, young Italian males began wearing tights and shorts, close-fitting jackets called *doublets*. German soldiers set another early fashion when they slashed their luxurious silk clothes with knives to reveal another colorful garment underneath.

Before 1800's, many countries controlled fashion with regulations called *sumptuary laws*. Sumptuary laws controlled the amount of money people could spend only private luxuries. Many such laws were designed to preserve divisions among the classes and regulated fashion according to a person's rank in society. In some countries, only the ruling class could legally wear silk, fur, and the colors red and purple. In Paris in the 1300's, middle-class women were forbidden by law to wear high headdresses, wide sleeves, and fur trimmings.

Other sumptuary laws forced people to buy products manufactured in their own country to help the country's economy. For example, an English law in the 1700's prohibited people of all classes from wearing cotton cloth produced outside of England. But the lure of fashion causes many people to break this law. The cloth was so popular that people risked arrest to wear it.

Nowadays, girls and sometimes even boys follow fashion, wearing trendy clothes in order to look fashionable. But do the people know exactly the reason of it. Of course, people know that other people address looking at one's clothing.

So, people follow fashion for many reasons. Often, people imitate the style of a person or group with whom they identify. In the past, most fashions originated in the upper classes and trickled down to the lower ones. Ordinary people sometimes hoped to raise their social position by following the fashions of privileged people. In a way, this still happens. But today, such celebrities as singers and athletes, rather than aristocrats, set fashion.

Fashion involves more than simply imitating another person's style. It is a form of nonverbal communication that provides a way for people to express their identities and values.

Another reason people follow fashion is to make themselves more attractive. When the standard of beauty changes, fashion changes with it.

Fashions considered appropriate for men and women have changed as standards of masculinity and femininity have changed. Until the late 1700's, upper-class European men dressed as elaborately as women. It was acceptable for men to wear bright-colored or pastel suits trimmed with gold and lace, hats decorated with feathers, high-heeled shoes, and fancy jewelry. But by the mid 1800's, men had abandoned color and decoration in favor of plain, dark-colored wool suits. People considered this new fashion democratic, businesslike, and masculine. Until the early 1900's, European and American women rarely wore trousers, and their skirts almost always covered their ankles. By the 1925's, however, standards of feminine modesty had changed to the point that women began to wear both trousers and shorter skirts.

A clothing style may become fashionable over time with many different groups. For example, people began sold tough cotton work pants to gold miners in California. At that time, jeans functioned as ordinary work clothes. In the 1940's and 1950's, American teen-agers adopted blue jeans as a symbol of rebellious political and social beliefs. By the 1970's, people no longer considered jeans rebellious, and expensive designer jeans had become widely fashionable.

Contrary to popular belief, political events seldom cause fashions to change. However, political events do sometimes speed up changes that have already begun. For example, during the French Revolution, simple clothing replaced the extravagant costumes made fashionable by French aristocrats. But simple styles had become popular years earlier when men in England started wearing practical, dark suits instead of elegant, colorful clothes. English people identified these plain suits with political and personal liberty. Because many French people admired English liberty, this style was already becoming fashionable in France before the revolution.

Occasionally, foreign wars or voyages of exploration have introduced people to new styles of clothing. For example, European soldiers brought back rich silks and other fabrics from the Crusades, military expeditions to the Middle East during the 1100's and 1200's.

The Industrial Revolution that occurred during the 1700's and 1800's caused rapid changes in the development of fashion. The invention of mechanical looms, chemical dyes, artificial fabrics, and methods of mass production made fashions affordable to many more people. In addition, new means of mass communication spread European and American fashions throughout the rest of the world. The Industrial Revolution caused people throughout the world to dress more and more alike.

Here, we should state that there was an event called *Aesthetic Movement* which began towards the end of 19th century. The Aesthetic Movement was a fashion rebellion against restrictive and unhealthy garments such as corsets and petticoats. Aesthetics dresses in styles that geared towards comfort and practicality, and were considered scandalous to mainstream society.

Since the 1800's, the fashion industry has operated on two levels: *couture* and *ready-to-wear*. Couture refers to expensive, one-of-a-kind clothes created for rich costumers by high-fashion designers called *couturiers*. Before couturiers design new fashions, they try to guess which styles will be popular in the future. Couture design that prove successful are later copied by manufacturers of ready-to-wear. Ready-to-wear clothing is produced in large quantities and sold for lower prices.

The clothing industry is a giant business in many countries. Clothes and clothing materials are important items of trade between nations. Shoppers in many lands buy Italian knitwear and shoes, Australian wool, and Japanese silk. Stores throughout the world sell clothes designed in London, Paris and Milan. As a result, many people in different countries – especially people who live in cities – wear similar clothes. But there are still differences in dress among most regions of the world.

People in various regions dress differently for many reasons. They may need protection from different kinds of weather. They may have different materials and methods for making clothes, or they may have different habits of dress.

Most people, no matter where they live, wear some kind of clothing. Any person may wear certain clothing for a variety of individual reasons.

People wear clothes for three main reasons:

1) protection 2) communication 3) decoration

Most clothing serves all three purposes.¹⁴

Clothing helps protect people's physical and emotional health.

Speaking about physical protection, people wear warm garments made of wool, fur or woven fabrics. They also wear warm shoes or boots. They might be against several kinds of weather.

According to emotional protection, most people need to feel they are accepted as members of society or of some special group. Many persons who want to feel they are independent individuals – different in at least some small way from everyone else.

As about communication, people communicate by means of the clothes they wear. Their clothes may tell others who they are, what they are like, how they feel, and what they would like to be.

Through decoration, most people want to wear clothing that makes them feel attractive – by wearing the latest fashion.

As we advance in fashion we have to appreciate the fact that what we wear today is excessively inspired by what we wore in the past.

¹⁴ Richard Martin, The World Book Encyclopedia, 1994

In the 1990's to 2000, there has been no strict fashion that has been followed. However there have been very beautiful clothes for these years.

Rappers have been wearing brown baggy jeans. Men return to the later official look that was the suit only that this time it is the three piece suit. An elegant platinum gown made of satin was worn during dinner; women also wore these dresses that were designated specifically for these occasions. There is also the beach wear that has over the years changed, from unrevealing wear to the semi-nude.

In the late 20th century jeans could be worn with jeans and still count as a fashionable dress code. However much we have shifted from the former modes of dressing, and then we haven't let them go, instead we are in a way getting back to them, fusing them with the latest trends.

As we are looking upon the history of clothing it is worth noting some terms as well. The terms that were out of use coming to 21st century. As every period is defined with some particular clothing terms. For example, term *bliant* relates to 12th and 13th centuries. It is medieval garment worn by both sex. It could be of varying length for a man, but was floor length for a woman. It was a long flowing tunic with full sleeves, often adorned with black work embroidery or contrasting fabrics at the neckline and hems.

Period *Renaissance* has also most in common with clothing styles. As the Renaissance era is loosely defined as the late 15th century through the end of the 16th century, in fashion. It is often characterized by Elizabethan clothing styles, including the elongated and narrow – waisted gowns elaborately jeweled, pearled and slashed.

There is a term *attifet* that reflects ladies hat of a late 16th century. It came to a point just above the forehead and had a veil at the back.

The term *baroque*, relating to 1600 and mid 1700s, defined as a period of decadence and splendor as demonstrated by the amazingly elaborate gowns of Marie Antoinette and Mozart. Stunning brocades, yards and yards of lace and the wearing tall white wigs were standard for the upper classes.

