FUNCTIONAL AND SEMANTIC FEATURES OF TERMS IN THE FIELD OF DESIGN AND CLOTHING

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Annotatsiya: Ushbu maqolada dizayn va kiyim-kechak sohasidagi atamalarning semantik xususiyatlari tushuntiriladi. Shuningdek, ushbu maqolada terminologiyaning shakllanishi va rivojlanishining sotsiolingvistik jihatini, shuningdek, tarix davomida kiyim va modaning rivojlanishini, shuningdek, ingliz tilidagi muhim lingvistik terminlarni xususiyatlarini ochib beriladi.

Kalit so'zlar: kiyim-kechak, semantik xususiyatlar, terminologiya, dizayn, sotsiolingvistik xususiyatlar.

Аннотация: В данной статье объясняются семантические особенности терминов в области дизайна и одежды. Он учитывает социолингвистический аспект формирования и развития терминологии, а также развитие одежды и моды на протяжении всей истории, а также значимые лингвистические и исторические события в английском языке. Кроме того, он определяет и объясняет периодизацию терминологии, а также идентифицирует тематическую группу терминов. Л.В. Кокоревой наиболее ярко демонстрируется эта связь между одеждой и дизайном одежды как особой области человеческой деятельности, модой как одним из основных экстралингвистических факторов взаимоотношений человека и вещи, одеждой, включающей в себя различные виды покровов человеческого тела.

Ключевые слова: одежда, семантические признаки, терминология, дизайн, социолингвистические признаки.

Abstract: This article explains the semantic features of terms in the field of design and clothing. It takes into account the sociolinguistic aspect of terminology formation and development as well as the development of clothing and fashion throughout history as well as significant linguistic and historical events in the English language. Additionally, it defines and explains the periodization of terminology as well as identifying a thematic group of terms. L.V. Kokoreva's research most clearly demonstrates this connection between clothing and fashion design as a special area of human activity, fashion as one of the main extralinguistic factors in the relationship between a person and a thing, and clothing including various types of integuments of the human body.

Key words: clothing, semantic features, terminology, design, sociolinguistic features.

This section of the research article looks at clothing and fashion design as a unique area of human activity, its historical roots, and the state of the industry today. The terminology used in this field and its distinctive features are defined, along with the fundamental ideas of the industry. The connections to other fields of science and technology are also described. As the study of the history of a particular branch of knowledge is greatly influenced by knowledge of the history of the language of this branch, it seems appropriate to us to start the presentation of the material with the history of the field's formation.

According to archaeological digs, clothing first appeared between 40 and 25 thousand years ago, at the beginning of the evolution of human society. It gradually changed, shifting from protective and ceremonial roles to contemporary rational and aesthetic ones.

Today, clothing includes a variety of human body integuments, such as lingerie, dresses, hosiery, shoes, and hats. L.V. Orlova provides a more specific definition of clothing as a group of items that cover the body. The words "clothing" and "suit" have similar meanings but differ in important ways. In terms of chronology, the idea of "fashion in clothes" first appeared before design and is connected to the dominant artistic styles. According to cultural historians, "fashion began in the XII-century, when elements started to appear in the suit, whose use cannot be explained by the need or development of an aesthetic taste: for example, hats one meter high, train lengths a fathom."

Star describes the emergence of fashion as a sociocultural phenomenon, stating that during the period when society was stratified into various social groups, a need to indicate membership in one or more groups arose, emphasizing status. This requirement was based on appearance. Fashion is a personal expression of taste. The word "mode" (from the Latin "modus," which means "measure, image, method, rule, prescription") refers to the quick spread and brief predominance of a particular taste in terms of clothing, household goods, or any other aspect of daily life or culture.

A.B. Hoffmann asserts that changes in fashion can be both innovative and cyclical. While cyclical changes are more measured and, according to researchers, are roughly 15-20 years old, innovative ones are typically associated with societal upheavals of all kinds. The idea of fashion is a social one.

Its growth is related to concrete socio-historical phenomena. G.M. According to this study, the term fashion, which is derived from the French fashon and is most frequently used in the English terminology of clothing design and fashion, is more widely used than the international term mode. It is plural to use this terminological unit. According to E.M.'s research in Fandeeva, "the term" design" generally refers to the kind of project activity intended to harmonize and anesthetize the material culture, which manifests itself in this activity by giving things, objects, equipment, and other

elements of the subject environment utilitarian and aesthetic qualities. The end of the 19th century marks the beginning of design as a distinct category of artistic and design activity. A division of labor between artisans took place during industrial production, and design stood out as a unique type of activity.

A new profession, that of the designer, emerged at the same time. V. Aronov uses the "famous movement" for the fusion of arts and crafts that emerged in England at the end of the 19th century as a starting point. William Morris, a well-known artist and theorist in the field of subject creativity, served as the movement's leader.

