

## Archaisms and Neologisms in the Lexicon of Interior Design

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### ABSTRACT

*This article examines the interplay between archaisms and neologisms in the lexicon of interior design, analyzing their lexical-semantic, structural, and functional characteristics. Through a comparative study of English and Uzbek terminology, the paper highlights how these lexical units reflect both the preservation of cultural heritage and the adoption of modern design concepts. Archaisms are explored as linguistic elements that convey historical, stylistic, and national identity, while neologisms are regarded as indicators of technological progress, globalization, and emerging aesthetic trends. The article also discusses the influence of socio-cultural factors and digital communication on the development of interior design vocabulary. By identifying the similarities and differences between archaic and newly coined terms, the study reveals their complementary roles in shaping a dynamic and evolving professional language. The findings contribute to a deeper understanding of the relationship between language change and cultural transformation in the context of interior design.*

**Keywords:** Interior design, archaisms, neologisms, lexical semantics, stylistic function, cultural identity, globalization, linguistic evolution, English-Uzbek comparison

### 1. INTRODUCTION

In modern linguistics, the formation and evolution of terminology under the influence of socio-cultural factors is

considered one of the key directions in language development. One such direction is the lexicon related to the field of interior design. This lexicon is being shaped in close connection with today's global culture and technological advancement [9: 27]. Within this lexical layer, alongside words and expressions that convey visual aesthetics, the intrinsic connection between cultural heritage and modernity is clearly evident.

Interior design terminology is actively used within the language system as a means of expressing concepts such as modernity, functionality, aesthetic approach, and cultural identity. This necessitates a comprehensive study of this lexicon not only in a linguistic context but also from cognitive and cultural perspectives. In particular, the coexistence of archaic and newly coined lexical units makes the language of interior design a complex and diverse system.

Furthermore, the simultaneous presence of archaisms and neologisms in interior design lexis reflects the dynamic nature of language development. Archaic units are more often used to denote traditional styles, national decorative elements, and historical types of interiors, while neologisms are employed to express contemporary design trends, new technologies, and concepts aligned with global standards. This situation, on one hand, serves to preserve cultural heritage, and on the other, reflects the language's ability to evolve in harmony with the times.

The balance between these two poles in the language of interior design – namely, archaisms (yunoncha ἀρχαῖος – “qadim”, “qadimgi”) [2] and neologisms (yun. neos – yangi, logos — so'z) [13] – is one of the distinctive features of the modern lexical layer and requires special analysis from a linguistic point of view. Through such an analysis, it becomes possible to reveal not only the semantic value of language units but also their cultural and aesthetic connotations.

The aim of the article is to identify the lexical-semantic and functional characteristics of archaisms and neologisms found in the lexicon of interior design, as well as to scientifically highlight their place within the language system.

The objectives of the article are as follows:

- To identify and analyze the sources of formation of interior design lexis;
- To study the semantic features of archaic units;
- To determine the factors contributing to the emergence of neologisms;
- To carry out a comparative analysis of archaisms and neologisms from structural and functional perspectives.

## 2. BRIEF INSIGHT INTO THE FORMATION AND PROGRESSION OF INTERIOR DESIGN LEXIS

The formation of interior design lexis is closely tied to the historical evolution of architecture and spatial culture. Numerous terms emerged across distinct periods, which can be classified as the Classical era, the Renaissance, the Industrial Revolution, and the Modern era. As linguist V. V. Vinogradov noted, “The vocabulary of a language is formed and developed through a long process of historical evolution. It is absolutely impossible to study the history of a language separately from the history of the people. Every word in a language directly and explicitly reflects all aspects of social life” [3: 47]. This observation underscores the intrinsic link between linguistic development and broader socio-cultural transformations, including those that shaped the language of interior design.

Although interior design had not yet developed as an independent discipline during the Classical era (4th millennium BC – 5th century AD), the Egyptians, Greeks, and Romans paid great attention to decorating their living spaces. Terms from this period such as *atrium*, *peristyle*, *apse*, *colonnade*, *mosaic*, *capital*, and *arcade* have been preserved from Latin and Greek and are still actively used in modern interior design terminology. The lexis of this era was broad in meaning and often related to religious or governmental structures.

During the Renaissance period (14<sup>th</sup>-16<sup>th</sup> centuries), the human-centered worldview brought about a shift in the approach

to interior art. Terms such as *fresco*, *loggia*, *cassettona*, *cornice*, *niche*, *panel*, and *stucco* entered the lexis from Latin and Italian. These terms, rooted in classical art, represent elements of symmetry, order, and aesthetic harmony, enriching the lexicon of interior design.