The term *drawers* mean women's undergarment relatively similar to modern day men's boxer shorts. Drawers would tie at the waistline and were loose fitting. The entire crotch seam was left unsewn for convenience.

Sacque Dress is a term of 1750s, introduced by the French. It is a saque gown was an overdress constructed with box pleating at the shoulder blades, from which the gown would usually fall to a train. The saque gown was worn over a regular bodice and petticoat combination.

The Panniers were the hoop skirts of the 18th century. Also known as "hip improvers", they were flat in front and back, and gave extremely wide hips to the wearer. They were often open in front and were no longer than knee length.

Women's clothing choices are often influenced by their hobbies and interests. For centuries, clothing and fashion has been one of the most defining aspects of culture, society and time. While things like race, religion and socioeconomic status continue to impact style by a reflection of personality and identity. With the television and internet giving access to global trends and fashions, women in the 21st century are not immediate communities.

Consumers increasingly choose clothes that are multifunctional and socially responsible.

Fashion trends of the 21st century are less about creating new styles than recycling trends from past eras. At the same time, today's clothing reflects consumer's desire for clothes that is not stylish but highly functional.

Clothes can be worn according to different reasons, such as position of the work, depending on the nature of women's work, her typical attire can be anything from a bathing suit to a business suit. Most office work environment demand professional clothing, usually consisting of a skirt or dress pants combined with a top, such a dress shirt or polo. Informal dresses of appropriate length are also acceptable. Informal or casual work environments often allow female employees to wear jeans and shorts to work. Person's age is also important, as age also serves as an influencing factor in women's clothing choices. While younger women often wear

shorter, more prevailing clothing, garments for older women are frequently more conservative in their style and cut.

Surely religion would also be an influencing factor, many groups among Christians, Jews and Muslims prescribe a modest wardrobe that does not permit women to wear tight or prevailing clothing. The more traditional of these will sometimes require women to wear skirts, headscarves or other religiously significant clothing items.

Here, culture plays also a significant role in clothing, as people became more tolerant and aware of various backgrounds through their clothing. For example, women from India might sometimes wear highly ornate saris to pay beautifully embroidered *kaftan* dresses representative of their heritage.

And speaking about leisure time, the clothing worn by women on her time off may greatly differ from the clothing she wear to work. As they are made to be functional, comfortable and flattering to the body.

Speaking about fashion tendencies in the 21st century, there was no any clear direction but borrowed from past decades like the 80s and 90s, valued comfort and took inspiration from music and celebrities. Accessories such as cocktail rings became sought after fashion items. Celebrities led the way by pairing big and flashy rings with embroidery casual clothes.

Fashion shows are often the source of the latest style and trends in clothing fashions.

Coming to a new age, styles have changed. In the latter half of the 20th century, blue jeans became very popular, and are now worn to events that normally demand formal attire.

By the early years of the 21st century, western clothing style had, to some extent, become international styles. Fast fashion clothing has also become a global phenomenon. These garments are less expensive, mass-produced. Western clothing used clothing from Western countries are also delivered to people in poor countries by charity organizations.

Nowadays, people may wear national dress only on special occasions. For example, most Korean men have adopted Western style dress for daily wear, but still wear traditional *hanboks* on special occasions like weddings and cultural holidays.

There exists a diverse range of styles in fashion, varying by geography, exposure to modern media, economic conditions, and ranging from expensive haute couture to traditional grab to *thriftstore grunge*.

The world of clothing is always changing as new cultural influences meet technological innovations. Researchers in scientific labs have been developing prototypes for fabrics that can serve functional purposes well beyond their traditional roles, for example, clothes that can automatically adjust their temperature, repel bullets, project images, and generate electricity. Some practical advances already available to consumers are *bullet-resistant garments* made with *keylar* and stain-resistant fabrics that are coated with chemical mixtures that reduce the absorption of liquids.

If we concentrate on activewear, most sports and physical activities own their special clothing for practical, comfort or safety reasons.

Common sportswear garments include *shorts*, *T-shirts*, *tennis shirts*, *leotards*, *tracksuits* and *trainers*. Specialized garments include *wet suits* (for swimming, diving or surfing) *salopettes* (for skiing) and *leotards* (for gymnastics). Also, *spandex* materials are often used as loose layers o soak up sweat. Spandex is also preferable for active sports that require form fitting garments, such as wrestling, track and field, dance, gymnastics and swimming.

As we analyzed the fact of how the terms were different in various periods, there is a difference in designers too. As every period fashion is characterized by its leading designers.

There are the names we wear our sleeves. We wear them all over body as a matter of fact, from skirts and trousers to underwear and jackets. Even our bags, perfume and jewelries are adorned with brands. Their names slip right off our tongues as if they are integral parts of our family who we have known for a long time.

If we concentrate on 19th and 20th century most influential fashion designers, such names are noted like Charles Frederick Worth, Paul Poiret, Mariano Fortuny, Madeleine Vionnet, Coco Chanel, Christian Dior, Cristobal Balenciaga, Yves St Laurent, Ralph Lauren, Isse Miyaki.

As about 21st century, the names like Emporio Armani, Christian Dior, Gucci, Versace, Chanel, Victoria's Secret, Calvin Klein, Prada, Dolce & Gabbana, Hugo Boss should be stated.

From a beneficial point of view of fashion, there is an event of supporting people in need.

New York – Fashion for Development, a global platform that works to advance the United Nations Millennium Development Goals (MDGs), moves fashion industry to support women and youth.

In fact, it is a global awareness campaign that unites diplomacy, media, business and the creative industries for the purpose of helping to achieve the United Nations' Millennium Development Goals (MDGs).

In full support of the United Nations, Fashion for Development seeks to harness the power of the fashion and beauty industries to implement creative strategies for sustainable economic growth and autonomy for individuals and communities worldwide.

The project sets the goal of bringing together the fashion community with governments, civil society, media, and international organizations with the aim to harness the power and economic opportunities of the fashion industry to lift from poverty the most vulnerable, particularly women and youth. By scouting and supporting local crafts, talents and manufacturers in the developing world, and brokering market access and opportunities in rich countries, Fashion for Development aims to use the fashion industry to create sustainable development initiatives, particularly target to women and youth. Recognizing the links between women's empowerment and women's and children's health, Fashion for Development announced in particular their commitment to act as a catalyst for urgent action against preventable death and disease among the world's most vulnerable people. To that end, Fashion for Development joins the Every Woman Every Child movement, an unprecedented global effort spearheaded by the Secretary-General of the United Nations, to mobilize and intensify global action to improve the health of women and children around the world. By mobilizing the fashion industry sensitizing as well as

actively supporting the implementation of the Global Strategy for Women's and Children's Health, the framework for action for Every Woman Every Child, Fashion for Development joins governments, multilateral organizations, the private sector and civil society, in a global effort to save the lives of 16 million women and children by 2015.

As we know that fashion marks its trends for every season. So, the trends for spring and summer we could expect some pieces of clothing that is more light and floral, taking the climatic changes into consideration. Designers try to keep the freshness in peoples' clothes, accessories and even in shoes, making them more colorful.

Here, we have to put some few words about fashion forecasting. As it is a global career that focuses on upcoming trends. A fashion forecaster predicts the colors, fabrics and styles that will be presented on the runway and in the stores for the upcoming seasons. The concept applies to not one, but all levels of the fashion industry including haute couture, ready-to-wear, mass market, and street wear. Trend forecasting is an overall process that focuses on other industries such as automobiles, medicine, food and beverages, literature, and home furnishings. Fashion forecasters are responsible for attracting consumers and helping retail businesses and designers sell their brands. While talking about fashion forecasting, we have to state that there are two types of it. They can be long-term and short-term forecasting.

