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## Lexical-Semantic Grouping Of Embroidery Terms

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### ABSTRACT

This article analyzes the lexical-semantic system of Uzbek embroidery terms. Lexical units related to embroidery are divided into groups based on meaning, scope, dialectal changes, ethnolinguistic factors, sewing techniques, and elements of material culture. The study shows that embroidery is an important linguistic resource that reflects the historical and aesthetic experience of the people and their place in applied art.

### Keywords:

embroidery, pattern, term, lexicon, semantics, stitch, craft

**Introduction.** Embroidery, one of the important types of Uzbek folk applied art, has a rich historical and ethnocultural basis. The terminological system formed in this area embodies the craft traditions, aesthetic views and socio-cultural life of the people. A systematic study of embroidery terms allows us to determine their scope of meaning, semantic possibilities and place in the language system. Therefore, the lexical-semantic classification of embroidery vocabulary requires linguistic, ethnolinguistic, areal and cultural approaches.

**Research Methodology.** The following linguistic methods and approaches were used in the study:

- semasiological and onomasiology analysis - to reveal the semantic structure of terms;
- paradigmatic and syntagmatic approach - to determine the place of lexical units in the system;
- ethnolinguistic analysis - to identify dialectal differences, cultural traditions, dependence on rituals;

- lexical classification method - to divide terms into macro and micro semantic fields.

The material analyzed was the terms of embroidery, pattern names, types of stitches, tools, fabrics and colors.

**Analysis and results.** It is known that each national language has its own terminological systems. Terminology can be recognized as a rapidly developing field in Uzbek linguistics [1].

Semantic analysis of Uzbek embroidery terms requires, first of all, the identification of their main lexical-semantic groups. This process is somewhat complicated, and is associated, *firstly*, with the areal localization of the vocabulary of the field, the customs and ethnocultural aspects of the population of the region, and *secondly*, with its excessive mixing with the lexicon of related fields - *headdress making, carpet weaving, goldsmithing, tailoring, weaving, and embroidery*. This requires an approach to the semantic classification and description of embroidery terms from several aspects at once - ethnolinguistic (anthropological

linguistics), ethnographic, ethnocultural, linguocultural, and areal linguistic points of view.

As is known, revealing the significance of a particular aspect of the vocabulary layer of the language should be carried out taking into account the main lexicological concepts and categories. In particular:

- 1) the systematic nature of the lexicon;
- 2) the lexical meaning of the word;
- 3) the semasiological and onomasiological aspect of the meaning of the word;
- 4) the paradigmatic and syntagmatic description of the meaning;
- 5) the meaning of the word and its emotional, affective, stylistic description;
- 6) the main lexical categories: polysemy, synonymy, homonymy, antonymy, etc. [2].

The vocabulary of embroidery is formed by words that are necessary only for representatives of this field, and their historical etymological basis, genetic, lexical layers are closely related to the dialectal lexicon, which embodies our spiritual heritage and sacred values. That is, embroidery terms can be used differently in different regional dialects, and differences in their meaning can be observed in the literary language and dialects. For example, in Kitab and Shakhrisabz embroidery, literary language items such as palak, sozana, and cheys are called joyposh, joyparto; kirpech is called bokhchaparto, bokhchapech, doppi is called cap, jiyak is called kur, women's cap is called iraqi, men's cap is called shirazi, and kulutaposhak is called kulota. This requires an areal, ethnic approach to the classification of embroidery vocabulary.

## **I. EMBROIDERED ITEM NAMES**

### **1. Embroidered clothing names.**

Embroidery, like most terms, has many meanings, and in a broad sense it is used to refer to embroidered products - embroidered clothing or artistic objects (the general name for things like sozana, placemats, pillowcases, and palaks), and in a narrow sense it is used to refer to embroidered embroidery decorations and patterns. From this point of view, we can first divide the vocabulary of embroidery into the following large groups:

1. Embroidery terms.
2. Hat-making (kalpoq-making) terms.
3. Jiyak-making (jahay-making) terms.

Embroidery works were considered an integral part of local holidays and wedding ceremonies, and decorated the "dowry" given to girls getting married [3].

The Uzbek embroidery terminology system is extremely rich and diverse in lexical-semantic terms. This requires the study of its content into macro- and micro-semantic areas, lexical-semantic groups, in order to fully reflect the semantic scope of the embroidery lexicon. After all, "the lexicon of a profession, depending on the type of labor activity or applied art, the specific occupation of people, and in general, the field to which it is specialized, forms several separate lexical-semantic groups in the semantic field. These groups are divided into specific thematic groups according to the names of various things, objects, signs, and actions related to this type of occupation." [4].

Embroidery lexicon can be classified lexicosemantically as follows:

1) Names of headgear: a) names of everyday headgear: kalpoq, shiroz, kalaposh, qizkalpoq, arkh kalpoq, qiyiq (cha), peshanavat (peshonaband); b) names of headgear worn at weddings – yyytars, ru'ypatto, kasava, kuyov kalpoq; c) names of headgear worn by age – kulota (kultapechak, kultaposhak), shabposh; d) names of headgear parts – kur, tepa, kizak, karj, ova, jiyak, zehak;

2) Outerwear names: a) the name of everyday clothing - shirt, belkars, nimcha (nimtana, kaltacha, kultacha); b) the name of clothing worn at weddings - toykars, khatnakars, kuyovkars, katta shirt, paranji, kelin shirt, poycha, nikoh shirt; the name of clothing worn during mourning ceremonies - itkars, qiyomat kiyik, gharib kalpok, pota (fota); d) the name of clothing decorations - belbog, belkars, jiyak (jahay), izmak, yengcha/yeng kashta.