The Industrial Revolution period (18th–19th centuries) was marked by rapid technological advancement. During this time, terms such as *mebel* [furniture] (borrowed from Russian мебель (mebel’), from French meuble, from Latin mobile) [12], “interior” (from French *intérieur*), and “style” (from French *style*) either emerged or began to be widely used. Additionally, words like *abajur* (lampshade), *parquet*, *decor*, and *tapchan* (a modern form of a traditional Uzbek interior element) also came into use. This era saw a growing demand for functional, comfortable, and aesthetically effective interior elements, which led to the introduction of new concepts and lexis into the language.

In the modern era, globalization, technological innovations, and the diversity of aesthetic perspectives have triggered a surge of neologisms in the language of interior design. Terms such as “Hi-tech,” “loft,” “minimalism,” “smart interior,” “open space,” “eco-style,” “fusion,” “modular furniture,” “LED lighting,” and “biofireplace” have entered various languages, including Uzbek, carrying new semantic and stylistic nuances. This stage is characterized by the internationalization of interior design terminology and intercultural integration.

Thus, the lexis of interior design has been shaped by the influence of various eras, languages, and cultures, and has evolved into a rich, multifaceted, and constantly evolving system of terminology.

### 3. CHANGES IN INTERIOR DESIGN TERMINOLOGY (BASED ON ENGLISH AND UZBEK EXAMPLES)

The language system is considered an important phenomenon that reflects the socio-cultural processes within society. This is particularly evident in professional vocabulary – especially in the fields of architecture and interior design. T. S. Kogotkova and S.

Ibrohimov further clarify this idea by describing professional vocabulary as a set of dialectal words used in a specific field of local production [8]. Although the terminology in these fields differs historically between English and Uzbek [6]; [5], today, due to globalization, technological advancement, and cultural exchange, they are increasingly converging [1].

### 3.1. *In English: The harmony of archaisms and neologisms*

English has become the global leading language in the fields of architecture and interior design. Numerous terms that emerged during the 20th and 21st centuries are now actively used not only in English but also in other languages, including Uzbek. For example:

- **Neologisms:** Terms such as “loft,” “open space,” “minimalism,” “biophilic design,” “Japandi,” “smart lighting,” and “modular furniture” reflect innovative approaches in contemporary design [14].
- **Metaphorical terms:** expressions like “floating stairs,” “statement wall,” “breathing wall,” and “glass skin” convey not only technical features but also aesthetic imagery.
- **Archaisms:** words such as “parlor,” “alcove,” “hearth,” and “mantelpiece” are being reinterpreted as elements of cultural heritage in classical and vintage-style designs [10].

Most of these units are closely connected with aesthetic and philosophical concepts, and their semantics are often shaped on a cognitive and metaphorical basis. This indicates the significant role of psycholinguistic and cultural determinants in the formation of terminology.

### 3.2. *In the Uzbek language: The synthesis of national identity and loanwords*

The Uzbek architectural and interior design lexicon is being shaped through a synthesis of national elements and borrowings from Russian and English. In this regard, S. Ibrohimov was the first to collect and analyze professional vocabulary, particularly traditional occupational terms from the Fergana dialect – many of

which had not been previously studied and were on the verge of being forgotten. He conducted a linguistic analysis and compiled a dictionary of these terms [7]. Archaic units from the Soviet era and earlier periods are now being reinterpreted in a national style within contemporary design practices:

- **Archaic units** such as *ayvon* (veranda), *hovli* (courtyard), *supa* (raised platform), *tanglay* (ceiling edge), *tutqich* (handle), *gumbaz* (dome), *to'sin* (beam), *kuma* (cellar), *chotma* (summer hut), and *mehrob* (a prayer niche in the house) not only carry historical significance but also encompass aesthetic and functional meaning. For example: “*Men Uch gumbaz tog'idagi chotmada sigir so'yib bergan bolaman, dedi Go'ro'g'li*” (I'm the boy who slaughtered a cow in the chotma on the Uch Gumbaz mountain,” said Go'ro'g'li); “*Go'ro'g'li ketmonni mehrobning tagiga qo'yib, yovani orqasiga qistirib o'rnidan turdi*” (Go'ro'g'li placed the hoe under the mehrob, tucked the yovon (machete) behind his back, and stood up.) (The Go'ro'g'li Epic Poem) [11].
- **Modern terms and borrowings** such as “interior,” “design,” “panoramic window,” “modular furniture,” “minimalism,” “loft style,” “smart technologies,” and “open-space design” have mostly entered the Uzbek language either directly from English or via Russian.