Long-term forecasting Long-term forecasting is the process of analyzing and evaluating trends that can be identified by scanning a variety of sources for information. When scanning the market and the consumers, fashion forecasters must follow demographics of certain areas, both urban and suburban, as well as examine the impact on retail and its consumers due to the economy, political system, environment, and culture. Long-term forecasting seeks to identify: major changes in international and domestic demographics, shifts in the fashion industry along with market structures, consumer expectations, values, and impulsion to buy, new developments in technology and science, and shifts in the economic, political, and cultural alliances between certain countries. There are many specialized marketing consultants that focus on long-term forecasting and attend trade shows and other

events that notify the industry on what is to come. Any changes in demographics and psychographics that are to affect the consumers needs and which will influence a company's business and particular are determined.

So, the short-term forecasting focuses on current events both domestically and internationally as well as pop culture in order to identify possible trends that can be communicated to the customer through the seasonal color palette, fabric, and silhouette stories. It gives fashion a modern twist to a classic look that intrigues our eyes. Some important areas to follow when scanning the environment are: current events, art, sports, science and technology.

So, the fashion week is a fashion industry event that is important in setting the coming trends. Usually, it lasts approximately one week, which allows fashion designers, brands or "houses" to display their latest collections in runway shows and buyers and the media to take a look at the latest trends. Most importantly, these events let the industry know what's "in" and what's "out" for the season.

The most prominent fashion weeks are held in the four fashion capitals of the world: New York City, London, Milan, and Paris. Some other important fashion weeks in the world are held in Australia, Bangalore, Berlin, Buenos Aires, Copenhagen, Dubai, Jakarta, Los Angeles, Madrid, Tokyo and Toronto. Actually, fashion week happens twice a year in the major fashion capitals of the world which we have stated above. Fashion weeks are held several months in advance of the season to allow the press and buyers a chance to preview fashion designs for the following season. From January through April designers showcase their autumn and winter collections. Fashion week for spring and summer is held from September through November. This is also to allow time for retailers to arrange to purchase or incorporate the designers into their retail marketing. The latest innovations in dress designs are showcased by renowned fashion designers during these fashion weeks, and all these latest collections are covered in magazines such as Vogue.

As we have put some few words about the fashion week of where the clothes are shown, it is worth to note about how fashion designers carry out their jobs. They attempt to design clothes which are functional as well as aesthetically pleasing. They must

consider who is likely to wear a garment and the situations in which it will be worn. They have a wide range and combinations of materials to work with and a wide range of colors, patterns and styles to choose from. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually sought for special occasions, such as evening wear or party dresses.

Some clothes are made specifically for an individual, as in the case of haute couture or bespoke tailoring. Today, most clothing is designed for the mass market, especially casual and every-day wear. Also, fashion designers can work in a number of many ways. Fashion designers may work full-time for one fashion as 'in-house designers' which owns the designs. They may work alone or as part of a team. Freelance designers work for themselves, selling their designs to fashion houses, directly to shops, or to clothing manufacturers. The garments bear the buyer's label. Some fashion designers set up their own labels, under which their designs are marketed. Some fashion designers are self-employed and design for individual clients. Other high-fashion designers cater to specialty stores or high-fashion department stores. These designers create original garments, as well as those that follow established fashion trends. Most fashion designers, however, work for apparel manufacturers, creating designs of men's, women's, and children's fashions for the mass market. Large designer brands which have a 'name' as their brand such as Abercrombie & Fitch, Justice, or Juicy are likely to be designed by a team of individual designers under the direction of a designer director.

2.3. Translation problems of Fashion Industry Terminology

The terms "fashionable" and "unfashionable" are used to illustrate whether or not someone or something fits in with the current fashion trend or even a certain type of popular mode of expression. The term "fashion" is often used positively as a synonym for style, glamour and beauty. However the term "fashion" can have negative connotations of fads and trends. Popular fashion trend centers include New York, London, Milan and Paris.

Fashion design is a form of art. To work as a designer, one should have an artistic and creative personality and have to be good at drawing and able to express the ideas in sketches. Having some special skills for combining colors, tones and shades is crucial as well as being able to work with fabric and use textiles in a creative and original manner. Fashion designers have a good visual imagination and are able to think in three-dimensions and put their ideas into garments.

Fashion designers have to be aware of the fashion market requirements. They have to be very interested in learning new things and read magazines, journals and books on fashion design history and new trends. They also have to be interested in art, visit art galleries and interact with all kinds of artists whenever they have the opportunity. A designer should also have some knowledge and experience of tailoring (cutting, draping, sewing etc.) and be able to tell the difference between different fabric quality levels.

A good understanding of the audience's lifestyle and customer needs and requirements is also needed in fashion design. Designers should have good communication skills and be able to express their ideas clearly. But most important, they have to be very original and have fresh, innovative ideas.

Despite the features stated above, a good designer must be aware of international fashion terms used in a global scale, as it is quite important in creating new collections and providing the consumers with the clothes of a coming trend.

A work of a skilled translator is applied here. For he/she must be good at not only translating skills but also fashion sphere as well as its history, development, designers, brands, trends, shows and many other things. While translating the terms of some field, translator should take into consideration the cultural background of this or that language. It must be done in the way that is acceptable by nation.

While concentrating on terms, it is worth to give some information about them in general. The terms are the words or phrases which have a special and strictly defined meaning in the field of science. They must definitely express the sense, the processes and the names of the objects in any sphere of industry. The terms in fashion industry are not exception, too.

In order to analyze the terms in the defined tools of translation and give their proper translation in Russian and Uzbek, we should, firstly, define the morphological structure of the words.

All terms in their structure we divided into three groups:

- *simple* – jumper, blouse, skirt, jeans, coat, suit, collar, shirt, gown;
- *compound* – frockcoat, micro-mini, handbags, underwear, swimwear, outerwear, pin-striped;
- *phrases* – younger-looking skin, dinner jackets, ballerina-thin figure, close-fitting skirt, long-sleeved blouse;

Simple words are found in the frame of only one system and are characterized as monosemantic and they can be as the key words of the given subject.

Compound terms can be found in one system, but they have different meanings depending on the context. For example, the word *cover-up* has the meaning *a lightweight garment, such as a sarong, pareo, skirt or hooded jacket, used to cover a swimsuit; concealment of illegal activity; a blunder*. According to this it is necessary to look for such kind of terms in the thesaurus or explanatory dictionaries where the given word can be found.

Phrasal terms introduce the chain of words. The main element of these terms is the last word, and the key one is the pinultimate word, word combination or compound term. Because of the usual use such terms can be substituted by the abbreviations. For example, *VFP - Vogue Fashion Police*.

Among the main methods of translation of the fashion means the following is observed: *Method of semantic development* is applied when a dictionary equivalency of a word does not coincide with the context. For example, the word which is commonly used in fashion industry – *scooter*, it has several meanings in the dictionary: *детский самокат – samokat (bolalarning bir oyoqlab yer tepib yuritiladigan ikki g'ildirakli aravachasi); мотороллер – motoroller*. Having studied the given versions in the dictionary and having compared them with the English dictionary of synonyms and an explanatory dictionary, we get the following versions of translation: *юбка – yubka*

The process of the semantic development suggests to be made in different stages: a) perception of the whole context; b) specification of the meaning of separate words; c) check on the conformity to the context; d) construction of the logical chains; e) a choice of a comprehensible variant; f) check of the words in the whole context. Thus the logical reasoning plays a main role, taking into account the content of the initial text.

