

Ways Of Formation And Development Of English Terminology Of Clothing And Fashion Design From The Beginning Of Our Era Before The 21st Century

Zulkhumor Bannopova, Mukhlisa Djuraeva

Abstract: This section of the article research examines clothing and fashion design as a special area of human activity, the origins of its origin and the current state of the industry. Definitions are also given of the basic concepts of the industry, the terminology of this area and the features of its replenishment, the relationship with other branches of science and technology are characterized.

Index Terms: 21st century, clothing, design, development, fashion, language, terminology.

1 INTRODUCTION

It seems to us appropriate to begin the presentation of the material with the history of the formation of the field, since the study of the history of a particular branch of knowledge is largely determined by knowledge of the history of the language of this branch. Consideration of the system of concepts of design of clothes and fashion as an environment for terminology will allow us to trace the processes of formation of this terminology. Archaeological excavations show that clothing appeared at the earliest stages of the development of human society (40–25 thousand years ago). Gradually changing, it changed its purpose and functions: from protective and ceremonial to modern rational and aesthetic functions. Currently, clothing includes various types of integuments of the human body: lingerie, dress, hosiery, shoes, hats. A narrower definition of clothing is found in L.V. Orlova: this is a set of products that cover the body [125, p174]. The concepts of “clothing” and “suit” are largely similar, but have significant differences. The costume is an expression of the social and individual characteristics of a person, his age, gender, character, aesthetic taste and nationality. In the second meaning, a suit means a set consisting of a jacket (jacket) and trousers (skirts), as well as a vest [125, p115]. Chronologically, the concept of “fashion in clothes” appeared before design and is associated with the prevailing styles in art.

2 FASHION AND FASHION DESIGN AS A SPECIAL FIELD OF KNOWLEDGE

Cultural historians adhere to the opinion that “fashion originated in the XII-XIII centuries, when elements began to appear in the suit, the use of which cannot be explained by the need or development of an aesthetic taste:

for example, hats one meter high, train lengths a fathom”. I. Star writes about the appearance of fashion as a socio-cultural phenomenon, “in the era of the stratification of society into different social groups, a need arose to designate belonging to one or another group, emphasizing status. This need was determined by appearance” [127, p37-38]. Fashion is a private manifestation of style. The term mode (from Latin modus - measure, image, method, rule, prescription) means the rapid wide distribution and short-term dominance of certain tastes in relation to clothing, household items or in any other area of human life or culture. We find the following definition of fashion at S. Mikhailov: “fashion is a non-continuous unity and mass distribution of various external cultural manifestations - tastes, behavior, stylistic features of products, accepted criteria for their aesthetic assessment” [122, p77]. In a narrower sense, fashion is a change in the shapes, proportions and styles of clothing, hats, accessories, which occurs over relatively short periods of time. F.M. Parmon points to the enormous role of fashion in the development and formation of various types of clothing [126, p125]. A. Kvasov characterizes fashion as “the relationship between a person and a thing, the subject environment in general” [116, p18]. The well-known Russian fashion designer V. Zaitsev writes about fashion more globally: “the most important social, economic, scientific and technical processes are involved in the fashion orbit and therefore, like in a mirror, many contradictions of modern life are often reflected” [111, p8]. The social essence of fashion is also revealed in his work G.M. Huseynov: “Fashion arose as a process that gradually developed inside and from old forms in the XII-XIII centuries. In cities of Western Europe. The emergence of fashion was associated with the development of urban culture, the emergence of the need for other forms of communication. On a socially significant scale, fashion arose in the 19th century as a result of bourgeois revolutions and an industrial revolution” [109, p58-59]. The transformation of fashion in the 19th century is its democratization. “It ceased to be a matter of a narrow circle and began to occupy millions of people” [113, p30]. The interconnection between fashion and society is indicated by T.O. Berdnik, he writes, “fashion is one way or another a mirror of its time, reflecting the socio-political life of society, the level and nature of the development of productive forces, the most striking events of the era, the most important cultural and scientific achievements, habits and psychology of modern man, his ideas about the aesthetic

- Zulkhumor Bannopova teaches in the Practical English Department of Uzbekistan State University of World Languages, Tashkent, Uzbekistan.
- Mukhlisa Djuraeva teaches in the Practical English Department of Uzbekistan State University of World Languages, Tashkent, Uzbekistan.

ideal” [104, p5]. L.I. Yatina, in her research, concludes that fashion arises in the process of the transition of society from the traditional (word) to the modern (with a moving social structure) [131, p9]. As a result of the movement of social formation, fashion itself is in constant motion. According to A.B. Hoffmann, changes in fashion have two aspects: innovative and cyclical [108, p34]. Innovative changes are usually associated with various upheavals in society, while cyclical ones are more measured, and, according to researchers, are approximately 15–20 years old [131, p16]. Fashion itself is a social concept. Its development is associated with objective socio-historical phenomena. G.M. Huseynov emphasizes that “psychologists and sociologists made a significant contribution to fashion research, studying it as a social phenomenon related to the behavior of the social class and society as a whole” [109, p54]. Thus, fashion is one of the main extralinguistic factors influencing the development of terminology. At present, fashion is not only a means of demonstrating social status, a factor in the formation of a subject-spatial environment and lifestyle, but also a way of expressing public views, a form of mass communication. As this study revealed, the term mode is international, but the term fashion, derived from the French fashion, is most used in the English terminology of clothing design and fashion. This terminological unit is polysemic. In the first and early meaning, the term meant “clothing style”, and only in the XVII century, in connection with the rapid change of styles, acquired the meaning of “fashion”. The terms are fixed by the Oxford Dictionary, respectively, in 1602 and 1661 years [161, p728]. The term “design” comes from the Italian “disegno”, which in the Renaissance denoted the projects, drawings and ideas that underlie the work. And only in the XVI century, as S.M. points out Mikhailov, “the concept of “design” appears in England, which has survived and is being translated into Russian as an idea, drawing, pattern, and also to design, construct” [123, p7]. As E.M. writes in his research Fandeeva, the term “design”, as a rule, denotes the type of project activity for harmonizing and anesthetizing the material culture, manifested in this activity in creating utilitarian and aesthetic qualities of things, objects, equipment and other elements of the subject environment” [129, p7]. The emergence of design as a special type of design and artistic activity dates back to the end of the 19th century. In the process of industrial production, there was a division of labor of artisans, and design stood out in a special form of activity. At the same time, a profession began - a designer - designer [123, p14]. V.Aronov takes as a starting point the design as a profession the famous movement “for the connection of arts and crafts” that arose in England at the end of the 19th century, the leader of which was a famous artist and theoretician in the field of subject creativity William Morris. It was then that the main principles of the theory and creative principles of design were formulated [102, p58]. In another work of the author, the emphasis is placed on the fact that it was the English art historians who first spoke about the problem of the connection of art with life under the conditions of scientific and technological progress and stood at the origins of the European theory of design [103, p21]. G.B. Minervin believes that “the separation of design as a separate industry from the entire spectrum of creative activity occurred in 1907, when the Werkbund Union of Artists and Industrialists was created in Germany” [121, p30]. This date is considered the basis of the subject area. However, there is a point of view according to