In Uzbek design vocabulary, architectural and decorative elements – such as *ganchkori naqshlar* (ganch-carved patterns), *ayvon ustunlari* (tile-covered walls), and *koshinli devorlar* (veranda columns) – are emerging as key indicators of a national and aesthetic direction. This phenomenon plays a significant role in the integration of cultural memory, aesthetic values, and contemporary design concepts.

The renewal of architectural and interior design vocabulary in English is taking place through internal innovative development and the influence of global culture. The semantic richness of these terms is explained by their cognitive, metaphorical, technical, and aesthetic characteristics.

In Uzbek, however, this renewal is taking place through the integration of borrowed terms from foreign languages and existing national elements. This can be regarded as a process of adopting modernity while preserving the unique identity of Uzbek culture and language.

Thus, archaisms have become integral components of architectural and interior design terminology as carriers of historical memory, while neologisms serve as tools for expressing modern aesthetic principles. An archaism is a linguistic unit that has acquired an obsolete character in the context of the present stage of the language. It coexists with a modern lexical equivalent that denotes the same concept or phenomenon [15]. Archaisms are words and expressions that are no longer used in contemporary standard language due to their outdated nature. Therefore, the system of archaic and updated terms functions as a complementary factor in the formation of the modern language of design.

In interior design vocabulary, archaic and newly coined (neological) terms are closely connected with the socio-cultural factors of society. The aesthetic standards, technological progress, and changes in cultural values of each historical period lead to the renewal or obsolescence of terminology in this field. For example, terms such as *hovuzxona* (pool) and *mehmonxona* (guest room), which are typical of traditional interior styles, are increasingly being replaced by foreign neologisms like *lounge*, *studio*, and *loft* in modern design language. This indicates that terminology in interior design evolves not only within the linguistic system but also in accordance with cultural and social processes. Thus, interior design terms are not merely technical expressions – they reflect a society's cultural mindset, aesthetic taste, and historical heritage.

#### 4. LINGUISTIC FEATURES OF ARCHAISMS IN INTERIOR DESIGN

In the field of interior design, archaic terms are lexical units that were actively used during a certain historical period but have since lost their communicative relevance in modern language, now appearing mainly in stylistic, aesthetic, or historical

contexts. These terms typically emerge in historical interiors, classical styles, or ethnographic approaches. For example, terms such as “mezzanine,” “stair landing,” “veranda niche,” and “four-column guest room” represent traditional architectural and interior elements.

Archaisms in interior design can be classified into three main categories:

1. **Lexical archaisms:** words that have been replaced by modern equivalents but are still preserved in historical or stylistic contexts (e.g., *peshayvon* instead of “veranda”).
2. **Phonetic archaisms:** units with outdated phonetic forms that differ from their contemporary pronunciation or structure (e.g., *koshin* instead of “ceramic tile”).
3. **Semantic archaisms:** words whose meanings have changed or narrowed in modern usage (e.g., *guldasta* once referred to a decorative ornament, whereas today it typically means a floral arrangement).

#### 4.1. *Their semantic categories and usage in modern times*

The semantic analysis of archaic terms related to interior design reveals that they belong to the following main categories:

- **Architectural elements:** *ayvon* (open porch), *mehrobdor xona* (room with a niche or mihrab-like recess), *g'ishtin to'sin* (brick beam).
- **Interior decorations:** *zarhal tokcha* (gilded niche), *yog'och o'ymakorligi* (wood carving), *koshinkorlik* (tilework).
- **Styles and schools:** baroque, rococo, oriental ornaments.

In modern interior design, archaic terms are primarily used as stylistic devices. They play an important aesthetic and conceptual role in the reconstruction of historical monuments and in the decoration of hotels, restaurants, or cultural centers designed in a national style. These terms are especially meaningful in retro or vintage-style interiors, where they help create a rich contextual background and contribute to a unique aesthetic atmosphere.