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 fashion terms.

Necessity in applying the methods of the additions or omissions is often required by the norms of language. For example, the term *Swimsuit* is translated as *женский купальник* in Russian. The term is translated by addition, because if we do it as it is given in English, not using the addition, there will be no sense. In Uzbek it will be as *ayollar cho'milish kostyumi*.

The omission is also widely used as the addition. For example, *ballerina-thin figure* – *худощавая фигура* – *sarvqomat*. The word *ballerina* does not bear the most necessary sense, so it is not much important to translate it. The words *худощавая* and *sarv* can give its sense.

During the research we defined five tools of fashion terms:

- untranslatable terms, which can be only transcribed in TL;
- transliteration;
- semantic equivalents;
- calque;
- description

The first tool of translation is observed in the names of companies, firms and in the names of brands such as Christian Dior, Roberta Cavalli, Calvin Klein, Versace, Chanel, Prada, Gucci and many others. For example, the brand company Victoria's Secret is never translated as *Секреты Виктории or Viktoriya Sirlari*. They are only transcribed in TL. That's why they are considered as untranslatable 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. Transliteration attempts to use a one-to-one correspondence and be exact, so that an informed reader should be able to reconstruct the original spelling of unknown transliterated words. To achieve the objective, transliteration may define complex convention for dealing with letters in a source script which do not correspond the letters in a goal script.

For example, the words *corset, sandal, cocktail, vanguard, safari, bikini, model* are transliterated into Russian and Uzbek as *корсет, сандалия, коктейль, авангардный, сафари, бикини, модель*. Both in Russian and Uzbek they are the same.

The third tool of translation of the terms is the using of the semantic equivalents. Analogy is a cognitive process of transferring a word, word combination or phrase from a particular language to another particular one, and a linguistic expression corresponding to such a process. It is mostly used when the translator finds the Russian or Uzbek root corresponding to the meaning of the English term. For example, *dress – платье – libos, trousers – брюки – shim, collar – воротник – yoqa, glove – перчатка – barmoqlari ayri qo'lqop, underwear – нижнее белье – ichki kiyim* and so on. From the academic point of view these translations are most adequate, but it is not always possible to pick up full equivalents.

We would like to analyze some fashion terms used in situations of three languages taken from the book.¹⁵

Theodore Dreiser, *Sister Carrie*. Philadelphia: University of Pennsylvania Press, 1981

His *suit was of a striped and crossed pattern of brown wool*, new at that time, but since became familiar as a business suit. The low crotch of the *vest* revealed a *stiff shirt bosom of white and pink stripes*.

Его *коричневый шерстяной костюм в клетку*, был в то время еще новинкой, - потом он стал обычным костюмом делового человека. В глубоком вырезе *жилета* видна была *накрахмаленная грудь сорочки в белую и розовую полоску*.

Jigarrang katak kostyum o'sha paytlarda endigina rasm bo'la boshlagandi, keyin esa ishbilarmonlarning bari shuni kiyishni odat qilishdi. Bu kishining shunday kostyum tagidan kiygan *jiletining* ochiq joyidan *kraxmallab qotirilgan oq va binafsha rang yo'l-yo'l ko'ylagining* qismi ko'rinib turardi.

Starting with the phrase term *suit of a striped and crossed pattern of brown wool*, Russian version of it is *коричневый костюм в клетку*. Though semantic equivalents of the words are given, the translator made an omission using one word *клетку* for the translation of two words *striped and crossed*. However, the Uzbek version is the shortest one, as there is an omission in two places. *Brown wool* is given with one word. The term *vest* is translated adequately both in Russian and Uzbek languages, using the lexico-semantic translation. The semantic equivalents of the phrase term *stiff shirt bosom of white and pink stripes* are given adequately in both languages. Though the addition is used in Uzbek translation in the word *stiff* - *kraxmallab qotirilgan*. Unlike English or Russian versions, Uzbek translation is wrong translation in using the colors. The word *pink* is given adequately in Russian - *розовый* whereas Uzbek version is *binafsha*, but the English version of this word is *violet*. The adequate translation is *qizg'ish or pushti*.

“*Junli jigarrang katak kostyum* o'sha paytlarda endigina urfga aylangandi, keyin esa ishbilarmonlarning odatiy kostyumiga aylandi. Kostyum *jiletining* ochiq joyidan *kraxmallab qotirilgan oq va pushti ranglardagi yo'l-yo'l ko'ylagining* bir qismi ko'rinib turardi.” (own translation)

In lexicology the word calque (from French *calque* – a copy) is a special type of borrowing of foreign words, expressions, phrases.

Only by means of calques, the linguist Bali notices fairly, - idiomatic set phrases, the expressions consisted of several words are translated from one language into another. Especially, a lot of calques in all European languages make the translation possible, and also, knowing some European languages helps to master the others.

Compound terms are suggested to be translated by the replacement of components of a lexical unit of the original word by a lexical conformity in Russian and Uzbek. It shows the fourth way of translation – morphemic or lexical calques. For example, *high fashion wardrobe* – *гардероб высокой моды* – *yuqori sifatli garderob*, *extra full skirts* – *слишком широкая юбка* – *o'ta keng yubka*. Here the structure of the term is calqued, thus the separate components can be a transliteration or lexico-semantic substitution.

According to the examples above we can subdivide the calquing of words into two groups: word-formation and semantic.

Word-formation calques are the words received by morphemic translation of foreign words to Russian or Uzbek. The calques usually are not loan words, as they are made of primordially Russian or Uzbek morphemes. Therefore the real origin of such words seems unexpected for the person, learning etymology of words for the first time.

Semantic calques are the words which have received new values under the influence of corresponding words of another language as a result of literalism while translating.

If there is no other way to translate the terms, we can rely on the fifth tool of translation, so-called the descriptive translation. In most cases during the translation of terms related to fashion industry the translator applies this tool, giving the meaning as shortly as he or she is able. Let's see it in the examples such as *T-shirt* – *футболка с короткими рукавами* – *yengil kalta mayka* or *off-the-shoulder evening dress* – *вечерняя платье с открытыми плечами* – *ochiq yelkali oqshom libosi*. It is impossible to give the meaning by calc or analogy. The terms require descriptive translation, of course, we use some additions too.

Traditional Uzbek costume remained unchanged until the end of the nineteenth century. As in all Muslim countries, Islamic values in Uzbekistan were reflected in the style of dress. Men and women alike had limited items in their wardrobe; these included *a long tunic shirt, pants, and a coat*. The style of a garment was not subject to change and was similar for both sexes and all social classes. For example, the only difference in *a tunic shirt* for men and women was in the neckline openings—horizontal for men, vertical for women. Wealthy people could be distinguished from the poor by the superior quality of their fabrics, their more expensive jewelry, and the presence of decorative elements in their costume, such as embroidery, studded stones, and beads.

Despite similarities in costume style, each ethnic group created a unique look, artistically combining the elements of design, color palettes, textile patterns, and trims. Within an ethnic group or region, costume differed because each family had to spin, weave, and dye its own fabrics to make clothing. This led to the colorful variety in Uzbek traditional dress

When remembering Uzbek national clothing and fabrics, as adras, atlas, tubeteykas (traditional headwear), khan-atlas, bekasam, djiyak (national decoration of a cloth), shoyi, chapan (traditional national men's costume), duppi (the most widespread kind of tybiteika of the town Chust – it is characterized by a black background and white pattern depicted in the form of four pods of pepper – “kalampir”; the band is embroidered in small arches settled in the row) and many others come to mind.