which “the emergence of design is attributed to the period of the world crisis of 1929. It is from this moment that American design becomes a real commercial force, acquiring a mass character, a professional “design industry” arises [107, p11]. Despite some disagreements of design theorists regarding the time and place of the emergence of modern design, the study of specialized literature allows us to define these parameters as a developed society in the industrial and cultural sense of the turn of the XIX-XX centuries. Today, the number of design areas and specializations is extremely large. Initially, “the classification attribute by which the division of design activity was carried out was the materials with which the designer worked. In the 1920s, the division was carried out in the following areas: carpentry, pottery, metalworking, weaving, graphics (printing) [138, p38]. Later, as S.M. writes Mikhailov, “this list of specializations has been expanded: “enamels”, “clothing design”, “interiors” and “design of the architectural environment appeared. These specializations make up the main areas of activity of the modern designer” [123, p40]. Design classifications are implemented in different ways. Depending on the design object G.N. Huseynov subdivides design into the following types: industrial, architectural design, graphic, computer, photo design, landscape design, fashion design, art design. T.O. Berdnik distinguishes industrial, graphic, interior and costume design [104, p26]. The most clearly structured classification is proposed by G.B. Minervin. The author identifies three types of design: graphic, industrial and environmental [121, p24]. Fashion design is a type of industrial design that was born in the bowels of architecture. This type of design includes the production of everything that is designed to serve the subject-spatial sphere of human life and satisfy domestic needs. Modern experts define clothing design as “a creative activity whose purpose is to determine the formal quality of objects produced by industry” [121, p13]. We find a more detailed definition in G.M. Huseynova: “clothing design is one of the directions of design activity, the purpose of which is to design clothing as one of the elements of the subject environment that satisfies the corresponding material and spiritual needs of a person” [109, p8]. Depending on what is the object of design, the design of clothing is divided into the design of a suit, knitwear, shoes, headwear, accessories. In the XXI century, the level of development of production and the international, comprehensive nature of fashion do not allow us to doubt the close relationship and interaction of fashion design and fashion. In our opinion, L.V. Kokoreva in her research most clearly traces this connection. The author notes that, in accordance with fashion, clothes are produced based on the level of design development [117, p2]. All of the above allows you to build a certain chain, the last link of which will be the design of clothes and fashion, as an independent subject area. The design of clothing (historical and chronological) is based on the craft, which then stood out in a special professional activity. At the turn of the XIX-XX centuries, this type of activity acquires a theoretical basis. In the second half of the 20th century, clothing design is already considered as an independent subject area of knowledge. By this time design schools are being created all over the world, fashion houses are opening, opinions and organizations of designers. The history of development, as well as research on the current state of clothing and fashion design, is reflected in the scientific works of scientists and art historians around the world. So, following the evolution of clothing design and fashion to the present day, let's move on to consider the

terminology that serves this industry. The subject of this study is the English terminology for clothing and fashion design. This formulation assumes that design is a creative activity in which fashion mechanisms are active. The concepts of "fashion design" and "fashion in clothing" are inextricably linked with each other, the terms of these areas are in constant interaction. In this study, we offer a description and identification of the main features of the English terminology of clothing design and fashion based on the classification of characteristics that make up, according to S.V.Grinev, the necessary minimum for a uniform description of terminology [26, p69 and further]. The classification was based on four groups of characteristics: historical, formal, semantic and functional. One of the main historical characteristics of terminology is its age. S.V. Grinev proposes to determine the conditional age of the terminology by the average time of the appearance of terms formed by the specialization of meaning, since this indicates the identification and specialization of this field of knowledge. The theory of clothing design was formed about a hundred years ago, but the terminology is based on clothing terms, the appearance of which goes back centuries. Therefore, it would be reasonable to classify this collection of vocabulary as old terminology. In this type of terminology, the author proposes to distinguish a class of vocabulary that differs from the terminology — prototherm — special lexemes that appeared and were used in the pre-scientific period of the development of special knowledge [26, p48]. Many of them over time go into the category of terms and function in terminology mainly as a designation of generic concepts. In this terminology these are, for example, the terms dress - clothing and gown - dress. There are different points of view on the problem of differentiating terms and units of special vocabulary and determining their place in the language. The parameter of the originality of terminology is the degree of influence of other national languages in the process of forming terminology. This terminology, like the English language as a whole, has undergone in its development several stages of the "infusion" of other languages into the national one. The study suggests that the terminology of clothing design and fashion contains terms that are different in their geography and belonging to language groups. Moreover, the open (open) nature of terminology contributes to the appearance and functioning of international terminological units. According to the education model, the terminology of clothing design and fashion should be called secondary, because it was formed on the basis of clothing terminology, and is a budding from it. The data on a stable growth of terms allow us to establish the nature of the terminology as stable. Among the formal characteristics of terminology, the following stand out: size, structural composition, average length of terms and motivation of terminological forms. In accordance with the first parameter, this set of terminological vocabulary should be attributed to macro-terminology (the total volume of our sample amounted to 3401 terms). Under the motivation of terminology S.V. Grinev understands the general proportion and the ratio of different types of motivated terms. The author distinguishes between semantic transparency and systematic terms (linguistic system) [26, p74]. Semantically unmotivated terms are terminological units formed by metaphorical and metonymic transference and nomenclature names. Linguistic systemicity is manifested in the clarity of the allocation of thematic groups. Among the semantic characteristics, let us first of all consider the subject relatedness of terminology. The

