O‘ZBEKISTON MILLIY UNIVERSITETI XABARLARI, 2026, [14]
ISSN 2181-7324(Print)

FILOLOGIYA
http://journals.nuu.uz
Social sciences
ISSN 3093-8996(Onlayn)

UDK: 811.512.133'373.45

Surayyo ZUBAYDULLAYEVA,
O‘qituvchi, Qarshi davlat universiteti, Qarshi, O‘zbekiston
E-mail: surayyozubaydullayeva@gmail.com

QarDU professori, DSc M.Nizomova taqrizi asosida

ZAMONAVIY O‘ZBEK MODA DISKURSIDA LEKSIK O‘ZLASHMALAR VA ANGLITSIZMLAR

Annotatsiya

Ushbu maqolada zamonaviy o‘zbek moda diskursida ingliz tilidan o‘zlashgan birliklar va anglisizmlarning leksik-semantik, morfologik hamda uslubiy xususiyatlari tahlil qilinadi. Global moda industriyasi, xalqaro brendlar, ijtimoiy tarmoqlar, elektron savdo va raqamli reklama o‘zbek tilidagi moda leksikasining yangilanishiga sezilarli ta’sir ko‘rsatmoqda. Tadqiqotda trend, brend, dizayner, oversize, hoodie, streetwear, outfit, premium, vintage, casual kabi birliklarning o‘zbekcha kommunikativ muhitga kirib kelishi, ma’no torayishi yoki ixtisoslashuvi, grafik moslashuvi, o‘zbek tilining qo‘shimchalari bilan birikishi va gibrid birikmalar hosil qilishi ko‘rib chiqiladi. Tadqiqot sifat yondashuviga asoslanib, tavsifiy, qiyosiy, semantik va diskursiv tahlil usullaridan foydalanadi. Natijalar ayrim o‘zlashmalarning brend, dizayner singari shakllarda grafik jihatdan moslashganini, boshqalari esa hoodie, outfit va streetwear kabi asl inglizcha ko‘rinishini saqlayotganini ko‘rsatadi. Anglisizmlar nafaqat yangi predmet va uslublarni nomlaydi, balki zamonaviylik, nufuz, xalqaro yo‘nalish va yoshlar identitetini ifodalovchi baholovchi-uslubiy vosita sifatida ham xizmat qiladi. Maqolada inglizcha moda birliklarining o‘zbek tiliga kirish mexanizmlari tizimlashtirilib, ularni ilmiy va amaliy jihatdan me’yorlashtirish bo‘yicha tavsiyalar beriladi.

BORROWINGS AND ANGLICISMS IN CONTEMPORARY UZBEK FASHION DISCOURSE

Annotation

This article examines the lexical-semantic, morphological, and stylistic behavior of English borrowings and Anglicisms in contemporary Uzbek fashion discourse. Global fashion networks, international brands, social media, e-commerce, and digital advertising have accelerated the circulation of English-origin vocabulary in Uzbek. The study focuses on recurrent units such as trend, brend/brand, dizayner/designer, oversize, hoodie, streetwear, outfit, premium, vintage, and casual. A qualitative design combining descriptive, comparative, semantic, and discourse analysis is used. The findings show a continuum of adaptation: established forms can take Uzbek suffixes, while newer items often preserve English spelling. Hybrid constructions such as oversize futbolka, premium material, and trenddagi model demonstrate integration into Uzbek grammatical patterns. Anglicisms also perform nominative, evaluative, stylistic, and identity-related functions. The article recommends corpus-based monitoring, terminological normalization, and register-sensitive use of rapidly changing fashion vocabulary.

Key words: Fashion discourse, Anglicism, lexical borrowing, Uzbek language, English loanwords, fashion terminology, language contact, lexical adaptation, globalization, digital communication.

ЗАИМСТВОВАНИЯ И АНГЛИЦИЗМЫ В СОВРЕМЕННОМ УЗБЕКСКОМ ДИСКУРСЕ МОДЫ

Аннотация

В данной статье рассматриваются лексико-семантические, морфологические и стилистические особенности функционирования английских заимствований и англицизмов в современном узбекском дискурсе моды. Глобализация индустрии моды, деятельность международных брендов, развитие социальных сетей, электронной коммерции и цифровой рекламы способствовали ускоренному распространению лексических единиц английского происхождения в узбекском языке. Основное внимание в исследовании уделяется таким часто употребляемым единицам, как trend, brend/brand, dizayner/designer, oversize, hoodie, streetwear, outfit, premium, vintage и casual. В работе используется качественный подход, сочетающий описательный, сравнительный, семантический и дискурсивный методы анализа. Результаты исследования показывают наличие определённой степени адаптации заимствований: устоявшиеся формы способны присоединять узбекские словоизменительные и словообразовательные аффиксы, тогда как более новые лексические единицы зачастую сохраняют оригинальное английское написание. Гибридные конструкции, такие как oversize futbolka, premium material и trenddagi model, демонстрируют процесс интеграции английских заимствований в грамматическую систему узбекского языка. Англицизмы также выполняют номинативную, оценочную, стилистическую и идентификационную функции. В статье предлагается осуществлять корпусный мониторинг динамично развивающейся лексики моды, проводить её терминологическую нормализацию, а также учитывать особенности речевого регистра при употреблении новых заимствованных единиц.

