

FINE ART, CULTURE, DESIGN, “HUMAN ARTS”

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Abstract:

Fine art is an integral part of the culture of any nation, since artists in their works embody not only their thoughts, but also features that reflect the cultural and political realities of a particular country, its national specifics. The vocabulary used in these areas naturally reflects the culture of the people; it is necessary to study it both for practical purposes and in order to dive deeper into the world of the country being studied [Wei Hao. Definition of the concept of “design” in China // News of the Russian State Pedagogical University named after. A. I. Herzen. 2009. No. 98. pp. 92-94.] [6, p. 26].

Keywords: people, history

Introduction

Along with various types of fine arts, design is becoming increasingly valuable for study. Design is an art that is used not only to satisfy the aesthetic needs of people. It can be called one of the most “human arts”, because it was created in order to make life better [Minyar-Belorucheva A.P. et al. On the issue of studying the terms of art history as units of language for special purposes // SUSU Bulletin Series: Linguistics. 2011. No. 1. P. 25-28. [1, p. 93].

For the first time, V.M. drew attention to the term as a unit of language for special purposes. Lay-chik in the late 1980s. The scientist wrote: “A term is a lexical unit of a certain language for special purposes, denoting a general - concrete or abstract - concept of the theory of a certain special field of knowledge or activity.” It took almost twenty years to realize and agree with this. However, despite the study of modern terminology and language theory for special purposes within the framework of cognitive-discursive linguistics and increasing interest in the terminological system.

Each researcher strives to justify his own definition of the term in order to come closer to understanding this complex phenomenon, highlighting exactly the facet that he considers the most significant. Many definitions of the term complement each other, since it is impossible to provide an exhaustive description of the concept “term” in one definition. Analyzing the properties of a term, researchers first of all sought to establish the relationship between the term and the word.

For a long time this question was one of the central ones in terminology. Many scientists note the freedom to create terms on the basis of commonly used words, pointing out that more than half of the terms are formed by rethinking the latter, without realizing the functional-stylistic conditionality of the term, something that allowed them to tell them that a term is a quality acquired or lost by a word.

At this stage, our knowledge of the term allows us to conclude that a term is a logically meaningful, functionally determined unit of language for special purposes, denoting a special concept and correlated with other units of a specific field of knowledge or professional activity, forming a certain system within one functional style.

From this definition it follows:

- a) term is a functional quantity (variable), it is transformed as other quantities change within certain functional styles;
- b) the term is logically justified and, as a functional unit, is concept-oriented;
- c) the term does not exist outside the language for special purposes, it is formed on the basis of the language and functions according to its laws;
- d) a lexical unit determined by a functional style can be a commonly used word or term that reflects the concepts of a specific field of knowledge.

In terms of the meaning of its use, the term approaches concept (Latin *nobo*) and “logos”. “Concept” - “logos” - “term” for Aristotle were synonyms in the meaning of “border”, mentally drawn when decomposing a judgment or inference into its constituent elements³. “Concept”, “logos” and “term” made up a triad, with “logos” being the connecting link and meaning “said, judgment, position, formulation”. The word “logos” as “objectively given content, of which the mind must give an account” was first used by Heraclitus (c. 520-460 BC)

Now these qualities are characteristic of the term. Thus, we can say that the logos dissolved in the term, transferring its own properties to it, correlating the term with the concept.

Currently, attempts are being made to create a universal terminological

systems. However, this is complicated by the constant movement of terms - the disappearance of some and the appearance of others. Traditionally, the emergence of terms is correlated with the emergence of concepts, and, consequently, of science as such⁵, which developed along with civilization. Up to this point, we can only talk about prototerms.

The oldest terms are considered to be mathematical, astronomical and medical. Greek logographers, outlining the history of their city or describing the history of the creation of a particular work of art, used a language that was contemporary to their era. Currently, the process of development of the plastic arts is studied by art history, which, like any scientific discipline, has its own subject, object of study, as well as its own terminology.

In this case, our attention is focused on the study of art history terms, which have not yet been the subject of special linguistic research. Art as one of the forms of social consciousness, an integral part of the spiritual culture of humanity, a specific kind of practical-spiritual exploration of the world and its study and understanding requires special attention.

Graphic designers borrow a large number of foreign art forms [22, p. 120], a natural consequence of which is the borrowing of foreign terminology. Graphic design strives for diversity, and in the new era, the internal content of graphic design is continuously enriched due to the influence of other countries. However, many researchers are calling for the new course for the future of graphic design to be the use of design to reflect the forms of national and regional culture and the creation of graphic designs with characteristic features [22, p. 120] - to connect him with his "roots" and enrich his cultural heritage.

Studying the term system we are considering in the Russian language, N. G. Tkachenko identified two microlanguages in it: the microlanguage of technology and the microlanguage of theory.