main sign of separation is technical and even production. Carrying out further gradation, this terminology can be called narrow industry, since it does not cover all the stages of clothing production (design, technological processes, sewing production, etc.), but only the initial one - design. Considering the inter industry relations of the terminology of clothing design and fashion (scheme No. 1), we note that in terms of production, this terminology refers primarily to light industry, which serves the household needs of people. A variety of clothing and fashion design is the design of shoes and hats, the terminologies of these areas are mutually reinforcing. The so-called "machine" revolution in the textile production of fabrics has largely influenced the allocation of clothing design as a separate industry. Fabric and material, as the basis for the production of clothing, are an integral part of the design field of clothing design.

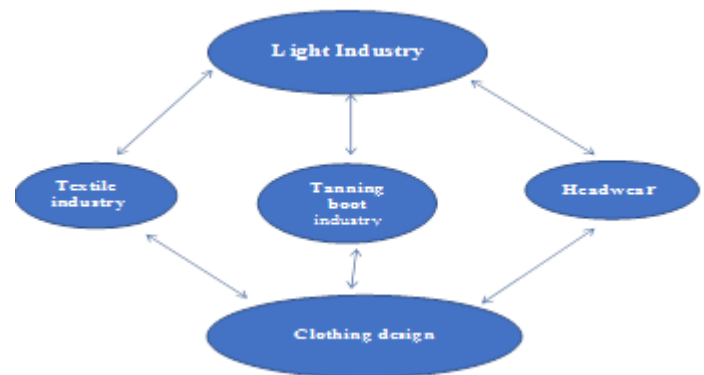


Fig 1. Intersectoral communications.

The disciplinary connections of this terminology are the quintessence of applied sciences and art. The term "design" is translated as construction. Under the design of clothing refers to applied science, dealing with the issues of rational design of clothing. At the same time, the achievements of related disciplines are used: applied anthropology, materials science, clothing technology and hygiene, organization and economics of clothing production. The basic discipline for fashion design is the history of the costume. Knowledge of the origins of the formation and development of clothing over the centuries, national costumes, allow you to competently and effectively work on the implementation of modern design. Historically, fashion design and fashion are developing in parallel with the history of art and painting. Artistic styles arising in art will certainly be reflected in fashion for clothes. This also applies to large artistic styles (Baroque, Renaissance, etc.), and modern trends in art - op art, high-tech, etc. As an artistic-figurative activity, design is associated with colour science, which operates with all the concepts of the colour spectrum. The study of colour is extremely important, as colour is perceived by people as a conscious viewer sensation, and with modern rather concise forms of clothing, the diversity of models is achieved by using different colour combinations. In identifying the conceptual isomorphism of S.V. Grinev proposes to establish the shares of homonymous and polysemic terms, as well as synonyms [26, p75-76]. The degrees of standardization of terminology, universality and internationality are determined by functional parameters. Thus, an analysis of the English terminology of clothing and fashion

design, carried out according to a number of basic classification characteristics, allows the following results to be published. This terminology refers to the macro-terminology of the oldest type, shows narrow industry relevance. According to the structural composition (the predominance of terminological phrases) and the stable growth of terms, it correlates with the features that determine modern technical terminology. The clothing design industry historically and chronologically arises from the production of clothing and is directly related to it. Accordingly, the consideration of clothing design terminology and fashion trends should begin with a study of the formation of clothing terminology, the stages in its formation. Clothing is a reflection of the peculiarities of everyday life, the climatic conditions of the country, and socio-economic development [73, ch.1, p147]. Under clothing refers to the totality of the integument on the human body. The modern concept of clothing includes a dress (worn directly on the human body), shoes, hats, accessories and accessories (gloves, scarves, belts, bags, etc.). The concept of "costume" is inextricably linked with clothes, as a definite system of items and items of clothing, united by a single idea and purpose, reflecting a person's social, national, regional affiliation, gender, age, and profession. English clothing terminology is rooted in Celtic settlements in the British Isles. Thus, we can say that over many centuries of its development, this terminology has incorporated the main features of costumes and fashion from different historical eras and ethnic groups. For example, pointed shoes – остроносые туфли- from the fashion of the Gothic period, tournure - турнюр - from the fashion of the 19th century, as well as national costumes: poncho - пончо (outerwear of the peoples of Latin and South America). The terminology under consideration contains a significant number of borrowings from other languages. As an example, the following terms can be cited: French. - jabot - жабо, кружевной воротник, сере-de-Chine - крепдешин, russ - sarafan - сарафан, tour - fez - феска, национальный турецкий головной убор. In the studied terminology, a large number of international terms are presented (mode-мода, corset - корсет, costume - костюм) and neologisms (bumsters – брюки или джинсы с заниженной талией, multi-layered T-shirt – многослойная футболка). The historical development of the main types of clothing took place in direct connection with the natural and socio-economic conditions of the era, the aesthetic and moral requirements of social life, and the prevailing artistic style in art [115, p4]. These factors make it possible to identify periods of development of the terminology under consideration. The periodization of the English terminology of clothing includes five long time periods, which are largely subordinate to the above factors:

1. beginning our era-XI-XII
2. XIII-XV century
3. XV century - beginning XVII century
4. mid.XVII century -end XIX century
5. XX century - beginning XXI century

