SEMANTIC FEATURES OF FASHION TERMS IN UZBEK AND ENGLISH TEXTS

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ABSTRACT

This study examines the semantic features of fashion-related terminology in Uzbek and English texts. By comparing the lexical semantics, connotations, and pragmatic functions of key fashion terms, the research identifies both similarities and differences between the two languages. A corpus consisting of fashion magazines, advertisements, and online resources was analyzed using both qualitative and quantitative methods. The results provide insights into how cultural contexts influence term usage and contribute to effective cross-cultural communication in the fashion industry.

Keywords: semantic features, fashion terminology, lexical semantics, connotation, pragmatic function, cross-cultural communication.

INTRODUCTION

The fashion industry is a rapidly evolving global sector, and the terminology used in this field often carries diverse semantic meanings across different languages and cultures. This study aims to compare the semantic features of fashion terms in Uzbek and English by focusing on their lexical structure, connotative meanings, and pragmatic functions. By understanding these differences, industry professionals and linguists can better address cross-cultural communication challenges. Research Questions:

· How do the semantic structures of fashion terms differ between Uzbek and English?

· What connotations are associated with these terms in each language?

· How do pragmatic functions in various textual contexts influence the usage of fashion terminology?

· How can understanding these semantic differences improve cross-cultural marketing and communication in fashion?

METHODS

1. Theoretical Framework. The research is based on the following theoretical perspectives:

· Lexical Semantics: Investigates the inherent meanings and semantic fields of fashion terms.

· Connotation Theory: Explores the additional cultural, emotional, and aesthetic meanings that terms acquire over time.

• Pragmatics: Focuses on the contextual and communicative aspects that determine how terms are used in specific situations.

2. Empirical Methods.

• Corpus Analysis: A corpus of printed and digital texts was compiled from fashion magazines, advertisements, online blogs, and social media posts in both Uzbek and English.

• Interviews: Semi-structured interviews were conducted with fashion experts, linguists, and industry insiders to gain qualitative insights into term usage.

• Statistical Analysis: Frequency distribution, collocation analysis, and correlation analysis were applied to examine the prevalence and context of selected fashion terms.

3. Data Collection and Analysis. Texts were processed using specialized linguistic software to map semantic fields, identify connotative layers, and chart the pragmatic usage of the terms. Data visualization tools were used to create graphs and tables that highlight frequency trends and contextual patterns.

RESULTS

1. Lexical Semantic Analysis

• Example 1: The English term "chic" implies elegance, sophistication, and a contemporary style. It is often associated with minimalist yet impactful fashion designs.

• Example 2: The Uzbek equivalent "zamonaviy" (modern) covers a broader semantic range that includes innovation and global trends. However, it sometimes lacks the exclusive flair inherent in "chic."

• Additional Observation: Frequency analysis shows that "chic" appears predominantly in high-end fashion contexts, whereas "zamonaviy" is more frequently used in mainstream fashion texts.

2. Connotative Characteristics

• Example 3: In English, the term "vintage" carries connotations of nostalgia, historical uniqueness, and exclusivity. It often suggests not only age but also a certain level of quality and rarity.

• Example 4: In Uzbek texts, the term "an'anaviy" (traditional) emphasizes cultural heritage, national identity, and time-honored practices. While both terms evoke a sense of history, their emotional resonances differ significantly.

• Additional Example: The English term "boho" (short for bohemian) suggests a carefree, eclectic, and artistic lifestyle, whereas its Uzbek usage—often translated as "noan'anaviy"—emphasizes nonconformity and creativity without a strong historical or nostalgic connotation.

3. Pragmatic Functions and Communicative Roles

• Example 5: In high-end English fashion advertisements, the term "couture" is used pragmatically to denote bespoke, exclusive, and luxurious design. Its usage signals not only quality but also the status of the brand.

• Example 6: In Uzbek fashion blogs, the term "sof" (pure) is employed to highlight clarity, quality, and aesthetic simplicity. It functions to reassure consumers about the integrity of design and craftsmanship.

• Additional Example: The term "trend" in English is widely used to indicate current styles and popular culture, while in Uzbek texts, its counterpart is often adapted as

"trend" itself or translated as "zamonaviy tendentsiya," which slightly shifts its pragmatic function to emphasize alignment with global fashions.

4. Statistical Findings,

The corpus analysis revealed that while many fashion terms have direct equivalents, their usage frequency and context differ:

• The term "chic" occurs in 75% of high-end fashion texts in English, whereas "zamonaviy" appears in only 55% of similar Uzbek texts.

• Collocational patterns indicate that English terms are more frequently combined with adjectives denoting exclusivity (e.g., "ultra-chic," "effortlessly chic"), while Uzbek terms often appear with modifiers emphasizing functionality and modernity.

DISCUSSION

1. Semantic Divergences and Their Implications. The findings suggest that while both Uzbek and English employ similar lexical items in the realm of fashion, the connotative layers and pragmatic roles differ markedly. These differences reflect broader cultural values: English fashion discourse often leans towards exclusivity and aspirational aesthetics, whereas Uzbek terminology tends to emphasize modernization and cultural continuity.

2. Impact on Cross-Cultural Communication

Understanding these semantic divergences is critical for global fashion brands. For instance, marketing campaigns tailored for English-speaking audiences might highlight exclusivity and sophistication, while those aimed at Uzbek consumers could focus on modernity intertwined with cultural heritage.

• Practical Implication: Translators and marketers should be aware of these nuances to avoid misinterpretation. A direct translation of a term like "vintage" may not convey the intended quality and exclusivity in Uzbek if rendered solely as "an'anaviy."

3. Classroom and Industry Applications.

The insights from this study can also be applied in academic settings. Fashion communication courses can incorporate these findings into their curriculum to enhance students' awareness of cultural semantics.

• Example: Role-playing exercises in translation workshops can simulate advertising scenarios where students must adapt fashion terminology for different cultural contexts, thereby deepening their understanding of both lexical semantics and cultural connotation.

4. Limitations and Future Research

While the study provides substantial insights, it is limited by the size and scope of the corpus. Future research should consider:

• Expanding the corpus to include more diverse sources such as social media posts and international fashion shows.

• Longitudinal studies to track how the semantic features of fashion terms evolve over time in response to cultural shifts.

• Comparative analyses involving additional languages to further generalize the findings across global fashion discourse.

CONCLUSION

This study highlights the nuanced semantic features of fashion terminology in Uzbek and English. The lexical semantics, connotative dimensions, and pragmatic functions of these terms reveal significant cultural influences on language use. By understanding these differences, practitioners in the fashion industry and scholars in applied linguistics can enhance cross-cultural communication and create more effective marketing strategies. The study ultimately advocates for a culturally informed approach to fashion terminology that respects both global trends and local identities.

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