Oriental fabrics and costumes have long been considered not only as a way of self-expression but also a reflection of a particular nation's culture, traditions and spiritual world. Exquisite patterns and ornaments of national fabrics have always drawn a keen interest across the world. As of today ikat fabrics are equated to other works of art of international significance.

We would like to state some information about the Uzbek ikat fabrics exhibition showcased in Seoul in 2010. It was organized by the Fund Forum and the Ministry of Foreign Economic Affairs, Investment and Trade on the Uzbek side, and the Ministry of Knowledge Economy and the Association of Designers on the Korean side.

The exhibition titled “Uzbekistan Fashion Blue and Green. Endless Silk Road” showcased rare samples of Uzbek national fabrics, a traditional costume show and a music program with the participation of leading performers from Uzbekistan.

The event which took place at Lotte Hotel in Seoul was attended by almost 600 people: officials, diplomats and public circles, representatives of textile and sewing enterprises, culture and art professionals from Korea and all those interested in Uzbek culture.

Here is an analysis of translation done in three languages, as it shows the way of Uzbek national fabrics’ usage in other languages.

The Uzbek ikat exhibition included samples of *khan-atlas*, *adras*, *shoyi*, *bekasam* – fabrics with extraordinary colors and patterns, thereby enabling the visitors to discover the entire palette and diversity of traditional Uzbek fabrics. The showroom presented rare exhibits as well as modern fabrics made with the use of restored ancient technologies. Each sample was accompanied by a technical description and additional information on how it is made, natural dyes used and the history of its making. The exhibition also demonstrated ancient national costumes symbolizing historical traditions, lifestyles and centuries-old traditions.

Выставка узбекского иката в Сеуле включала в себя лучшие экземпляры *хан-атласа*, *адраса*, *шойи* и *бекасам*. Гости, посетившие выставку, открыли для себя все богатство и разнообразие традиционных узбекских тканей с их удивительным цветовым колоритом и узорами. Здесь представлены как редкие раритетные экспонаты, так и современные ткани, созданные по восстановленным старинным технологиям. Стоит особо отметить, что каждый образец ткани сопровождается техническим описанием и дополнительной информацией о процессе ее создания, натуральных красителях, истории производства. В рамках выставки также были представлены старинные национальные костюмы, символизирующие исторические традиции, образ жизни, вековые обычаи народа.

O’zbek xon atlas ko’rgazmasi turfa olamdagi ranglar jilosini va bezaklarni o’zida aks ettiruvchi matolar bo’lmish – *xon-atlas*, *adras*, *shoyi*, *bekasam* kabilarning namunalarini o’z ichiga oladi. Ushbu ko’rgazma tashrif buyurganlarga o’zbek milliy

matolarida rangalar mutanosibligini va rang-barangligini kashf etish imkoniyatini berdi. Shuningdek, ko'rgazma zali noyob eksponatlarni, qayta tiklangan qadimiy texnologiyalar asosida yaratilgan zamonaviy matolarni namoyish qildi. Har bir namuna o'z texnik ko'rsatmasiga, yaratilganligi haqidagi qo'shimcha ma'lumotga, tabiiy ranglar, hamda uning yaratilish tariixiga ega. Va yana ko'rgazma qadimiy urf-odatlarini, yashash tarzini, hamda asrlarga teng an'analarni ifoda etuvchi qadimiy milliy liboslarni namoyish etdi.

Here, the words - *xon-atlas*, *adras*, *shoyi*, *bekasam* are transliterated into the English and Russian languages. In both languages they remain the same, as they relate to a particular cultural background. Furthermore, it is not an easy task to define the letters in a source language which do not correspond the letters in a target language.

It is worth to note the designer Kite Brewster's collection Fall 2013 on the last day of the Mercedes-Benz Fashion Week in New York, as he used Uzbek national fabrics brought from Tashkent.

The designer, inspired by his trip to Uzbekistan, presented collections for men and women out of silk, leather, velvet and adras, which were brought from Tashkent.

A vivid yellow scarf out of Uzbek adras with hand embroidery and dress with elements of golden ornaments on dark blue velvet attracted attention of visitors. He brought some samples of Uzbek fabrics to the USA; thus, he has been using them in his collections since that time.

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-kosh* (*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-kosh* was known in Tashkent, Kokand and in Bukhara.

Conclusion to the Chapter II

As we analyzed the fashion terms, we come to the conclusion that in most cases they are not translated, but are given by the way of transliteration/transcription, because the background of the terms is considered to be brought from French. Nevertheless, people around the world understand the French terms, which are in common use, and if they do not there are some explanatory dictionaries, which are helpful for descriptive translation, which we used to translate some fashion terms into Russian and Uzbek.

Sometimes it is impossible to consider these methods and tools of translation, mentioned in the Chapter II, as the most helpful in translation. If the translator faces the term of which he is not sure in translation, first, it is necessary to check up whether it does not concern the untranslatable group. If it does it is necessary to find out whether there already exists a settled version of this term. It is possible to use the Internet, electronic dictionaries for this purpose, as they are the most updated sources. If the translation of the term already exists, it is necessary to choose it no matter what model is used. It is practically impossible even to make attempts to change the name of this or that term. Only in that case when the traditional equivalents have not appeared yet, the translator has the right to choose the way of translation independently. It is necessary to give the preference to the semantic equivalents, providing the adequate translation of a detail-logic sense of the term. In comparison with a transliteration, the way of translation allows the native speakers of any language to reach understanding of the translated term. In translation of the compound terms it is also necessary to choose elements from Russian and Uzbek, instead of the borrowed bases.

So, not only an adequate version of giving the sense of the initial text are singled out as the main thing in the translation process, but also cognitive knowledge, logic, a context, ability to abstract concept at a synonym choice are available.

It is important to use dictionaries and the additional literature in a target language for the search of Russian and Uzbek equivalents.

Working on the second chapter, we come to a conclusion that while translating the terms of a definite field, the translator is required to know a morphological

structure of terms, the semantic features, distinguishing them from common words, the basic types of phrasal terms, their structural peculiarities and specificity of the use to understand and translate the terms correctly.

Final conclusion

The study of terminology in this or that area is a big deal for every good translator. Especially nowadays translators try to do more adequate translation. Of course, every area or sphere of science has its own language and a translator who is new to this or that sphere needs time to get acquainted with the new field of activity and to start doing good translation.

Translation plays an important role in the cultural development of humanity. Thanks to translation people of any country get acquainted with the history, way of life, and scientific achievements of another country. In this case, the role of translators is very important. They are in great demand both oral and written translators, in different spheres of life.

Nowadays we live in a society, where someone's outward appearance and beauty is very significant. Nearly all people in our society try to look like the perfect ideal of beauty, which we all get presented through the media.

In the first chapter we gathered all information and some sayings, identified and analyzed by scholars, linguists, about translation theory, general information about fashion industry, its role in Uzbekistan and comparative analysis of fashion terms, relating different periods.

Having collected the information from the scientific books, internet websites we made the theoretical part of our dissertation. And this helped us to build the practical part, based on the ways and tools of the translation of fashion terms.

Thus, having analyzed translation of fashion terms we finally came to the following outcomes:

1. To be skilled in fashion interpretation the translator/interpreter should efficiently carry out the task and the following minimum conditions should be met:

- sound linguistic training in three languages
- knowledge covering a wide fashion spectrum
- adequate use of translation procedures and strategies
- improvement capacity and constant interest in learning
- accuracy, truthfulness, patience and dedication
- capacity for analysis and self-criticism
- efficient data processing training

2. As we mentioned above the translation process involves and requires adequateness and the translator should possess enough knowledge to recognize fashion terms' equivalents based on meaning.

