

BORROWED COMPLEX WORDS IN RUSSIAN FASHION DISCOURSE

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Abstract: *This article examines the diverse linguistic mechanisms utilized in the formation of borrowed complex words within Russian fashion discourse. By dissecting and evaluating each semantic structure, including compound formations, affixation, and blending, the study illuminates the intricate process through which foreign fashion vocabulary integrates into the Russian language.*

Key words: *borrowed words, fashion vocabulary, affixation, blending, compound forms*

Language is not only a tool for communication but also a reflection of cultural identity and social dynamics. In the realm of fashion, language plays a pivotal role in articulating trends, styles, and aesthetic concepts. Russian, as a language rich in history and cultural diversity, has undergone significant transformations, particularly in its fashion vocabulary. The evolution of Russian fashion vocabulary reflects the dynamic interplay between local traditions and global influences, as well as shifts in social norms and cultural preferences over time.

Russian fashion vocabulary has been greatly enriched by the influx of borrowings from languages such as English, French, Italian, and Spanish. These borrowings often come in the form of complex words, where foreign roots are combined with Russian affixes to create new lexical units. This linguistic fusion not only reflects the interconnectedness of global fashion but also highlights the adaptability of the Russian language.

Borrowed complex words, which fuse elements of Russian and foreign languages, have emerged as prominent features of the Russian fashion lexicon. Indeed, borrowed complex words blending Russian and foreign elements have become significant components of the Russian fashion lexicon. This phenomenon reflects the international nature of fashion and the cultural exchange inherent in the industry. Russian fashion enthusiasts

often use these hybrid terms to express concepts that are influenced by global trends while still retaining a distinct Russian flavor.

Examples of such borrowed complex words include "модельер" (*modeler*) from the French "*modéliste*," referring to a fashion designer or patternmaker, and "шоппинг" (*shopping*) from the English "*shopping*," indicating the activity of buying clothes or accessories. For example: **Она любит проводить выходные в торговых центрах, делая шоппинг и следя за последними модными тенденциями (She enjoys spending weekends at shopping malls, doing shopping and keeping up with the latest fashion trends)**. These terms seamlessly integrate into Russian discourse while retaining their foreign origins, illustrating the adaptability of language in response to cultural interactions.

The theory of language borrowing in any field, including in the field of fashion and clothing, is still regarded by researchers as needing further development. We would be remiss if we did not acknowledge the significant contributions made by the works of L.P. Krysina, O. Nikitina, Z.A. Noskova, R.M. Kirsanova, Ya.S. Matosyan, E.M. Markova, G.S. Maslova and others, which directly relate to the study of the thematic group "fashion", "clothing" under consideration. Matosyan suggests that the vocabulary used in the sphere of clothing, cloth designing and fashion is largely derived from French and English (original names, according to Y.S. Matosyan, make up only 5% of the total number of units). He also notes that the lexical system of this sphere is subject to constant evolution.³⁴ T.V. Dolgova's work likely underscores the dynamic nature of language, particularly in specialized fields like fashion, where trends and innovations constantly reshape terminology. The adoption of international terms reflects the interconnectedness of the global fashion industry and the influence of cultural exchange. Additionally, Dolgova's analysis probably delves into the linguistic mechanisms behind the creation of synonymous terms, exploring phenomena such as borrowing, calquing, and semantic extension.³⁵ T.A. Belitsa's work delves into the intricacies of French borrowings within the Russian fashion lexicon, focusing on lexicographic description, functional aspects, and systemic relations of these Gallicisms. By examining the origin and developmental processes of these borrowings, Belitsa sheds light on

³⁴ Matosyan Ya.S. Osnovnie tendensii formirovaniya i funkcionirovaniya nominatsiy ponyatiynoy sferi «odejda i moda» v russkom yazike XX — XXI vv.: dis. ... kand. filol. nauk. — Krasnodar, 2008. — 181 s.