Ключевые слова: Дискурс моды, англицизм, лексическое заимствование, узбекский язык, английские заимствования, терминология моды, языковые контакты, лексическая адаптация, глобализация, цифровая коммуникация.

Introduction. Language is not a closed system. Its vocabulary changes whenever speakers encounter new objects, practices, technologies, institutions, and cultural models. Borrowing is one of the most visible mechanisms through which this change occurs. Haugen (1950) describes borrowing as a consequence of linguistic contact, while Weinreich (1953) emphasizes that sustained interaction between languages can affect vocabulary, structure, and patterns of use. In the twenty-first century, English occupies a particularly influential position because it functions as a major language of international business, technology, entertainment, advertising, and digital communication (Crystal, 2003). This influence is

especially noticeable in fashion, a field that depends on global circulation, visual culture, branding, and rapid innovation.

Uzbek fashion discourse has changed substantially as local consumers and producers have become more closely connected with international retail, social media, online marketplaces, influencer culture, and cross-border trends. Words that were previously unfamiliar or restricted to specialist circles now occur in product descriptions, advertisements, blogs, video captions, store names, and everyday conversations. Terms such as trend, outfit, hoodie, oversize, streetwear, vintage, casual, premium, brand/brend, and designer/dizayner can be used without lengthy explanation, particularly in youth-oriented communication. Their spread illustrates not only lexical borrowing but also a broader change in how fashion is conceptualized and marketed.

The distinction between a borrowing and an Anglicism is useful but not always absolute. In a broad sense, a borrowing is a lexical or structural element transferred from one language into another. The Uzbek examples brend and dizayner represent relatively established adaptations, whereas hoodie, outfit, and streetwear retain stronger visual links with English.

The aim of this article is to systematize the principal ways English fashion vocabulary enters contemporary Uzbek discourse. It identifies major semantic groups, examines graphic and morphological adaptation, describes hybrid English-Uzbek constructions, and interprets their communicative functions. The study also offers practical recommendations for researchers, translators, advertisers, educators, and digital content creators.

Literature review. Research on lexical borrowing has a long tradition in contact linguistics. Haugen’s (1950) classic account distinguished different outcomes of borrowing and showed that transferred material can be reproduced with varying degrees of substitution. Weinreich (1953) placed lexical transfer within the broader field of language contact and demonstrated that interference is shaped by both linguistic structure and social conditions. Later work by Thomason (2001), Myers-Scotton (2002), and Matras (2009) developed this perspective by emphasizing that contact-induced change is not a simple mechanical transfer of words; it is mediated by bilingual practice, social networks, communicative need, prestige, and identity.

Haspelmath and Tadmor (2009) offer a cross-linguistic perspective on loanwords and show that lexical borrowing is widespread but uneven across semantic domains. Nouns and culturally specific terms are especially borrowable because new objects and practices often enter a community together with their names. This observation is directly relevant to fashion, where new garment types, retail concepts, and style labels frequently circulate internationally. The specific study of Anglicisms has also moved beyond simple lists of foreign words. Onysko (2007), examining English influence on German, treats Anglicisms as units that can participate in productive morphology, hybrid word formation, and written code-switching. Furiassi, Pulcini, and Rodríguez González (2012) similarly show that the influence of English on European languages extends from individual words to phraseology and discourse patterns. These approaches are important for Uzbek because they encourage researchers to examine not only whether a word is English in origin but also what happens after it enters the recipient language: how it is written, inflected, combined, specialized, and stylistically evaluated. Fashion itself has been described as a semiotic and social system. Barthes (1967) showed that fashion is constructed through language as well as through clothing, while Entwistle (2000) connected dress with the social presentation of the body. Kawamura (2005) argued that fashion should be studied as an institutional and cultural process rather than merely as material clothing. These perspectives help explain why borrowed fashion vocabulary often has symbolic value. A term such as premium does not simply classify a product; it can position the product as desirable, exclusive, or globally competitive.