Translators are language professionals. They are applied linguists, competent writers, diplomats, and educated amateurs. Like linguists, translators have to be capable of discerning subtleties and nuances in their languages, researching terminology and colloquialisms, and handling new developments in their languages. Like diplomats, translators have to be sensitive to the cultural and social differences which exist in their languages and be capable of addressing these issues when translating.

So, firstly existing as the narrowly specialized lexicon connected with the fashion industry and science, for the last decades the lexicon in the sphere of fashion industry has not only expanded the volume considerably, but also it has begun to emerge actively into the common use. Progressing processes require the necessity of the adequate translation of texts written in one language corresponding in another. Nowadays the importance of the translation of English fashion terms into Russian and Uzbek is dictated by the necessity of translation of the literature and items related to the fashion industry. Difficulty in the translation of fashion matter consists of many fashion terms related to the lexicon without any equivalency, but it does not mean the impossibility of their translation. Gradually the fashion terms get translational conformity, and this process of studying goes on enough dynamically.

During the analysis we came to the conclusion it has been established that the methods of translation such as calques, transliteration/transcription, descriptive translation, analogical translation, reception of the semantic development, transformation of the parts of the sentence are applicable for interpretation of English fashion terms.

And no matter what ways are chosen, the main task of a translator is to give the detail-logic sense of the term adequately. Thus it should be unequivocal and the nominative.

As long as France has a dominant role in fashion industry, most of clothing – related words are rooted in French. Of course, there are such words that had an influence the English and Latin languages and became available in everyday spoken language.

Despite similarities in costume style, each ethnic group created a unique look, artistically combining the elements of design, color palettes, textile patterns, and trims. Within an ethnic group or region, costume differed because each family had to spin, weave, and dye its own fabrics to make clothing. This led to the colorful variety in Uzbek traditional dress

As we mentioned above, Uzbek national clothing and fabrics, as adras, atlas, tubeteykas (traditional headwear), khan-atlas, bekasam, djiyak (national decoration of a cloth), shoyi, chapan (traditional national men's costume), duppi (the most widespread kind of tybiteika of the town Chust – it is characterized by a black background and white pattern depicted in the form of four pods of pepper – “kalampir”; the band is embroidered in small arches settled in the row) and many others come to mind.

Here, we could see that Uzbek nation is characterized as one of a rich nation in its colorful fabrics, head wears, costumes of different designs.

As this work is the first attempt in learning the ways of translating the terms related to fashion industry, there may be some cases of explaining the matters freely. And we think that further detailed investigation of this problem may present much useful information in learning the underlying of processes of the system of scientific vocabulary of English.

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Glossary of Fashion Terms in English, Russian and Uzbek languages

English	Russian	Uzbek
<i>Types of garment</i>	<i>Типы одежды</i>	<i>Kiyim-kechak turlari</i>
Baby grow	Полная одежда ребенка	Chaqaloqning boshdan-oyoq kiyimlari
Belt	Ремень, пояс	Belbog', tasma
Bikini	Бикини	Bikini (ayollar cho'milish kiyimi)
Blazer	Спортивная фланелевая куртка	Ochiq rangli sport kurtkasi
Blouse	Кофточка, блузка, блуза (рабочая)	Bluzka (yengil matodan tikilgan kofta), ish bluzasi (yaktaksimom ust kiyimi)
Boot	Ботинок	Botinka (oyoq kiyim)
Bra	Бюстгальтер	Siynaband
Camisole	Узкая женская внутренняя одежда без рукавов	Yengsiz tor ayollar ichki kiyimi
Cardigan	Шерстяной длинный жилет	Tugmali yoqasiz jun kofta
Chemise	Длинная внутренняя одежда без рукавов	Uzun yengsiz ichki kiyim
Coat	Пиджак, френч,	Palto

	верхнее платье, пальто	
Corset	Корсет	Korset
Cravat	Галстук, шарф	Galstuk
Dress	Платье	Libos
Dungarees	Рабочие брюки из грубой бумажной ткани	Kambenezon (shimi bilan ko'yulagi birga qo'shib tikilgan ish kiyimi)
Fleece	Верхняя одежда из овечьей шерсти	Qo'y junidan tikilgan ustki kiyim
Glove	Перчатка	Qo'lqop
Hat	Шляпа, шапка	Qalpoq
Jacket	Куртка, жакет	Kurtka, kalta kamzul
Jeans	Джинсы	Jinsi
Jewellery	Ювелирные изделия	Zargarlik buyumlari
Jumper	Джемпер	Djemper
Kilt	Юбка шотландского горца	Kilt (shotland erkaklar yubkasi)
Lingerie	Дамское белье	Ayollar ichki kiyimi
Nightgown	Ночная сорочка	Tunggi ko'yulak
Polo neck	Ворот «поло» (высокий отворачивающийся воротник)	Trikotaj yoqa, to'qilgan yoqa
Pajamas	Пижама	Pijama
Robe	Мантия, халат, женское платье	Mantiya (serbar uzun ust kiyim)
Romper	Полная детская	Bolalarning o'yin uchun

	одежда для игр	maxsus kiyimi
Sandals	Сандалия	Sandal, shippak
Sarong	Саронг	Sarong (erkaklar va ayollar tomonidan belga o'ralib yoki yubka sifatida kiyiladigan mato)
Scarf	Шарф, галстук	Sharf; galstuk, bo'yinbog'
Shawl	Шаль, платок	Ro'mol
Shirt	Рубашка (мужская)	Erkaklar ko'yagi
Shoe	Ботинок, башмак, туфли	Oyoq kiyim
Shorts	Шорты, трусики	Trusik, kalta ishton; shorti (trusiksimon kalta shim)
Skirt	Юбка	Yubka
Slippers	Комнатные туфли	Tufli (uyda kiyiladigan); tapochka, shippak
Socks	Носки	Pauroq, noski
Stockings	Чулки	Pauroq, chulki
Sunglasses	Солнечные очки	Qora ko'zoynak
Swimming Costume	Купальный женский костюм	Cho'milish kostyumi (ayollar)
Swimming shorts	Купальный мужской костюм	Cho'milish kostyumi (erkaklar)
Swimming trunks	Плапки	Plavki
T-shirt	Футболка	Yengi kalta mayka,

Tail coat	Фрак	futbolka Frak (oldingi etagi qisqa, orqa etagi uzun erkaklar kiyimi)
Thong	Ремень	Kamar
Tie	Галстук	Bo'yinbog'
Tights	Колготки, трико	Triko, kalgotka
Tracksuit	Теплый спортивный костюм	Mashq qilish kiyimi
Trainers	Спортивная обувь	Sportchilar oyoq kiyimi
Trousers	Брюки, штаны, шаровары	Shim
Underwear	Нижнее белье	Ichki kiyim
Vest	Жилет	Nimcha, kamzul
Waistcoat	Жилет	Jiletka
Waterproof	Непромокаемый плащ	Suv o'tkazmaydigan plash
Zip	Молния	Zanjirsimon qadagich
<i>Fabric types</i>	<i>Типы ткани</i>	<i>Mato turlari</i>
Acrylic	Акрил (Синтетическое волокно)	Akril (Sintetik mato)
Batist	Батист	Batist
Cashmere	Кашмир	Kashmiri (yung gazlama)
Corduroy	Вельвет	Chiyduxoba
Cotton	Хлопчатобумажная ткань	Ip gazlama