The terms of clothing of the first period are not numerous. This is due to the poor development of clothing due to the lack of production technology and proper tools, living in a harsh climate, constant captive raids. From ancient times until the Norman conquest in the 11th century, a mixture of different cultures and languages was observed on the British Isles: Celtic, Latin (during the Roman Empire), Anglo-Saxon and others. The population wore warm fur jackets, tight pants,

denoted by the word bracca, from which the term breeches was subsequently formed, recorded only in 1642 (Here and below, in parentheses are the dates of the appearance of the terms from the Oxford Dictionary on Historical Principles). Onuchi had onends bends - leather or linen strips wrapped around the lower leg, shoes appeared a little later - shoe. The men's shirt, which could be up to the knees or to the ankles, was an indicator of the status of the owner: the poor are shorter than the wealthy. The women's shirt was called smock. The term gown was first used for a top shirt, then for a female undershirt. These terms still operate in the English terminology of cloth design, sometimes with modified meanings. The materials used at that time were wool - шерсть, linen - лен and rough fabric flock - флок. Later, the Roman conquest brought with it a new type of clothing and new vocabulary. Terms such as solea - (open type of shoes - soles with straps подошвы с ремнями), the modern version of the term sole - подошва; silk - щёлк, silk material that was imported from the Roman Empire, and it was available only to the upper class. Due to the climate, the local population did not wear Roman so the term sandal was not fixed by the dictionary until 1794, like flat shoes. Traditionally, Roman tunic clothing, in relation to a cold climate, was sewn with sleeves and denoted by the term sleeved tunic. Embroidery was used as accessories and furnishings, belt -ремень and buckle - пряжка. The clothing of the Normans who conquered England in the 11th century did not have much influence on the replenishment of terminology. A distinctive feature was long stockings – chausses -чулки, tightly covering the body and fastening a cloak with a hood fastened on the chest – плащ с капюшоном [105, p102]. The analysis of the terms of the first period showed that the terminology of clothing of this period is characterized by one-component terms that display simple concepts, and in modern terminology are generic, for example, hat, sleeve, glove. Some of them were borrowed from other languages, however, they still function as, for example, a tunic. In total, 28 terms were highlighted in the first period, which is 0.8% of the total sample. The further development of terminology is largely due to the influence of continental Europe. In the Middle Ages, pan-European styles of art were formed, which directly affects the clothes of that period. In the XII-XIV centuries in Western Europe there was a Gothic style, which penetrated into Britain. Everything was subordinate, and clothing, including vertical rhythm, an asymmetric solution was emphasized with colour. New terms appear: train - шлейф платья или трен (the term was fixed in 1440), pointed shoes - обувь с длинными узкими носами, sabot –деревянные башмаки для защиты обуви от грязи. Interestingly, this term of French origin did not initially take root in the British Isles, and the English term clogs (1450) was used indiscriminately. In modern terminology, the term sabot is used in the meaning of open shoes on wooden soles. The terminology of the second period is also replenished with terms of military topics, which is associated with the Crusades, such as coat of arms - плащ накидка с гербами. The term was fixed much later (1625) than the garment itself, and at the moment is historicism. Perhaps, from a foreign campaign, a variety of oriental shoes such as slaps without backs was introduced, which was designated by the term slipper (1478). In the late Gothic period, the concept of fashion first appears and the term "mode" – мода в одежде (in modern terminology, the term fashion, adapted from the French language in the 17th century, is more common). By this time, two separate types of

wardrobe had fully taken shape – for men and for women. Among the terms of women's clothing, petticoat - нижняя юбка (1464), chemise - белая нательная блуза, bonnet - маленькая шапочка чепец (1499). The terms for men's clothing include jerkin - жеркин - a kind of jacket that fits tightly to the body (1519), jacket – предмет верхней одежды, достигающий талии, (1462), and hose -чулки (1460). The terminology is enriched with terms denoting the trim - button - пуговица, bead - бусина, покрой – sleeveless- без рукавов, clothing details - воротник стойка, padded shoulders - накладные плечики. The results of the study suggest that in the second period the French culture had a great influence on the English terminology of clothing. Until the XIII-XIV centuries, the local language was influenced by romanticization; nobility dressed in French fashion and accordingly, written sources recorded the terms of clothing from the French language. Many borrowed terminological units were successfully assimilated in the English language for example, garment - clothes, and function in modern vocabulary. As can be seen from the above examples, the structure of terms has become more complicated - derived terms and terminological combinations have appeared, the number of thematic groups has increased. We have identified 90 terms related to the second period, which is 2.6% of the total number of terminological units. The third period of development of clothing terminology chronologically coincides with the Renaissance. The invention of printing made a real revolution in the field of information transfer. It became possible to quickly disseminate knowledge, news, including fashion. Under the influence of the Renaissance, which was born in Italy in the 15th century, Italian vocabulary penetrates the English terminology of clothing, for example, beret – берет (Italian: berretta). A new accessory that also first appeared in Italy, a handkerchief- носовой платок (Italian: fazzoletto), was widely used in England, but had the corresponding English term handkerchief (1530). From Italian and French, the names of many fabrics and accessories come into English terminology: satin - атлас, brocade - парча, cambric - батист, parasol - sun umbrella- зонтик от солнца. The influence of the Spanish fashion of this period on the English terminology of clothing was expressed in the appearance of the term ruff, as well as ruffle (1647) – большой стоячий воротник так называемый мельничный жернов или брызжевый воротник. The term was used to denote an uncomfortable hard-collar, which was only in fashion among the upper class, later it is fixed in English terminology as a рюш, волан, лёгкие складки. The reformation in Germany entailed a radical revolution in the history of the costume. Tight clothes were cut in places where she was most constrained by movements: on the shoulders, elbows, knees [106, p21]. This fashion also spread in England, where such slots became known as the term slash (1580). In the middle of the XVII century, French morals began to set the tone for clothing. But it should be noted that the terms denoting a particular garment sometimes appeared much later. This is due, on the one hand, to a certain geographical remoteness of Great Britain from continental Europe, and, on the other hand, to the inaccessibility of expensive wardrobe items for the majority of the population. An example is the terms jabot - жабо – рюшевый воротник и décolletage – декольтированный лиф, fixed several decades later than the concepts themselves appeared. By the way, in response to the neckline - a