## 2. Names of embroidered art objects.

1) wall decoration - palak, oypalak, gupalak, suzana, kirpich, zardevor, dorpech, japarda; 2) coverings - joyposh, rouijo, cheyvah, sandalposh, kirpech, boxchapech (boxchaposh, boxchaparto), takyoposh, yatyaposh, tolaposh.

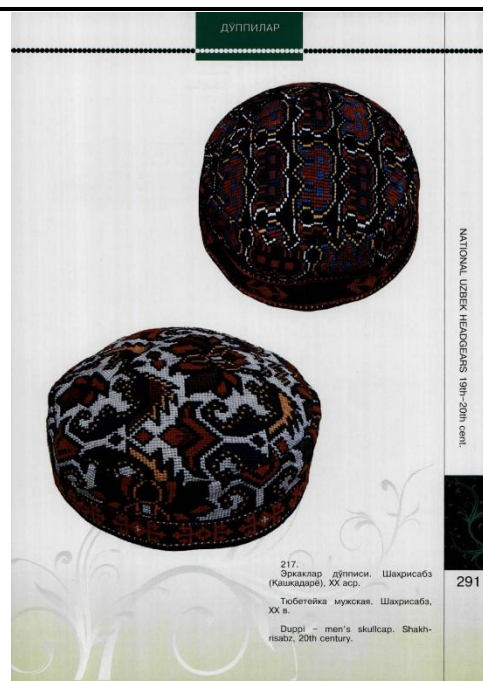
## 3. Names of embroidered household items.

1) household items - prayer mat, flower blanket, blanket, handkerchief; 2) kitchen items - tablecloth, glass bag, dishcloth, tea towel, spoon bag, yeast tablecloth, kozikleng; 3) household items - bag, wallet (purse), belt, boots, maxi, sheath (knife sheath).

## II. EMBROIDERY PATTERNS – FLOWER, NAMES OF PICTURE ELEMENTS

1. According to similarity: 1) according to their resemblance to plants, flowers, and fruits – almond, beshgul, cherry, double almond, gulishashbarg, searga, mohja/mogja, pepper, cotton flower, basil, dastagul, chorbarg, horn, shrub, gulinor (gulianor), bachki, tulip, poppy, chordona; 2) according to their resemblance to animals and insects, bird members – nightingale's eye, chashmikush, kushpanja, parri kushu, parri bofta, pargori, yal, peacock, pigeon, morpech; 3) according to their resemblance to human members – dannon, tooth, kosh, chashm (eye); 4) according to their resemblance to objects – comb, saw; 5)

## III. SEWING METHOD, NAMES OF STITCH TYPES



c)

according to their resemblance to celestial bodies – mohtob, palak, mohi, sitora, oy.

2. According to the nature of the pattern and decoration – kamkashta, serkashta, siirak gul, kambar, serbar, tirkama gul, etalatma gul.

Uzbek folk patterns mostly depict leaves, flowers, buds, tulips, peppers, pomegranates, pomegranate leaves, pears, multi-petaled flowers, etc.[5].

Since drawing, sewing, and depicting living beings is prohibited according to Islamic beliefs, Uzbek embroidery mainly uses Islamic-plant-like patterns. In this type of pattern, it is usually composed of “turbans, bands, leafy, and budding bushes, intertwining with each other”[6].



### 1. According to the type of stitch:

1) names related to the type of stitch based on counting - counting, term counting, drawing counting; 2) names related to the type of stitch based on drawing - printing, printing stitch, free stitch, drawing stitch, optional stitch.

2. According to the sewing method - flower embroidery, ground embroidery, filling, gold embroidery, iraqi, kandakhayol, chindakhayol, pilt embroidery, yorma embroidery, tag embroidery (cap), khom embroidery, ova embroidery, ilma embroidery (ilmakalpak), chakmator (cap).

### IV. NAMES OF EMBROIDERY TOOLS (EQUIPMENT)

1. Names of tools – needle (needle, nina), hook (angusht), nimdoz (tevona), bandaigna (ignaband, bandaiyna, tognogich, iynabogich), kurzhuq (kryuchok, iklokoly bigiz), chanbarak, scissors;

2. Names of fabrics (types) – canvas, silk, satin, atlas, gray, gauze, surp, chit, avra, astar, leather;

3. Names of threads (types) – ip, ipak, dotcha, kalava, zar ip, kumhur ip, simcha, mulina.

4. Names of stones, decorative items – mildirok (piston), dur, munchok, tanga, nuqra.

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### V. COLOR NAMES

1. Color names that exist in the literary language are – red, reddish, reddish, yellow, orange, pink, pinkish, blue, black, green, white.

2. Color names that do not exist in the literary language are – bika, totaki, zainovi, shol, pushtigul, sovsani, nilobi.

This confirms that color names reflect national color and cultural aesthetics.

**Analysis and results.** The results show that the vocabulary of embroidery is inextricably linked with the cultural heritage of the people, reflecting dialectal differentiation, historical formation, ritual culture and the internal hierarchy of the craft sector. Embroidery terms are interconnected with goldsmithing, hat making, carpet weaving, forming a common lexical-semantic space. In modern times, new terms are emerging in accordance with the requirements of tourism, fashion and design, which indicates the dynamic nature of the process.

**Conclusion/Recommendations.** The lexicon of Uzbek embroidery is semantically rich, and each term requires a separate analysis. Classification by macro- and micro-semantic areas allows:

- to determine its place in the language system,
- to scientifically substantiate dialectal differences,
- to reveal historical layers in the culture of the craft. A deep study of embroidery terms fully illuminates the Uzbek national cultural heritage from the point of view of linguistics.

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