

BASIC CONCEPTS OF STUDYING DESIGN AND FASHION LANGUAGE TERMS

Nazirova Oygul Mukhitdinova,
NamIET, PhD Doctoral Student

Annotation

This article discusses the concept of translating terms in the field of design and fashion, also, the concept of fashion was considered from the points of view of various humanities referring to the historical and chronological aspects, was discussed the main scientific theories of fashion, which have the status of classical ones.

Keywords: cultural phenomenon, a fashion item, satisfaction of basic needs, social norms and behavior, Fashion creators.

Design and fashion are closely connected and an equivocal i.e. nonunique phenomena of culture today, but the main thing is that fashion is the main condition for the behavior of buyers in the market. Everyone, without exception, knows what it is, almost every one of us follows fashion. But few people understand the principles of its action. Fashion becomes significant if a person accepts for himself the external norm of actions as fashionable and then it becomes an internal necessity for him. In this case, society voluntarily tries to keep up with fashion. The structure of fashion includes fashion objects and popular patterns of action. Anything can become a fashion item. These may include: clothing, haircuts, food, liquor, tobacco, music industry, art, literature, architectural models, lifestyle, sports, recreation, etc. Clothing and popular music are more often used as fashionable objects, and housing and food are much less common. At the same time, there is an interesting relationship between the practical qualities of an object and its ability to be fashionable: those things that satisfy the primary needs of a person are the least exposed to fashion. Even if the object is a necessary vital necessity and is not included in the latest fashion, and its properties that do not have a significant impact on the satisfaction of basic needs, can be common fashionable objects (for example, styles of warm clothes, shoes, furniture) [1].

Fashion standards include not only fashionable things, but also behavior determined by fashion: hippie style, yuppie style, hip-hop style, the behavior of "new people",



etc.; this also includes dances, songs, hairstyles. The main features of fashion as a norm of social behavior:

- historicity.
- modernity.
- diffuseness, versatility.
- demonstrativeness.

In addition, there is another paradox, which is the dual function of fashion. First, it is the fulfillment of the need to stand out. In the current conditions, when we are all becoming equal, fashion performs the function of an externally expressed class isolation, in which reference groups are at a higher rung of the social ladder. Secondly, it is the realization of the need not to be different from others.

Fashion creators are much more independent than most ordinary people and are the organizers of cultural shifts. But they can lose their own cultural wealth and break away from the masses if they completely neglect culture and make sharp jerks to the side. For this reason, they must be equal with everyone, but be one step ahead. Therefore, there is such an obligatory property of fashion as the desire for something new, which is permanent, unpredictable in direction.

Scientific research in the field of design and fashion is interdisciplinary - linguistics, history, philosophy, sociology, psychology, cultural studies, economics and other sciences explore fashion from a special scientific perspective. So, philosophy considers fashion in the sections of ethics, social philosophy and philosophy of art, various psychological interpretations focus on the role of fashion in meeting certain mental needs of a person, culturologists see fashion as a periodic change in culture patterns, and within the framework of the economic approach, it is studied as a factor development of production, a regulator of consumer behavior and an effective way to expand sales.

The scientific journal Fashion Theory: Clothing, Body, Culture, which has been operating on the domestic arena of periodicals since 2007 as the Russian version of the British journal Fashion Theory: The Journal of Dress, Body and Culture, has applied a synthesizing approach to various scientific developments in the field of fashion. One of the main goals of the project is “to create a professional community of representatives of different specialties. interested in studying fashion, space for discussion and, ultimately, a new information field in the humanities” [2]. In the conditions of such communication of specialists of different profiles, in the future it is possible to form a unified approach to the study of fashion with its own conceptual apparatus. However, until then, each of the various fields of knowledge gives its own



interpretation of the concept of fashion and its mechanisms, while each of the existing scientific concepts reflects "the social essence of fashion as it was in a certain era" [3].

Researcher E.B. Neshina, in the process of forming the periodization of the evolution of the fashion phenomenon, the beginning of which is parallel to the process of fixing the word fashion in the Romano-Germanic language group (the Middle Ages in Western Europe), noted that the initial interpretation of fashion was associated with a certain manner of dressing. those. equated to a costume in the broadest sense of the word. But the accelerated process of changing costumes at the Burgundian court contributed to the transformation of the understanding of fashion from a mode of action into a goal of human action [4].

Given that fashion was available to the privileged class until the 20th century, then in books on the history of fashion of the late 19th century. the fashion of the Middle Ages and the Renaissance was demonstrated exclusively on the example of the clothes of the royal court. In the 19th century this provision was the only way to characterize a person's attitude to fashion: "not being able to keep up with power, wealth, suffering defeat in the hunt for fame, he can chase fashion." In this regard, in 1516, the English humanist Thomas More in his work "Utopia" criticizes fashion as a marker of social status, insisting that. that the demonstration of outfits leads to the division of society [5]. It is no coincidence that the population of his imaginary Utopia at the legislative level undertakes to wear the same clothes - loose-fitting shirts made of simple fabrics in neutral colors. T. Jackson and D. Shaw considered this utopian ideal to be the antithesis of the actual laws that operated in contemporary T. More of England [6]. The authors talked about the so-called sumptuous laws (lat. *leges sumptuariae*), which limited the population from overconsumption of luxury items and taxed those who spent large amounts on such items, and this, on the contrary, spoke more clearly about the social status and financial well-being of the latter. Similar legislative acts in various historical epochs regulated the process of protecting the aristocratic system from equalization with the burghers. having a high income, and striving, like wealthy peasants, to imitate the aristocracy in clothes.

I. Kant, the founder of classical German philosophy, criticized fashion, which assumed the role of a spokesman for class differences. According to the philosopher, fashion is a manifestation of vanity and stupidity, it is a consequence of social and material inequality: "It is natural for a person to compare himself in his behavior with someone more authoritative (a child with an adult, ordinary people with more noble ones) and imitate his manners. . The law of this imitation - the desire to appear



no less significant than others, and precisely in that, and no benefit is taken into account - is called fashion" [7].

So, when referring to the historical and chronological aspects, the concept of fashion was considered from the points of view of various humanities, the main scientific theories of fashion, which have the status of classical ones, were described. On the one hand, fashion has long played the role of delimiting classes and demonstrating prosperity, but from the 20th century to our time, the fashion phenomenon is perceived in the concept of "collective choice". It can be noted that interest in the phenomenon of fashion appeared at the turn of the 19th-20th centuries. and is especially relevant today.

In conclusion, it should be said that modern sociologists of fashion associate everything with different identities - gender, age, ethnicity, etc. Among other things, in modern times, fashion has come to be understood as an ideology, which was revived by glossy magazines, as an industry on the platform of which the production, advertising and distribution of fashion products take place. In connection with the above information on the discourse of fashion, we can single out a working definition of this concept. So, based on the vastness of this concept, fashion is a unity of habits, values and tastes established in a specific situation and a specific period, which are the engines of production.

Used Literature:

1. <https://psyera.ru>
2. <http://magazines.russ.ru>
3. <http://ecsocman.edu.ru>
4. Neshina A.YU. Smena semantiko-stilisticheskix paradigm folklornogo janra, v sbornike Mexanizm peredachi folklornoy traditsii: [XXI Mejdunar. molodej. konf. pamyati A. Gorkovenko. / izdaniya Rossiyskiy institut istorii iskusstv Spb, s. 194-203, 2004
5. <http://lib.ru>
6. Jackson 2011:19
7. I.Kant 1966: 489.