French innovation, English terminology generates a synonym -

low-cut neckline. Currently, both terms are actively functioning in terminology. The English term waistcoat (1519) - жилет also has a synonym for French origin - gilet. The term appeared in France as a derivative of the name of the comic theatrical character Jilie, part of the costume of which he (жилет) was [158, p77]. Gilet, as a piece of clothing, turned out to be practical and most common in England, especially after the appearance of a three-piece suit, and the French term was almost completely supplanted from use in terminology. An interesting story is the appearance of the term uniform - uniforms. An attempt to unify clothes was first made by the military during the reign of the Swedish king Gustav II Adolf (1611-1632), who introduced clothes of a certain color for his regiments [106, p25]. But the uniform itself appeared only under Louis XIV of France, i.e. after about 1670. He demanded that his regiments march on parades in clothes of the same color, one cut, with the same number of buttons. In English, a term with such a meaning was recorded in 1746, almost a hundred years after the appearance of the concept and the garment itself. So, the composition of the terminological units of the third period is extremely diverse in its sources. The structure of terms continues to become more complicated, not only derivatives, but also complex words appear. An important point is the replenishment of terminology due to synonyms. The data of the etymological dictionary allow us to attribute 293 terms to the third period, which make up 8.6% of the total sample. The fourth period in this terminology covers several centuries, during which the artistic styles of Baroque, Rococo, Classicism, Empire and Romanticism developed. This is the most eventful period in the history of clothing, from the point of view of the variability of fashion and the emergence of many new articles of clothing, shoes and accessories, which undoubtedly accompanied the terminology under consideration. A large layer of vocabulary stands out - the thematic group “отделка” represented by the terms frill (1591) – оборка, galloon (1604) – галун, позумент, ribbon (1611) - лента. The art of cutting and sewing reaches a high level, which is reflected in the terminology of that period. Terms appear for a variety of styles – широкий и объёмный в плече и узкий в запястье рукав жигот gigot (French. 1526) and its English equivalent mutton-sleeve, новых материалов: moleskin - молескин (1668), calico-миткаль (1578 г.), poplin - поплин (1861), собирательных понятий- head-gear (1539), head-dress (1703) – головной убор. During this period, national differences in clothes are gradually being erased, tendencies toward its unification are emerging, the concept of “world fashion” is emerging. It should be noted that the number of international terms related to various thematic groups is increasing: turban - тюрбан, boa – боа, длинный шарф из перьев, corsage - корсаж, жёсткий лиф, crinoline - кринолин. Towards the end of the 18th century, English fashion began to play a large role in Europe [100, p41]. Since the parliamentary system in England was an ideal social order in Europe at that time, the country exerts not only a political, but also a cultural influence on its neighbors [114, p206]. Independent modern forms of clothing appear, and the corresponding terms: фрак - tailcoat, редингот - riding-coat, in the cities there is also классический английский двубортный костюм - double-breasted suit (1701). It should be noted that the boundaries of borrowed vocabulary in clothing terminology during this period were not limited only to European languages. Since 1757, the foundations of the British colonization of India were laid. As a result of this, terminology

has replenished with new terminological units, for example, индийская льняная полосатая ткань - seersucker, кашмирская шаль - cashmere shawl, национальная индийская женская одежда сари - sari. In English terminology borrowings from the Russian language were recorded: sarafan - сарафан – русская национальная женская одежда clothing (1799), astrakhan - каракуль (1766). The term sarong (1834) – юбка с запахом, уходит корнями в язык народностей Индонезии. The term top hat has a North American origin, where it was formed under the influence of a dress of Puritans and Quakers. At the end of the 18th century, with the advent of special children's clothing [106, p31], the term and a new thematic group, children's wear. Century XIX can be safely called the beginning of the era of design in clothing. Author's things appear, named after the creator or the person whose last name is associated with the occurrence of a garment. For example, by the name of the inventor of the waterproof fabric of the Scottish chemist Mackintosh, the invented fabric and a cloak from it are called Mackintosh [158, p148]. The term Raglan entered the terminology thanks to the tailor of the English general F.S. Raglan (1788-1855). He designed for the general, who lost his hand in battle, a coat with a special cut of the sleeve and shoulder [158, p234]. The number of nomenclatures formed in this way in the terminology of this period is quite large, and this is its characteristic feature. The appearance of the first terms formed by metaphorical transference refers to the same period in the development of terminology: pagoda sleeve – открытый рукав в форме воронки, с отворотами, lamp sleeve-рукав - фонарик, hour-glass silhouette –силуэт “песочных часов”. So, for the fourth period in the development of clothing terminology, covering the 17th-19th centuries, along with the terms of French origin, the appearance of English terms themselves, as well as other foreign borrowings, is also characteristic. In a separate group, internationalism takes shape. From the point of view of word-formation processes, the number of terminological combinations has increased, and terms have appeared that are formed in the lexical-semantic way (metaphorization, metonymy). Many terms that appeared during this period became basic in the terminology of clothing. The fourth period was marked by a gradual increase in the number of terminological units of different origin and methods of formation, which amounted to 697 terms, i.e. 20.5% of the total sample. For several centuries, the English terminology of clothing has come a long way, constantly changing, evolving, dropping outdated terms, and overgrown with neologisms. The twentieth century is marked by even more rapid development and replenishment of terms, which is associated with the increasing role of extra linguistic factors. The last fifth period in the development of English terminology for clothing and fashion design can be divided into two stages: until the 50s of the 20th century and from the second half of the 20th to the beginning of the 21st century. The time before the First World War is characterized by a high level of industrial production, the development of natural sciences, an increase in interest in sports in connection with the revival of the traditions of the Olympic movement, a large number of discoveries and inventions. These processes are reflected in the English terminology of clothing, a significant replenishment of terminological units. It should be noted that in the light of the communication revolution in the world, the time between the appearance of a garment and the fixation of the term denoting