The fundamental ideas of the theory and the creative design principles were developed at that time. In another piece by the author, emphasis is placed on the fact that English art historians, who were at the forerunners of the European theory of design, were the first to raise the issue of how to connect art and life in an era of scientific and technological advancement. According to G.B. Minervin, the Werkbund Union of Artists and Industrialists was founded in Germany in 1907 and is credited with helping to separate design as a distinct industry from the entirety of creative endeavor.

G.N. Huseynov categorizes design into the following categories based on the design object: industrial, architectural, graphic, computer, photo, landscape, fashion, and art design. Industrial, graphic, interior, and costume design are separated by T.O. Berdnik. GB Minervin's proposed classification is the one that is the most logically structured. The three design categories mentioned by the author are graphic, industrial, and environmental. A subset of industrial design, fashion design was conceived in the depths of architecture.

According to contemporary experts, clothing design is "a creative endeavor whose goal is to establish the formal the standard of industrially produced goods. According to G.M. Huseynova, "clothing design is one of the directions of design activity, with the purpose of designing clothing as one of the elements of the subject environment that satisfies the corresponding material and spiritual needs of a person." The design of clothing is broken down into the design of a suit, knitwear, shoes, headwear, and accessories depending on what the object of design is. The level of production advancement and the global, all-encompassing nature of fashion in the twenty-first century make it impossible for us to doubt the close relationship and interaction between fashion design and fashion.

This formulation makes the assumption that design is a form of creativity where fashion mechanisms are in play. Fashion design and fashion .These terms frequently interact because "clothing" and "clothing" are so closely related. In this study, we provide a classification of characteristics that, in S.V. Grinyov's opinion, constitute the necessary minimum for a consistent description of terminology, along with a

description and identification of the key features of the English te Construction is used to translate the word "design."

The term "design of clothing" refers to applied science that addresses the problems of rational clothing design. Applied anthropology, materials science, clothing technology and hygiene, organization and economics of clothing production, and other related fields' advancements are also utilized. The history of costume is the fundamental subject for fashion design. Understanding the historical formation and evolution of clothing over time, as well as national costumes, enables you to work competently and effectively on the application of modern design. Fashion design and style have developed historically alongside the history of painting and art. Artistic trends that develop in the visual arts will undoubtedly be reflected in clothing trends of terminology of clothing design and fashion.

The first period's clothing regulations are not overly complicated. This is a result of inadequate clothing development brought on by inadequate production technology and tools, harsh living conditions, and ongoing captive raids. Celtic, Latin (used during the Roman Empire), Anglo-Saxon, and other languages were spoken on the British Isles from antiquity until the Norman conquest in the 11th century. The Oxford Dictionary on Historical Principles provides the dates of the terms' first appearances here and below in parentheses. The population wore warm fur jackets and tight pants, which were described by the word bracca and later developed into the term breeches.

Later, a new vocabulary and style of clothing were introduced as a result of the Roman conquest. Terms like silk (лк), which was imported from the Roman Empire and was only accessible to the upper class, and solea (open type of shoes - soles with straps, одов с ремнми), the modern equivalent of the term sole. Due to the climate, locals did not wear sandals, so the term was not incorporated into the dictionary until 1794, similar to flat shoes. Roman tunics were historically sewed with sleeves and referred to as sleeved tunics when worn in cold climates.

Many borrowed terminological units, like garment - clothing, and function in contemporary vocabulary, were successfully assimilated into the English language. The structure of terms has become more complex, as seen from the examples above; derived terms and terminological combinations have appeared, and the number of thematic groups has grown. Italian vocabulary has infiltrated the English terminology of clothing as a result of the Renaissance, which originated in Italy in the 15th century. One such example is the beret, which is spelled ерет (in Italian, berretta).

The names of many fabrics and accessories, such as satin (атлас), brocade (ара), cambric (атист), and parasol (sun umbrella) (онтик от солна), are translated from Italian and French. The term ruff, as well as ruffle (1647) - оло стои воротник так наваем мелнин ернов или рев воротник - is one example of the Spanish fashion of this era's influence on the English terminology of clothing. The phrase was first used

to describe a stiff hard-collar that was only fashionable among the upper class; later, it became fixed in English terminology as а р, волан, and лкие складки. The German Reformation brought about a profound shift in costume history.

The beginning of the era of clothing design design can be safely dated to the nineteenth century. Authors sometimes name their creations after themselves or after someone whose last name is connected to the occurrence of a particular garment. For instance, the fabric and cloak made from it are known by the name of the Scottish chemist who invented the waterproof fabric, Mackintosh. The English general F.S. Raglan's tailor is to thank for the term "Raglan" entering common usage (1788-1855). For the general who lost his hand in battle, he created a coat with a unique shoulder and sleeve cut.

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