1. The microlanguage of technology includes terms used to characterize the technological process of creating a work of art. Implemented in training manuals, reference books, manuals, it is strictly informative and communicative in nature, serves as a means of communication between specialists in this field of art;

2. The microlanguage of the theory includes terms used in art historical analysis. It serves the level of art historical analysis of a work of art, the use of which does not depend on the competence of the addressee of the information. These can be monographs, specialized press, guides to museums and exhibition halls, fiction, etc.

Thus, the language of fine art exists in two types of linguistic reflection: artistic creativity as a technological process and reflection of the process of art criticism analysis of a completed work of art [Tkachenko N. G. On the issue of terminology of fine art // Language, consciousness, communication: Collection of articles. - M., 1999. No. 7 P. 48-56.] [10, p. 54]

Analysis of the terms of fine art at the paradigmatic level allows us to establish that the array of special vocabulary included in the term system of fine art, along with a wide layer of monosemic words, also includes polysemic vocabulary, although its percentage is small, only ~ 9% of words from all terms are polysemic. Polysemic lexemes containing terminological meanings in the field of fine arts can be carriers of both commonly used and terminological meanings characteristic of the language of fine arts.

The coexistence of common and terminological meanings under one sound shell is interpreted ambiguously by linguists, since the genetic nature of this phenomenon can be different. In some cases, the combination of commonly used and terminological meanings in a lexeme is a consequence of the terminology of commonly used words, for example: III ^ ыабъ canvas, ман гол, IIII утуп ten, d6ngji motive; sometimes terminology occurs due to conversion: III^уйнд6ng move - dynamics, IIIII тббъ unclear - blurred image, й^л^гы calm - statics, MY uianDp everywhere, distance - perspective, g6uch6ng to build, build - composition;

or due to the emergence of a new, figurative meaning: IIIII фигай cover - one of the compositional techniques, according to which the correct relationship is established between the lower and upper parts of the scroll as a whole or individual parts of objects, etc. It is worth noting that quite a lot of names of compositional techniques and principles arose precisely thanks to the terminology of commonly used words. In addition, during terminology, the semantic meanings of words can either remain the same or change. For example, in general explanatory and artistic dictionaries, the term схиё "sketch", "sketch" conveys the same concept, however, in the artistic

dictionary the interpretation is more detailed. Thus, in a large explanatory dictionary of the language, the word is interpreted as “A type of sketch. A simple drawing in which the main features of the image object are drawn quickly using simple lines[]” [16, p. 1485].

While in the textbook on the basics of fine art the interpretation is as follows: “The technique of depicting the state of mind, form, movement and other characteristics of an object in general terms with laconic strokes, which requires swiftness and good observation. It is an important means for developing the keenness of observation and the art of generalizing the features of objects among artists, as well as an important technique for sketching everyday life and accumulating creative material” [15, p. 7]. To illustrate the situation when the meaning of a word changes, we can consider the word VDNn t!^ap: in a large explanatory dictionary of the Uzbek or English language it is explained as “light and shadow” [16, p. 7068], while in the artistic dictionary its meaning is “chiaroscuro: in painting, changes in lighting, shading and reflexes of the depicted object, as well as methods of conveying such changes” [15, p. 7]. Thus, an ordinary word used in everyday life can also be a term for specialists in a particular field, and the understanding of this kind of words will be somewhat different from the point of view of ordinary people and from the point of view of specialists [24, p. 6].

In other cases, the existence of a commonly used and terminological lexical-semantic variant within one word-sign is a consequence of the assignment of a new commonly used meaning to the term, which arose as a result of the repeated transfer of the term to a non-special field of use [10, p. 50]. For example, the word hiapgap “to paint”, “to paint” over time acquired the figurative meaning of “to embellish”, “to exaggerate”.

Language lives and constantly changes, which is facilitated by word formation processes. In addition to the process of the emergence of new words, some words completely go out of use, some can “acquire” synonyms to clarify their connotation or meaning, some acquire new meanings over time, becoming polysemic.

The emergence of new meanings for words is inextricably linked with people’s knowledge; following the deepening of knowledge and the enrichment of human experience, more and more things and concepts accumulate, as a result of which the semantic meaning of words is enriched [24, p. 123].

Vocabulary is a mobile linguistic subsystem of the Chinese language. It is in constant development, responding to all changes occurring in the world, discoveries and innovations. There are two general ways to replenish vocabulary: word-formation

processes and foreign borrowings. Both of these ways are typical for replenishing the vocabulary of the terminology system considered in the article. However, their role in replenishing the vocabulary of this system is different.

Conclusion

Thus, the language of fine art and design exists in two types of linguistic reflection: artistic creativity as a technological process and reflection of the process of art historical analysis of a completed work of art. In addition to the names of tools and devices intended for visual arts, names of technological varieties, paints, special aesthetic and art concepts, directions, styles, trends, these terms also include the so-called “secondary terminology” words, that is, words related to sphere of art as a result of its use as part of simple phrases consisting of a term and a bright epithet.

Literature

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