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

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Annotatsiya: Ushbu maqolada dizayn va kiyim-kechak sohasida qo'llaniladigan atamalar ularning semantik xususiyatlariga ko'ra tushuntiriladi. Maqolada terminologiyaning shakllanishi va rivojlanishining sotsiolingvistik tarkibiy qismini, tarix davomida kiyim va modaning evolyutsiyasini, shuningdek, ingliz tilidagi muhim lingvistik va tarixiy hodisalarni ko'rib chiqiladi. Shuningdek, terminologiyaning shakllanishi va rivojlanishining sotsiolingvistik jihatlarini ham ko'rib chiqiladi.

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

Аннотация: В этой статье термины, используемые в области дизайна и одежды, объясняются с точки зрения их семантических свойств. Он рассматривает социолингвистическую составляющую формирования и развития терминологии, эволюцию одежды и моды на протяжении всей истории, а также значимые лингвистические и исторические явления в английском языке. Также рассматриваются социолингвистические аспекты формирования и развития терминологии. Также выделяется тематическая группа терминов, а также определяется и поясняется периодизация терминологии.

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

Abstract: In this piece, terms used in the fields of design and clothing are explained in terms of their semantic properties. It considers the sociolinguistic component of terminology formation and development, the evolution of clothing and fashion throughout history, as well as significant linguistic and historical occurrences in the English language. It also considers the sociolinguistic aspects of terminology formation and development. It also identifies a thematic group of terms and defines and explains terminology periodization.

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

INTRODUCTION

The interpretation of design and clothing as a social phenomenon has been agreed upon by humanities and social sciences. Although the definition "individual habit of a person" could be regarded as an exception e.g., "He has developed the habit of skipping supper", habits can also be influenced by the social environment.

The following constituent signs are identified by those researching the fashion phenomenon in its various manifestations and lexical representatives:

- a social component: "Fashion may be understood as the most superficial and the most deep of social mechanisms"

-the conventional nature of fashion and its potential for identification

- model character, the capacity to serve as a benchmark, and value character, as an element that garners societal attention and is acknowledged as a value. The following appear to be essential elements of fashion: an idea, a rule, a style of clothing, a way to express one's thoughts, a way of acting, a unique way of organizing one's life, etc. "Fashion is a social phenomenon of imitating authorities, a standard of the beautiful which is a mirror, reflecting situation in the society," says one author.

The signs mentioned above make up the semantic core of polysemantic fashion, which is shared by most of its meanings, including dialectal ones. However, this word is used so differently by speakers of English literary language and in dialects that there are significant differences between modern urban consciousness and rural world outlook, which are fast fading into the past; particularly in the divergence of ideas covered by the designation fashion.

Many people think that clothing can perform various forms of communication when it comes to the language of clothing. Fashion and attire undoubtedly serve as means of nonverbal comprehension and communication. "For instance, we can express our age, gender, social class, school preference, or religion through our clothing.

In the end, each person's subjective interpretations of the types and qualities of clothing that are objectively discernible determine the messages they convey. Additionally, the interpretations that a person makes of various aspects of clothing's appearance depend on how they were socialized within a particular cultural context and how they improvised when they tried to use their newly acquired understandings of clothing in particular social contexts.

MATERIALS AND METHODS

The specific characteristics of the subject matter being studied and the goal of this work influence the method selection. The primary method of the study is a descriptive approach, which makes use of techniques like factual material analysis, generalization, and classification; a structural-morphological approach, which identifies models for the development of lexical units; a semantic analysis approach; and a quantitative approach.

Since there is no database of Uzbek clothing designs, we used a sample set of sixty (60) images of men's clothing from a well-known domestic shopping website. The collection of clothes comes in a wide range of types, styles, colors, and patterns. 23 people were invited to participate in a free-choice description of the sample set. After receiving adequate information about the purpose of the study, each participant

was required to independently create a description for ten randomly chosen style samples. They were instructed to create the most thorough style description they could for an imaginary bespoke tailor. Such generation is crucial because it helps us comprehend how consumers view and describe the styles they see.

The list of meanings mentioned above does not represent the chronological development of its semantics; this is because the affiliation of senses occurred in different contexts and in different ways, making it impossible to ascertain. The word moda [fashion] steadily adapted to the Uzbek language's word system over the course of three ages, which is a comparatively brief period in the history of the language's development. This is supported by the variety of its meanings. Additionally, a word that was borrowed from a foreign tongue was incorporated into Uzbek folk dialects, where it underwent semantic development distinct from the organized system of meanings of the literary language.

RESULTS AND DISCUSSION

23 male participants made up the research sample; their racial and ethnic backgrounds .The sample was made up of 60.9% students, 21.7% academics, 4.3% health professionals, and 13.3% business owners. There were no participants under the age of 20. Participants between the ages of 20 and 30 made up the majority of the sample (52.2%), followed by participants between the ages of 30 and 40 (34.8%), between 40 and 50 (8.7%), and participants over the age of 50 (4.3%).

In this way, fashion is portrayed in a folk culture as a custom, a fact of daily life, and customary as a result of its long history and capacity for repetition, correlating with the traditional structuring of daily life, carrying out agricultural tasks, and performing rituals. For the purposes of comparison, let us recall that in contemporary big city culture, fashion is a purposefully developed habit that results from societal demands and enhances an object's value by giving it a desirable appearance.

In this study, Uzbek language's more than 200 lexical units that make up the semantic field "clothes" are presented. While the majority of them are still in use today, some of them have fallen out of use.

These lexemes have a variety of genetic layers, including a large number of Uzbek words as well as borrowings from other languages. When new words are formed in Uzbek, the morphological method is the most effective. However, this approach is not very common in the system of word-formation for clothing names. Following an analysis of the data gathered, we have determined the following models for the growth of clothing vocabulary.

The analysis of clothing names from the perspective of their creation revealed a sizable number of words created using morphological, syntactic, and lexical-semantic techniques. The study demonstrated that the vocabulary of clothing in Tatar is a broad

thematic group that includes both anciently formed denominations and contemporary lexemes, the emergence of which is related to a number of variables.

CONCLUSION

This study represents the first attempt to conduct a thorough functional and semantic analysis of the names of clothing in the Uzbek language. In the course of the work, the semantic makeup of the topical group under study was determined; the structure and word-formation processes for clothing names were defined; and etymological layers were indicated.

Certain characteristics and regularities in the Uzbek language's lexical unit system were discovered through research on the nomenclature of clothing. The study of the names under investigation adds to our understanding of the vocabulary, as well as the structure and operation of the Tatar language and their material culture.

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