³⁵ <https://cyberleninka.ru/article/n/2011-02-036-dolgova-t-v-osobennosti-formirovaniya-i-razvitiya-angliyskoy-terminologii-dizayna-odezhdy-i-mody-v-sotsiolingvisticheskom>

how French terms have integrated into Russian vocabulary to denote fashionable concepts.³⁶

Borrowings can be divided into two types according to their duration: mastered borrowings and new or undeveloped.

Mastered borrowings are borrowings that entered the Russian language a long time ago and are no longer perceived as foreign: *T-shirt* (футболка), *trousers* (брюки) *skirt* (юбка) *shorts* (шорты). The long-term and frequent use of such borrowings in everyday life implies that they are rooted in the Russian language. They are perceived by native speakers as proper Russian.

It is also possible to distinguish borrowings that have been in use in Russian for a long time and denote concepts and objects that are no longer in use or are used by a limited number of people: *galife* (галифе) , *corset* (корсет), *tailcoat* (фрак). While these terms may have been borrowed from other languages long ago, their usage in contemporary Russian may be restricted to historical or specialized contexts, such as costume design, historical literature, or theatrical performances. Despite their diminished frequency in everyday discourse, these borrowings remain part of the Russian language, preserving cultural and historical associations that enrich linguistic diversity and heritage.

Borrowed complex words in Russian fashion exhibit diverse semantic structures and lexical innovations, ranging from compound formations to affixation and blending. Let's break down and analyze each type of semantic structure mentioned:

A) Compound Formations: Compound formations involve combining foreign roots with Russian affixes to create new lexical units. For example, "хипстерство" blends the English word "hipster" with the Russian suffix "-ство," forming a compound word that denotes the hipster subculture. Similarly, "гламурный" combines the French word "glamour" with the Russian suffix "-ный," creating a term that describes something stylish or glamorous.

B) Affixation: Affixation entails attaching Russian suffixes or prefixes to borrowed stems to create new words. In the case of "трендсеттер" (trendsetter), the borrowed English word "trendsetter" is combined with the Russian suffix "-ер" to denote individuals who set fashion trends. Likewise, "ретро" (retro) incorporates the borrowed Latin prefix "retro-" with the Russian suffix "-о," forming a term that refers to vintage or retro styles.

³⁶ Belitsa T.I. Problemi osvoyeniya i leksikograficheskogo opisaniya fransuzskix leksicheskix zaimstvovaniy v russskom yazike: na materiale nominatsiy denotativnoy sferi «Modnie realii»: dis. ... kand. filol. nauk. — Novosibirsk, 2003. — 284 s.

C) Blending: Blending involves merging phonological elements from foreign and Russian words to create concise and expressive terms. For instance, "фэшн" is a blend of the English word "fashion" and the Russian pronunciation of the letter "ш," resulting in a compact term that signifies the fashion industry or fashion trends. These linguistic processes highlight the dynamic nature of language adaptation and the creative ways in which speakers integrate foreign elements into their native language.

Given these factors, further development in the theory of language borrowing, particularly in the context of fashion and clothing, requires continued collaboration between linguists, sociologists, anthropologists, and fashion scholars. By integrating insights from multiple disciplines and embracing a dynamic, interdisciplinary approach, researchers can advance our understanding of language borrowing processes and their role in shaping linguistic diversity and cultural expression.

These semantic structures show case the adaptability and creativity of the Russian language in assimilating foreign fashion vocabulary. By utilizing compound formations, affixation, and blending, Russian speakers are able to express nuanced fashion concepts and subcultures, enriching the linguistic landscape of Russian fashion discourse. Moreover, these borrowed complex words serve as linguistic markers of cultural exchange and globalization within the fashion industry, reflecting the interconnectedness of global fashion trends and local linguistic practice.

In conclusion, the examination of borrowed complex words in Russian fashion discourse reveals the dynamic interplay between language, culture, and fashion. Looking ahead, continued research into borrowed complex words in Russian fashion discourse offers avenues for deeper exploration of the cultural dynamics and sociolinguistic implications inherent in language contact and borrowing processes. By unraveling the complexities of fashion language, scholars can gain insights into broader socio-cultural phenomena and contribute to a more comprehensive understanding of language, identity, and globalization in contemporary society.

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