it rapidly decreased. This is especially true for the terms of women's underwear, as this area has undergone the greatest changes. For example, the term camisole is a women's shirt, the combination was fixed in 1894, and in 1915 there was already a term formed by the acquisition of cami-knickers (camisole + knickerbockers) – комбинация с шортами. In 1907, Mariano Forteni invented a tunic dress, and in 1909 the invention was patented, and the term tunic dress was fixed [112, p 30]. It is during this period that there is a tendency to replace existing terms with new ones. So the term ready-made – готовая одежда, одежда промышленного производства (1882) was replaced by ready-to-wear in 1905, instead of the term slide fastener – застёжка молния was fixed (1925), and then its shortened version of zip. The interest in sports is growing in society, new clothes suitable for sports are appearing: polo-shirt – “тенниска” - рубашка с короткими рукавами, воротником и тремя пуговицами, bathing suit – костюм для купания. The post-war years (1915-1923) are considered crucial in the entire history of clothing. Women are freed from the excess, bulky in a suit. Corsets are abolished, the length of the skirt is shortened to the middle of the lower leg, the terminological combination of ankle-length skirt. Gabrielle Chanel invents the little black dress, a women's jersey suit, shoes with two-tone shoes inlays. These terms are considered to be significant in the terminology of women's clothing. In the late 30s - early 40s of the XX century, several new types of fabrics appeared: Beyle, wool charmeuse, nylon. Clothing manufacturers immediately took advantage of these inventions - already in 1941, they released the first pair of nylon stockings nylon stockings [135, p497]. In the 40s, women's clothing was experiencing a real boom, the terminology was actively replenished: in the fashion of wedges – туфли на высокой клиновидной платформы-shaped platform wedges, комбинезон- coverall. Women everywhere begin to wear trousers, the term trouser suit-брючный костюм appears. The nature of the appearance of this wardrobe item and the corresponding term is explained by several extralinguistic factors. Firstly, in wartime, women had to work instead of men who went to the front at industrial enterprises, in places where it was simply uncomfortable to work in a skirt. Secondly, Hollywood actresses, idols of the whole world Greta Garbo and Marlene Dietrich began to wear trousers. They imitated them, they tried to copy their clothes, so the term was widely used. In 1946, the Frenchman Luis Rear created a new type of the bikini – бикини [118, p62-63]. But it was such a bold revolutionary object that in some Catholic countries it was forbidden to wear such a craft. As a result of this, the term was first recorded in the Webster dictionary only in 1970 [170, p140]. The industrial production of clothing, which was widely developed in the 20th century, made it possible to enrich it with various options. New categories of clothing appear and the terms corresponding to them: casual повседневная, workwear – рабочая одежда, evening wear – вечерний наряд, active wear – одежда для отдыха, путешествий -, etc. Great importance is attached to the consumer qualities of the fabric: flexible - эластичная, unwrinkable - несминаемая, waterproof - водоотталкивающая, crease-resistant - формосохраняющая and others. Many experts are of the opinion that a new modern stage in the history of fashion began after the Second World War. There are objective reasons for this. Firstly, Europe freed from fascist aggression is embarking on the path of creating a single European community, new enterprises of light and textile industries are

opening up. Also in the post-war years, the emergence of modern fashion houses and many independent designers have been observed, the creative activity of which creates new wardrobe items (especially for women). At this time, the terms pullover dress (1952) – вязаное платье, одевающееся через голову, jersey cowli dress (1955) – платье с отложным воротником типа “хомут” из ткани джерси, stilettos – туфли “на шпильке”. Another important factor that influenced the replenishment of the terminology of clothing and fashion design was the invention of a number of new artificial materials: орлон - Orion (1949), дакрон - Dakron полиэстер - polyester (1951), лайкра-Лycра (1959). In 1951, French designer's appreciating the advantages of mass production of clothes, began to design models for industrial enterprises, and formed points of sale around the world. These products came to be called the French term pret-a-porter [110, p6], which until now has been functioning in the English terminology of clothing. Fashionable cycles in clothes are very different: for inexpensive and everyday things, cycles change very quickly, from season to season. Such seasonal conditioning by the main phases of spring-summer and autumn-winter is a sign of the fashion development process. In the second half of the 20th century, fashion cycles, as well as terminology, were about ten years old. The next decade (60s) was marked by a leap in the development of terminology. Due to the instability in the political and social life of society, clothing has become a sign of protest. The youth slogan read: "get dressed to please yourself, not those around you." Youth ideology gives rise to new trends in fashion - hippies and punk culture. During this period, such items of clothing and concepts as ripped jeans, ragged jeans, a neck ornament made of thin black leather Punk dog collar appeared. Wearing summer shoes without socks or stockings was considered especially fashionable, which gave rise to the term stocking-less. For the first time in history (1965-1967), clothes appear that only young people could wear – мини юбка. The two main candidates, claiming to be called the creators of the mini, were Mary Quant in London and Andre Courrèges in Paris. Although this item of clothing very quickly became popular, the term was fixed only in the mid-70s. Since the 60s of the XX century, with the development of space technologies in the industry, the era of elastic, stretchable materials began, which were later used in mass production of clothes, as a result of which wardrobe items such as body-fitting bodystocking, бюстгальтер с литыми чашечками molded bra. High technologies are also used in the manufacture of sportswear and shoes. So, in 1976, a new type of кроссовки – trainers [135, p506]. The end of the decade was characterized by the advent of a new type of model, de-displaying clothes on the runway models podium. It should be noted that such models appeared back in the late 40s of the 20th century, but the term was not widely used, since the demonstration of clothing was of a private nature. The next decade was marked by many events that influenced the fashion world as a whole, and, as a result, the terminology of clothing. In 1981, the MTV channel began broadcasting. He became a fashion barometer for young people around the world. Fashion trends and individual items of clothing seen on the screen are copied by young people on city streets. In the densely populated quarters of American megacities, street fashion is emerging, or the so-called street style. The terminology of clothing and fashion design is supplemented by the terms of the youth subculture, a new thematic group is formed - clothing “unisex” – одежда “унисекс”. Examples of