Denim	Грубая синяя хлопчатобумажная ткань	Dag'al ip gazlama
Flax	Лен	Zig'irpoya tolasidan to'qilgan mato
Leather	Кожа	Charm
Linen	Льняное полотно	Choyshab, surp
Nylon	Нейлон	Neylon
Polyester	Полиэстр	Sintetik mato
Satin	Атлас	Satin
Silk	Шелк	Ipak
Tapestry	Гобелен	Gul to'qib bezatilgan gazlama
Tweed	Твид	Qattiq mato
Velvet	Бархат	Baxmal
Woolen	Шерстяной	Junli mato
<i>Fabric patterns</i>	<i>Узоры на материи</i>	<i>Matodagi bezaklar</i>
Abstract	Абстрактный	Abstrakt
Checked	Окрашенный в разноцветную клетку	Katak-katak
Floral	Цветочный	Gul bilan bezatilgan
Flowery	Покрытый цветами	Gulli
Plain	Однотонный	Bir xil rangli
Polka-dot	В горошек	Xol-xol gulli
	Крапчатая	Dog'li; nuqta-

Spotted	Полосатый	nuqta gulli
Striped	Шотландка	Yo'l-yo'l chiziqli
Tartan	(клетчатая)	Shotlandka
Wavy	Волнистый	To'lqinsimon gulli
<i>Styles of clothes</i>	<i>Стили в одеждах</i>	<i>Kiyimdagi uslublar</i>
The vanguard	Авангардный	Avangard
The Asian	Азиатский	Osiyocha
The academic	Академический	Akademik
Animalizm	Анимализм	Animalizm
The ascetic	Аскетичный	Asketik
The ballet	Балетный	Balet
Western	Вестерн	G'arbcha uslub
Gangster style	Гангстерский	Gangster uslubi
Eastern	стиль	Sharqona
Vintage	Восточный	Vintaj
Gaucho	Винтажный	Gaucho
Girlish	Гаучо	Qizlarga xos
Glamorous	Герли	O'ziga tortuvchi, jalb qiluvchi
The Gothic	Гламурный	Gotlarga xos
Dandy	Готический	Olifto odam uslubi
The jeans	Денди	Jinsi
Disco	Джинсовый	Diskoteka uslubi
Indian	Диско	Hindcha
The imperial	Индийский	Imperiyaga oid, oliy
The classical	Имперский	Klassik
	Классический	Binokorcha uslub
	Конструктивный	

The constructive	Космический	Koinotcha uslub
Space style	Свободный	Norasmiy, oddiy
Casual style	Мао	Мао
Мао	Мачо	Macho
Macho	Военный	Harbiycha uslub
Military	Морской	Dengizchi uslubi
The sea	Небрежный	Tartibsiz uslub
The negligent	Нью лук	Nyu luk
New look	Широкий	Keng
Oversize	Ретро	Retro
Retro	Сафари	Safari
Safari	Спортивный	Sportcha uslub
Sporty	Унисекс	Uniseks
Unisex	Хиппи	Hippi
Hippie	Хипстер	Hipster
Hipster	Эмо	Emo
Emo	Этнический	Etnik
The ethnic		

Explanation of Fashion Types in English, Russian and Uzbek languages

<p><i>Pret-a-porter</i> means ready-to-wear clothes. It is a clothing that is marketed in a finished condition and offered in standard sizes. The term describes a lower and more popular price point of garments</p>	<p><i>Pret-a-porter</i> означает «готовые одежды». Это французский термин который описывает одежды проданные в законченном виде и предложенные в стандартном размере. Термин описывает нижние и более популярные цены в одеждах.</p>	<p><i>Pret-a-porter</i> fransuzcha atama bo'lib, kiyishga tayyor bo'lgan kiyim-kechaklar ma'nosini anglatadi. Shuningdek, ushbu atama tayyor holatda bozorda sotiladigan va standart razmerlarda namoyon bo'lgan kiyimlarni bildiradi.</p>
<p>The term <i>haute couture</i> describes exclusive and often trend-setting fashions</p>	<p>Термин <i>haute couture</i> описывает законодательные моды высшего класса.</p>	<p><i>Haute couture</i> atamasi o'ziga xos va tez orada urfga kiruvchi modani anglatadi.</p>
<p><i>Sleeper fashion</i> is a fashion that is destined for greatness, but the precise style, color, fabric or design simply has not yet fully blossomed.</p>	<p>Термин <i>sleeper fashion</i> это мода, которая направлено к популярностью, но точный стиль, цвет, ткань или дизайн еще полностью не определены.</p>	<p><i>Sleeper fashion</i> atamasi mashhurlikka yuz tutuvchi modani bildirib, lekin haligacha o'z uslubi, rangi, matosi yoki dizayni to'liq belgilanmagandir.</p>
<p><i>Fashionista</i> is a term that describes a person</p>	<p>Термин <i>Fashionista</i> описывает тех людей,</p>	<p><i>Fashionista</i> atamasi asosan yuqori sifatli moda</p>

<p>working in or deeply involved with the high fashion industry, such as a designer, model, photographer, buyer, write, wearer; or a devotee to clothing fashion.</p>	<p>которые работают и глубоко связаны с индустрией моды высокого уровня, такие как дизайнеры, модели, фотографы, писатели, или же преданные моде.</p>	<p>olamida faoliyat yurituvchi yoki chuqur bog'langan insonni tasvirlaydi ya'ni dizayner, model, suratchi, xaridor, yozuchi, kiyimni kiyuvchi, hamda kiyim-kechaklar modasiga o'zini bag'ishlagan insonni nazarda tutadi.</p>
<p><i>High-end fashion</i> is simply expensive garments designed by fashion designers and produced with luxury fabrics.</p>	<p>Термин <i>High-end fashion</i> это просто дорогие одежды созданные дизайнерами моды и сделанные из роскошных тканей.</p>	<p><i>High-end fashion</i> atamasi bu moda olami dizayneri tomonidan tayyorlangan serhasham matolar yordamida yaratilgan qimmatbaho kiyim-kechaklardir.</p>
<p><i>Fast fashion</i> is a term that refers to affordable basics and disposable trends. It has also been used as a term to describe clothing collections which are based on the most recent fashion trends.</p>	<p>Термин <i>Fast fashion</i> относится к доступным образцам и свободным тенденциям. Термин также используется для описания коллекции одежды, которая основана на более новых модных тенденциях.</p>	<p><i>Fast fashion</i> atamasi asosan hamyonbop zaruriyatlarni va foydalanishga yaroqli bo'lgan kiyimlar yo'nalishini nazarda tutadi va yana ushbu atama moda olamida eng so'nggi yo'nalishiga asoslangan kiyimlar kolleksiyasini tasvirlaydi.</p>
<p><i>Eye on fashion</i> refers to the people that are</p>	<p><i>Eye on fashion</i> означает тех людей,</p>	<p><i>Eye on fashion</i> atamasi insonlarning atrof-</p>