Research methodology. The study follows a qualitative descriptive design. Its material consists of English-origin fashion terms represented in the original working text and recurrently observable in contemporary Uzbek fashion communication, especially product descriptions, digital advertising, online retail, fashion-oriented social media, and everyday youth discourse. The analysis is illustrative rather than frequency-based: the purpose is to identify structural and functional patterns, not to claim statistical representativeness for the entire Uzbek-speaking community.

Four complementary methods were applied. First, descriptive analysis was used to classify lexical items according to their form and discourse role. Second, comparative analysis was used to compare the English source meaning with the meaning commonly activated in Uzbek fashion contexts. Third, semantic analysis was applied to cases of specialization, narrowing, or evaluative extension. Fourth, discourse and stylistic analysis was used to determine how Anglicisms contribute to advertising appeal, modernity, prestige, group identity, and economy of expression. Morphological behavior was examined by observing whether borrowed stems combine with productive Uzbek suffixes or participate in mixed English-Uzbek constructions.

The analytical procedure consisted of several stages. Candidate Anglicisms were first grouped by semantic field: garment names, style labels, appearance-related concepts, commercial vocabulary, and evaluative descriptors. Next, each unit was assessed for degree of adaptation. Graphic adaptation was identified when the spelling was adjusted to Uzbek conventions, as in brand → brend and designer → dizayner. Morphological integration was identified when a borrowed base accepted Uzbek suffixes, for example brendlar, trendda, and dizaynerlar. Hybridization was identified when an English element entered a syntactic or derivational structure with Uzbek material, as in oversize futbolka or trenddagi model. Finally, the communicative function of each pattern was interpreted in relation to the surrounding fashion discourse.

Analysis and results. 1. Semantic fields and lexical specialization

The analyzed Anglicisms cluster around several recurring semantic areas. Garment names include hoodie, crop top, blazer, and top. Style and aesthetic labels include oversize, casual, vintage, and streetwear. Terms such as look, outfit, and trend describe appearance, combination, or fashion movement. Commercial and evaluative vocabulary includes brand/brend, premium, limited edition, collection, and designer/dizayner. The concentration of borrowings in these groups reflects the international organization of fashion production and marketing: new products and styles often enter local markets together with globally circulating labels.

A notable semantic process is specialization. English words with broad meanings are often borrowed only in a fashion-specific sense. Look can denote the act of seeing or an appearance in English, whereas in fashion contexts it commonly refers to an overall visual image. Outfit is usually interpreted as a coordinated set of clothes rather than any broader sense. This narrowing increases communicative efficiency because one compact item activates a specialized fashion concept.

2. Graphic and morphological adaptation

The data reveal a continuum between fully foreign-looking forms and substantially integrated borrowings. Brend and dizayner demonstrate graphic adaptation: their spelling reflects Uzbek usage while maintaining a transparent relationship with English brand and designer. Once stabilized, such forms behave increasingly like ordinary Uzbek lexical items. They can take plural, case, possessive, or derivational morphology according to the needs of the sentence. Examples such as brendlar, brendning, dizaynerlar, trendda, trenddagi, and trendlar show that the borrowed stem can enter Uzbek agglutinative morphology without structural difficulty.

Newer items, especially those circulated through visual digital media, frequently retain their original English spelling. Hoodie, outfit, streetwear, oversize, and casual are often presented in Latin-script forms familiar from brand websites or social platforms.

3. Hybrid constructions as evidence of integration

Hybrid combinations are especially important because they demonstrate that English material is not merely copied as an external block. It is actively combined with elements available in Uzbek discourse. Constructions such as oversize futbolka,

streetwear uslubi, vintage ko‘ylak, premium material, yangi outfit, and trenddagi model mix lexical resources but follow locally intelligible grammatical patterns. In trenddagi model, for example, the English-derived stem trend takes the Uzbek form -dagi, creating an attributive construction. Such examples indicate structural accommodation and show how borrowed vocabulary becomes productive inside the recipient language.

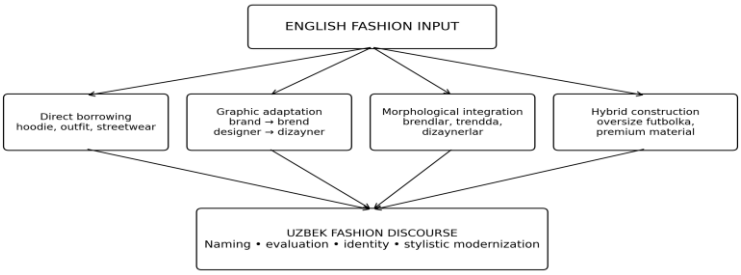


Figure 1. Main pathways of adaptation of English fashion borrowings in Uzbek discourse

Source: author’s conceptual diagram based on Haugen (1950), Onysko (2007), Furiassi et al. (2012), and the lexical examples analyzed in this article.