#### 4.2. *The linguocultural significance of archaisms*

Archaisms in interior design carry not only linguistic but also cultural and historical significance. They reflect the traditional lifestyle, aesthetic values, and architectural heritage of the Uzbek people. For example, terms such as *Toshkentcha ayvon* (Tashkent-style veranda), *Xiva o'ymasi* (Khiva carving), and *Buxoriy suvoq* (Bukhara plasterwork) represent not only interior elements but also their origins, regional characteristics, and historical roots.

Such terms are often used by modern designers as an expression of respect for history and culture. Through their use, a national spirit, traditional values, and a distinctive cultural layer are introduced into the interior. Therefore, archaisms serve both aesthetic and ideological functions in linguocultural communication.

### 5. THE FACTORS CONTRIBUTING TO THE EMERGENCE OF NEOLOGISMS IN INTERIOR DESIGN

Neologisms occupy a special place in the modern interior design lexicon. Their formation is associated with a number of linguistic and extralinguistic factors. In particular, the rapid development of new technologies, intercultural communication, the Internet, and mass culture, as well as globalization processes, have laid the groundwork for the emergence of new terms and expressions in this field. According to B. N. Golovin, "neologisms are words that have emerged within the memory of the generation using them," [4] and this definition clearly reflects the spirit of modernity and novelty embodied in the new lexical units of interior design.

The development of modern design technologies necessitates the emergence of new concepts. For example, terms such as smart home, eco-friendly materials, and modular furniture reflect technological approaches. As a result of intercultural influence, various design styles become integrated. A good example of this is the term Japandi, which emerged from the combination of Japanese and Scandinavian design elements. Such phenomena are among the linguistic consequences of globalization.

### 5.1. *Structural, semantic, and stylistic features of neologisms*

In interior design, neologisms often emerge in the form of compound words or acronyms. For example, “cottagecore” is formed from the words “cottage” and “core,” and refers to a design style that embodies a rustic and peaceful way of life. Semantically, such terms express not only an object or style, but also a specific aesthetic and philosophical approach. From a stylistic point of view, these neologisms are mainly shaped under the influence of popular culture and are widely spread among young people.

### 5.2. *The influence of the internet and popular culture*

Through social media, blogs, and other digital platforms, certain interior design concepts quickly gain popularity. In this way, new terms are introduced into the language. For example, “biophilic design” is a design approach aimed at strengthening the harmony between humans and nature. It involves the use of natural materials, living plants, and eco-friendly solutions. This concept is closely connected to the growing awareness of environmental consciousness. Another example is the term *cottagecore*, which has spread widely in popular culture based on the idealization of a romantic rural lifestyle.

Neologisms in the field of interior design are directly related to the technological, cultural, and social changes of modern society. Their analysis is relevant not only from a linguistic perspective, but also from the viewpoints of cultural studies and sociology, serving as an important source for understanding the dynamic development of design language.

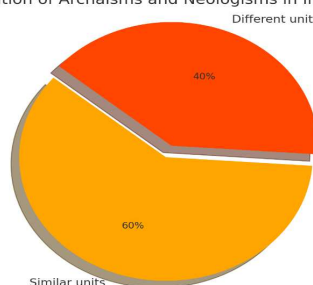
## 6. COMPARATIVE LINGUISTIC ANALYSIS OF ARCHAISMS AND NEOLOGISMS

There are certain morphological similarities between archaisms and neologisms, which are clearly revealed through the analysis of affixes and word formation methods. For example, in interior design terminology, units such as “panjara” (archaism) and “visualizator” (neologism) are both formed using the **base + affix model**, reflecting structural parallels in both lexical layers.

However, their semantic structure and communicative purpose differ fundamentally. Archaisms tend to convey meanings with historical, aesthetic, and cultural connotations, whereas neologisms reflect modern scientific and technological processes, innovative ideas, and emerging social needs.

The following diagram visually represents the number of morphologically similar and different units among archaisms and neologisms in interior design vocabulary:

Morphological Distribution of Archaisms and Neologisms in Interior Design Vocabulary



## 7. CONCLUSIONS

The study reveals that the lexicon of interior design is shaped by a dynamic balance between archaisms and neologisms, reflecting both cultural continuity and innovation. Archaisms serve as linguistic markers of historical and national identity, while neologisms embody modern design concepts driven by globalization and technological progress. The coexistence of these lexical units not only enriches the professional vocabulary but also mirrors the socio-cultural evolution of society. Therefore, understanding their linguistic and functional roles is essential for comprehending the development of interior design terminology in both Uzbek and English contexts.

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