<p>generally aware of their fashionable surroundings, but they also eager to understand “what is in fashion” in other location of the world.</p>	<p>которые осведомлены о модных окружениях, но они также стремятся понять «что происходит в сфере моды» в других странах мира.</p>	<p>muhitda sodir bo’layotgan moda olamidan xabardor bo’lishini bildiradi. Bundan tashqari ular dunyoning boshqa makonlarida “nima urfdaligini” bilishga intilishadi.</p>
<p>The term <i>ethical fashion</i> represents an approach to the design and manufacturing of clothing that maximizes benefits to people and communities while minimizing its impact on the environment.</p>	<p>Термин <i>ethical fashion</i> означает приближение к дизайну, производству одежды, что увеличивает прибыль людей и общества одновременно уменьшая вред окружающей среде.</p>	<p><i>Ethical fashion</i> atamasi aholi va jamiyatga maksimal foyda olib keluvchi va ayni paytda atof-muhitga minimal zarar olib keluvchi kiyim-kechaklarni ishlab chiqarish va ularning dizaynini bildiradi.</p>
<p>The term <i>one off</i> refers to something that is done or created only once, and often quickly, simply or improvisationally.</p>	<p>Термин <i>one off</i> означает что-то сделано или создано только один раз и часто быстро, просто или импровизационно.</p>	<p><i>One off</i> atamasi faqat bir marta qilingan yoki yaratilgan biror narsani bildirib, u ko’pincha tez, oddiy yoki impravizatsiyalangan holda amalgam oshiriladi.</p>
<p><i>Fashion police</i> is a reference to people that are fashion critics. In other words that review and comment on fashion and fashion trends.</p>	<p>Термин <i>Fashion police</i> это те люди, которые являются критиками моды. Другими словами, эти люди, обзеревают и комментируют моду и</p>	<p><i>Fashion police</i> atamasi bu moda olamidagi tanqidchilarni nazarda tutadi. Umuman olganda, modaga va moda olamidagi yangicha</p>

<p><i>Fashion trends</i> are those trends for a particular season, trends for a particular year, or possibly more broad based trends that take place over the course of a decade or possibly longer.</p>	<p>тренды моды.</p> <p><i>Fashion trends</i> это те тренды, которые принадлежат к определенному времени года, тренды определенного года, или тренды в широком масштабе, которые существуют повсюду десятилетиями или больше.</p>	<p>yo'nalishlarni ko'rib chiquvchi va o'z fikrini bildiruchi insondir.</p> <p><i>Fashion trends</i> deganda ma'lum bir fasl, yil yoki o'n yillab va undan ham ko'proq davom etuvchi moda olamidagi ma'lum bir yo'nalish tushuniladi.</p>
<p><i>Wellington boots</i> that are designed by Duke of Wellington at Waterloo in 18 century. They are waterproof and are most often made from rubber. They are usually worn when walking on wet or muddy ground to protect the people from heavy showers and puddles.</p>	<p>Ботинки <i>Веллингтона</i> задуманы герцогом <i>Веллингтона</i> в Waterloo в 18веке. Они водонепроницаемые и часто сделаны из резины. Их одевают при ходьбе по сырой и грязной земле, чтобы защищать людей от сильных ливней и луж.</p>	<p><i>Wellington botinkalari</i> 18 asrda Waterlooda Wellington gertsogi tomonidan yaratilgan bo'lib, ular suv o'tkazmaslik xususiyatiga ega va ko'pincha rezinadan tayyorlanadi. Odatda ular nam yoki loyqa yerda yurganda insonni shiddatli qor/yomg'irdan va ko'lmakdan saqlaydi.</p>
<p><i>Garibaldi shirt</i> was a woman's fashion, a red</p>	<p>Блуза <i>Гарибальди</i> относится к женской</p>	<p><i>Garibaldi ko'ylagi</i> ayollar modasiga tegishli</p>

<p>wool shirt named after the Italian patriot Guiseppe Garibaldi first popularized in 1860. It was the direct ancestor of the modern women's blouse.</p>	<p>моды. Это шерстяная блуза красного цвета по имени Итальянского патриота Джузеппе Гарибальди, первым популяризовавшим её в 1860 году. Она стала прямым прародителем современных женских блуз.</p>	<p>bo'lib, qizil rangdagi junli ko'ylakni bildiradi. U Italiyalik vatanparvar Juseppe Garibaldi nomiga qo'yilgan bo'lib, ilk bora 1860 yilda mashhurlikka yuz tutdi. Bu zamonaviy ayollar ko'ylagining yaqqol davomchisidir.</p>
<p><i>Cardigan</i> known as a "pull together" is a type of knit shirt has an open front. Often, they can be buttoned or zipped. The cardigan was named after James Brudenell, a British Army Major General who led the Charge of the Light Brigade at the Battle of Balaclava during the Crimean War.</p>	<p>Кардиган, известный как "работать дружно", является типом вязаной рубашки, который передняя часть открыта. Часто, они могут быть застегнуты на пуговицы и на молнии. Кардиган назвали в честь Джеймса Бруденелла, британского армейского генерал-майора, который провел атаку легкой кавалерии в Сражении Вязаного шлема во время крымской войны.</p>	<p>"Do'st bo'lib ishlaylik" ma'nosi ostida tanilgan <i>cardigan</i> old qismi ochiq, to'qilgan ko'ylakdir. Asosan, ular tugma yoki molniya qadalgan holda bo'ladi. Cardigan James Brudenel nomiga qo'yilgan bo'lib, u Qrim urushi davrida Balaklava jangida kichik guruhni hujumga otlantirgan Britaniya armiyasi bosh mayoridir.</p>
<p>The original <i>bloomers</i> were women's clothing invented by Elizabeth Smith Miller of Peterboro,</p>	<p>Оригинальные панталоны были женской одеждой, изобретенной Элизабет Смит Миллер</p>	<p>Asl ayollarning sport shimi Peterborolik Elizabetta Smit Miller tomonidan kashf etilgan</p>

<p>but popularized by Amelia Bloomer in the early 1850s. They were long baggy pants narrowing to a cuff at the ankles (worn below a skirt).</p>	<p>из Peterboro, но популяризированы Эмилием Блумером в начале 1850-ых. Они были длинными мешковатыми штанами, сужающимися к манжете в лодыжках (носившиеся ниже юбки).</p>	<p>bo'lsa, 1850 yilda Amelia Bloomer tomonidan mashhur bo'lgan. Ular uzun keng trusiklar bo'lib, to'piqqacha torayib ketgan (yubka ostidan kiyilgan).</p>
<p>The word <i>bloomers</i> was sometimes used for the wearers of the garments, rather than the garments themselves.</p>	<p>Слово <i>bloomers</i> иногда использовалось для владельцев одежды, а не самой одежды.</p>	<p><i>Bloomers</i> so'zi ba'zan kiyim-kechakni emas, balki uning kiyib yuruvchilari uchun qo'llanilgan.</p>
<p><i>Nehru jacket</i> is a hip-length tailored coat for men or women, with a mandarin collar, and with its front modeled on the South Asian <i>achkan</i> or <i>sherwani</i>, an apparel worn by Jawaharlal Nehru, the Prime Minister of India from 1947 to 1964.</p>	<p>Жакет Неру - модная длина-скроенного пальто для мужчин или женщин, с воротником мандарина, и его передняя часть смоделирована на южноазиатском ачкане или шервани, одеяние, которое носил Джавахарлал Неру, Премьер-министр Индии с 1947 до 1964.</p>	<p><i>Nehru kostyumi</i> erkaklar yoki ayollarning songacha bo'lgan uzunlikda tikilgan paltosi bo'lib, mandarin yoqaga ega bo'lgan. Old qismi esa Janubiy Osiyoning <i>achkan</i> yoki <i>shervani</i> andozasi ostida tikilgan. U 1947-1964 yillarda Hindiston bosh vaziri Javaharlal Neru tomonidan kiyilgan kiyimdir.</p>