4. Stylistic and communicative functions

The function of Anglicisms cannot be reduced to naming. Their first role is nominative: they label garments, styles, commercial categories, and appearance concepts. Their second role is economical: a short international term may replace a longer explanation. Their third role is evaluative. Premium, limited edition, designer, and brand-related vocabulary can suggest quality, exclusivity, originality, or higher status even when the material characteristics of the product are not described in detail.

A fourth function is identity construction. Terms such as streetwear, outfit, and look are strongly associated with youth-oriented digital communication and can signal membership in a transnational fashion culture. A fifth function is stylistic modernization. English lexical material often makes promotional discourse sound current, cosmopolitan, and platform-friendly. This effect is closely related to the symbolic character of fashion described by Barthes (1967), Entwistle (2000), and Kawamura (2005): fashion language does not simply report what a garment is; it helps construct what the garment means socially.

5. Main findings

The analysis yields five main findings. English fashion borrowings cluster in rapidly changing areas such as style, garment type, branding, and digital self-presentation; they show different degrees of adaptation; many accept Uzbek morphology; hybrid constructions are productive; and Anglicisms carry pragmatic meanings associated with prestige, modernity, brevity, and identity. Uzbek fashion vocabulary is therefore developing through active localization rather than passive lexical replacement.

Conclusions and recommendations. From a lexical-semantic perspective, Anglicisms are especially useful for naming newly circulating garments, styles, appearance concepts, and commercial categories. From a discourse perspective, their importance is broader: they can index novelty, prestige, cosmopolitan identity, brevity, and membership in global fashion culture. For this reason, their use should not be evaluated only according to whether an Uzbek equivalent exists. Researchers and language practitioners should also consider communicative setting, audience, stylistic purpose, and degree of conventionalization.

Overall, fashion Anglicisms are best understood as evidence of ongoing linguistic adaptation. Their development reflects the interaction between global cultural flows and the structural resources of Uzbek. Systematic description, corpus monitoring, and context-sensitive normalization can document this change while supporting both terminological clarity and expressive flexibility.

The present study is qualitative and does not measure nationwide frequency; this is also its main limitation. A larger follow-up study should compare data from online shops, social-media posts, fashion magazines, brand advertising, and spoken interaction across different age groups. Diachronic comparison would make it possible to determine which Anglicisms become permanent elements of Uzbek vocabulary and which disappear together with short-lived fashion trends.

The practical implication is that normalization should follow actual usage rather than precede it. When a form becomes frequent, semantically stable, and compatible with Uzbek morphology, an adapted spelling may be justified. When a term remains highly specialized or internationally fixed, preserving the English form may be more functional. Such decisions should be supported by corpus evidence, dictionary practice, and the communicative needs of the intended audience.

REFERENCES

1. Barthes, R. (1967). The Fashion System. New York: Hill and Wang.
2. Crystal, D. (2003). English as a Global Language (2nd ed.). Cambridge: Cambridge University Press.
3. Entwistle, J. (2000). The Fashioned Body: Fashion, Dress and Modern Social Theory. Cambridge: Polity Press.
4. Furiassi, C., Pulcini, V., & Rodríguez González, F. (Eds.). (2012). The Anglicization of European Lexis. Amsterdam/Philadelphia: John Benjamins. https://doi.org/10.1075/z.174
5. Haspelmath, M., & Tadmor, U. (Eds.). (2009). Loanwords in the World’s Languages: A Comparative Handbook. Berlin/New York: De Gruyter Mouton.
6. Haugen, E. (1950). The analysis of linguistic borrowing. Language, 26(2), 210–231.
7. Kawamura, Y. (2005). Fashion-ology: An Introduction to Fashion Studies. Oxford: Berg.
8. Matras, Y. (2009). Language Contact. Cambridge: Cambridge University Press.
9. Myers-Scotton, C. (2002). Contact Linguistics: Bilingual Encounters and Grammatical Outcomes. Oxford: Oxford University Press. https://doi.org/10.1093/acprof:oso/9780198299530.001.0001
10. Onysko, A. (2007). Anglicisms in German: Borrowing, Lexical Productivity, and Written Codeswitching. Berlin/New York: Walter de Gruyter.
11. Thomason, S. G. (2001). Language Contact: An Introduction. Edinburgh: Edinburgh University Press.
12. Weinreich, U. (1953). Languages in Contact: Findings and Problems. New York: Linguistic Circle of New York.