terms in this group are: baggy shorts – удлиненные шорты с широкими мешковатыми штанинами, long-slung jeans – джинсы с заниженной талией, hooded top – топ с копытоном, combat boots – грубые солдатские сапоги на шнуровке. Some garments created a sensation and changed centuries-old traditions. For example, in 1982, the Italian company “Benetton” released a piece of clothing for a youth series called blue-and-white rugby shirt; this foot-cap was so popular that it became the uniform of students of the world-famous college “Лига Плюща”. This example is evidence that in the 20th century not only extra linguistic factors influenced the formation of clothing terminology, but clothing itself and fashion had a tangible impact on the world community. In parallel with the street style, disco-style clothing is developing. The attributes of this club youth clothing can be represented by the following terms: dress code - “дресс код”, reflecting material – материал, отражающий свет, inside-out seam-внешний интерьерный шов, body-hugging garment – обтягивающая тело одежда. Since 1990, the Internet has become ubiquitous, with a tendency toward open borders. The latest developments of scientists, military technologies and materials, have become available for mass production of clothing. In the terminology of clothing, the terms техническое волокно - technical fiber, PVC - поливинилхлорид. After the explosion at the Chernobyl nuclear power plant, the international community is increasingly beginning to talk about the environmental problem, environmental disasters, the extinction of many animal species. The world of fashion also does not remain aloof from these problems; in particular, the Italian designer Franco Moschini presented the “Ecouture” environmental collection in 1994 using faux fur. At the turn of the century, the English terminology of clothing and fashion design was significantly replenished due to the terms of the fashion world, as at the present stage of development of terminology, these two concepts (clothing and fashion) are inextricably linked with each other. For example, supermodels are replaced by two types of models: the so-called freak models – невыразительные и бесполое, and models of natural or even large sizes plus-size models. Currently, designers boldly mix fabrics of different textures in the most unusual way, receiving innovative combinations of materials. So, for example, in 2005, the American artist Alice Santoro received a patent for the invention of the singing fabric sonic fabric. She developed a material consisting of 50% cotton and 50% cassette tape, which retained its magnetic properties. The material is called so because the things made from it acquire a musical character, and can, if desired, be heard by the owner. To do this, it is necessary to draw along the fabric with a device constructed from a tape head, amplifier and speaker, as a result of which you can hear the combined sound of five, or even twenty tracks, similar to playing a phonograph record backwards [147]. Modern youth strive to express themselves as quickly as possible, using language tools as well. For example, кардиган cardigan becomes a cardie, куртка с копытоном - hooded jacket hoodie. Even the футболка - T-shirt transforms into tee (mostly in women's clothing).

3 FORMATION OF THEMATIC GROUPS

Depending on the nature and complexity of the field of knowledge or activity, the method of constructing a term system can be hierarchical, genetic, functional, multi-aspect or

operational [49, p136]. In the construction of the English terminology of clothing design and fashion, a hierarchical or rather a poly hierarchical method based on tribal-specific relationships is manifested. Based on the already traditional saying that the terminological system reflects the system of concepts of a certain theory, as a result of the study of the English terminology of fashion design and fashion, we distinguish 13 thematic groups:

1. Fabrics and materials –ткани и материалы;
2. Men's wardrobe –мужской гардероб;
3. Women's wardrobe –женский гардероб;
4. Headwear –головные уборы;
5. Footwear –обувь;
6. Outwear верхняя одежда-;
7. Facing and accessories –отделка и аксессуары;
8. Cutting and sewing –крой и шитьё;
9. Fashion –фасон;
10. Mode – мода;
11. Clothing design –дизайн одежды;
12. Underwear –нижнее бельё;
13. Unisex clothes –одежда “унисекс”.

The rationale for identifying the groups was the study of the history of clothing and fashion, design, as well as an analysis of the formation and development of its terminology in a sociolinguistic aspect. The following parameters formed the basis for the formation of thematic groups:

- 1) Gender differences in clothes (men's, women's wardrobe);
- 2) Relations "inside - outside" (outerwear - underwear);
- 3) The relationship "top - bottom" (hats - shoes);
- 4) The relation "concrete - abstract" (cut - fashion).

Explanations for each thematic group are indicated in chronological order. The quantitative and percentage terms are indicated in the table below. The first thematic group identified during the study is the 'fabrics and materials' group. Material is the initial step and the main component in the manufacture of clothing. The first fabrics and materials were natural in origin, and only with the onset of scientific and technological progress did artificial fibers appear. The terms in the group are subdivided directly into fabrics, non-woven materials and various prints. A special role in the ensemble of clothes plays colour. It does not have a material carrier and therefore is a property of a visually perceived form [121, p146]. Colour in design, as S.M. writes Mikhailov, "not only conveys a certain emotional mood, but also carries a functionally information load. He transfers to the consumer information on certain properties of the object: structural-technological, texture-plastic, methods of its functioning" [123. p209]. In the design of clothes, color, along with the texture of the material, the pattern on the fabric, is an integral part of the shaping, therefore, the terminological units that determine the color spectrum rightfully belong to the thematic group "fabrics and materials". The appearance of hats, a change in their shapes, materials was determined by the climatic and national characteristics of the region [156, p54]. The first terms refer to the earliest period of formation of the terminology, which is explained by weather conditions, lifestyle and the penetration of Christianity into England in the VI century, which was the impetus for the development of women's hats. In this study, the modern and historical terms of hats of various classification (seasonal, different in manufacturing method and

materials, etc.) and purposes (everyday, industrial, sports, uniform) are reflected. The part clothes and, in part a skirt, finally stood out from the common wardrobe by the beginning of the Middle Ages, and since then has become an independent element of women's clothing [99, p119]. In the XV century, long stockings were finally combined into one product - the prototype of modern trousers. This period is considered borderline in the division of clothing into male and female. By age, clothes began to be shared only in the 19th century, before that children were dressed in a miniature version of an adult costume. For this reason, and also due to the unformed character of children's clothing, this thematic group has not been studied in detail. The two men's wardrobe and women's wardrobe groups were formed in parallel, although the terminology of each of them replenished differently depending on the prevailing style and fashion over different periods. The number of terminological units of the men's wardrobe is in many ways inferior to the women's, which is widely represented from the historical costume to modern urban clothing. The first primitive types of shoes appeared on the British Isles a long time ago, but, due to various circumstances, some of its types did not take root, therefore, the terms that meant them did not survive. Sandals brought together with the Roman conquest proved impractical in the harsh climate of England. This type of shoe came into fashion at the beginning of the 19th century, when the term sandals was fixed. The thematic group "Footwear" consisted of an insignificant number of term units until the 12th century, when heels were gradually introduced to increase the wear resistance of shoes [156, p91]. Shoes on the right and left foot began to be cut in different blocks only at the end of the 16th century [158, p215]. Great contribution to the replenishment of terminology beyond the invention of the XX century. Currently, the thematic group includes several categories of shoes, different in purpose: sports, casual, seasonal, men's, women's, children's. The windy and damp climate of Britain has caused the appearance of outerwear on the islands. With the development of the means of production, the variability of styles and styles, outerwear made from warm, practical fabric occupy an important place in the wardrobe of the British. The thematic group of terms "outwear" - верхняя одежда differs from other groups in the presence of a large number of terms of native English origin, many of which are phenomena and international terminological units. Clothing is designed to perform not only utilitarian functions, but also aesthetic ones. Finishing clothes, being their decoration and complement, in some cases an identification sign, is one of the decorative elements of the composition. T.O. Berdnik sees decor in a suit as "an artistic system, a collection of decorating elements that do not have utilitarian significance" [104, p92]. A.M. Andrievsky rightly observes that "finishing - the last stage in the production process - has now begun to play no less important role than the manufacture of clothes. When finishing, you can decisively change the appearance" [101, p66]. The terms of this thematic group are closely related to the prevailing styles and fashion. They reflect the diversity of terminology, demonstrate synonymous relations within the industry, which is explained by the foreign language influence on the terminology. The "facing and accessories" group includes the terms of decoration (accessories, braid, fringe, etc.), various techniques for painting fabrics, accessories. The latter include scarves, ties, belts, bags, glasses, etc. The desire to be fashionable and consistent with the spirit of the times is a

powerful incentive for inventions and skillful tricks in creating clothes. Starting from the Middle Ages, tailor workshops specializing in the manufacture of clothing for men and women appeared, new looms were invented, cut systems were developed. Clothing historians suggest that the idea of compiling clothing from parts was borrowed from the inventors of detachable armor [156, p120]. The emergence of new fabrics, an increase in the width of the canvas, familiarity with various national costumes contributes to the development of the design and clothing industry. At the present stage, the terminology of this sphere is divided into the design and technology of sewing production. In our study, this "cutting and sewing" thematic group mainly included design terms (details and elements of clothing design, some anthropological terms, organization of sewing production, etc.). The next thematic group "fashion" (from the French. Fag'on - фасон) is inextricably linked with the two previous ones, since the style is the external form of the garment, its cut, the product sample. As mentioned above, the faculties began to quickly succeed one another from the 17th century. Along with the growing variety of styles, the thematic group is replenished, including various details of clothing (sleeves, collars, hem types, etc.). The dominance of a particular style, limited by time, and its change to another - this is the essence of fashion. Thematic groups "mode" and "clothing design" began to form one of the latest in terminology. Fashion always characterizes and complements the picture of society at a certain stage of its development. With the change of fashion for clothes, certain terms appear or disappear from use. Fashion defines the framework of a historical and vintage costume. The world's first fashion house in the second half of the 19th century was founded by the Englishman Charles Worth. This is the starting point of modern fashion, although the use of the word "be in fashion" a la mode dates back to the 17th century, when French court fashion became a model for all European countries [156, p150]. The terms in the thematic group are divided into categories: high fashion – высокая мода, ready-to-wear – готовое платье, styles – стилевые направления and collections – коллекции одежды. Design differs from fashion in practicality and, in part, focus. Design is a logical continuation of applied art, and fashion design is an industrial production combined with art. On this basis, we have allocated a separate thematic group "clothing design" – дизайн одежды. The last stage in the development of terminology largely coincides with the development of the modern design industry itself, the basis of which is considered to be 1907. Design is a project activity for the development of industrial products with high consumer properties and aesthetic qualities [121, p26]. This thematic group includes terms of designing clothes, various types of design activities and designers. The study also identified a separate group of terminological vocabulary under the general theme of "Underwear"- бельё. This terminology is still in its infancy. Lingerie in the modern sense was not known in the Middle Ages, although the tendency to wear thinner clothes under the upper dress has already appeared, especially among the upper classes. At the end of the 19th century, women began to wear lingerie that was different from men's [156, p23]. At A.Yu. Andreeva we find that "the modern look of lingerie acquired only after 1925" [99, p118]. Thus, the thematic group "Underwear" began to take shape by the beginning of the 20th century, and at the moment it contains the terms of two categories - men's and women's underwear. In the second half of the 20th century, a process of

further democratization of fashion and unification of male and female costumes is observed, the thematic group "Unisex clothes" is formed, which collects the terms of clothing adapted to be worn by both floors. In this thematic group, the terms are divided into several subgroups depending on the use in a specific setting and by age parameter: повседневная-casual wear, домашняя - home wear, торжественная-evening wear, спортивная – sports-wear and others. In this study, there were also the periods of development of the English-language terminology of the design of clothes and fashion with the formation of themed groups. As can be seen from the data in the table the most active and stable topic groups in the history of all terminology are the first six groups that identify basic concepts in the design of clothes. From the third stage, as far as the complaints becomes the formation, the thematic groups are formed, the terms of which reflect new aesthetic functions of clothing: finishing, accessories, cut, the Single-century supplementing terminology is still not of some fundamentally new groups. The replenishment of terms in thematic groups at different stages of the development of terminology is not the same. To date, the most productively bulky groups are Women's Wardrobe, Unisex Clothes, Mode, Clothing Design, which is reflected in the table. The appearance of new terms that designate various technologies and technical of the fretting of the threads, fabric texture, combining different materials also make a significant contribution to replenishment of one of the most stable thematic groups - Fabrics.

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