

Semantics of Carpet-weaving Terms among Uzbeks from the Southern Part of Uzbekistan

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ABSTRACT

Background: *The semantic characteristics of carpet weaving terminology created by Uzbeks residing in southern Uzbekistan are examined in this paper. Finding the semantic levels of the region-specific carpet weaving lexicon, their origin, and their relationship to the cultural and social setting is the study's primary objective.*

Methods: *Using field materials, interviews, and textual sources, textile terminology used in southern dialects were gathered for the study. The study uses historical-comparative, semantic analysis, and ethnolinguistic methods to examine the lexical and figurative meanings of the phrases.*

Findings: *The study's findings demonstrate that the terms employed in southern carpet weaving not only reflect the actual handicraft process but also the people's worldview, aesthetic preferences, and long-standing customs. Numerous phrases that convey social position, regional culture, and symbolic connotations are associated with color, pattern, and technique. Additionally, certain phrases show the impact of nearby peoples' languages, indicating the presence of interregional cultural relations. Additionally, the range of functional applicability is established and these terms are categorized into spiritual groups.*

Conclusion: *The study demonstrates that the carpet-making phrases in the southern dialects make up a rich lexical layer of the Uzbek language, making their study crucial from a linguistic perspective. The development of Uzbek dialectology and terminology benefits from these findings. In conclusion, a greater comprehension of the Uzbek people's tangible and intangible cultural heritage is made possible by the semantic*

analysis of carpet-making phrases, which also supports the necessity of their preservation and scientific systematization.

Keywords: carpet-making terms, mother-rug, traditional textiles, thick term, lexical-semantic analysis, traditional terms, national crafts, Surkhandarya textile traditions.

1. INTRODUCTION

Over thousands of years, Uzbekistan's and Central Asia's textile traditions have developed into a rich cultural legacy. The intricate relationship between sedentary and nomadic cultures has led to the development of this legacy. On the other hand, carpet weaving originated thousands of years ago and has long incorporated aspects of shamanism and Buddhism. Uzbek carpets, in particular, are a reflection of the people's emotions, way of life, and attitude toward the environment, which inspired the design of distinctive patterns and decorations.

The history of applied arts in Uzbekistan is significantly influenced by the relationship between sedentary and nomadic cultures. This led to the development of rich textile traditions that are still an essential component of Central Asia's textile legacy today. These traditions include a variety of methods, designs, and symbolic meanings. Carpets, silk fabrics, and other items like baskets and mats are all part of Uzbekistan's incredibly varied textile legacy. They all carry out distinct but connected roles in society. In the Central Asian steppes, felt, mats, palos, and carpets were crucial for both building and decorating huts – that is, for combining utilitarian and decorative purposes.

Flat-woven carpets were widely utilized in daily life and were regarded as an essential component of the hut's ornamentation by the Kung'rogots, one of Uzbekistan's major ethnic groups. They were frequently placed on rough, dark-colored felt without any decoration. There are several specific styles of textile traditions. For instance, ona-gilam carpets, which are known from the regions of Southern Uzbekistan and Northern Afghanistan, are made using a variety of weaving techniques and are mostly found in the Kizyryk and Zharkurgan districts of the

Surkhandarya region. The intricate medallion compositions of tufted carpets (*kholi*) set them apart. These fabrics served significant social and ceremonial purposes in addition to being ornamental. Ona-gilams, for instance, were part of the bride's sarong and were thought to have sacred ceremonial significance. The Uzbek people live in the southern region of Uzbekistan, where these textile customs are still practiced today. The Uzbek language's textile terminology displays a sophisticated linguistic system that has been molded by centuries of Central Asian migration, trade, and cultural exchanges.

This field's lexicon is made up of relatively new Russian terminology, Persian and Arabic borrowings, and local words with Turkic roots, creating a multi-layered lexical system. This method incorporates both profound cultural connotations and technological expertise. However, this terminological legacy is in danger due to the emergence of contemporary industrial production and the deterioration of traditional craftsmanship [1; 2]. Only a few academics and elderly craftspeople still understand many of these words, which are now regarded as obsolete [3]. Because these terminology have deep roots in certain historical settings, technical intricacies, and cultural symbolism that are no longer widely understood, their meanings are frequently unclear to modern speakers [4]. This linguistic degradation involves not only the loss of words, but also the fragmentation of a knowledge system and the fading of cultural memory [5].

Local Uzbek (Turkish) phrases are frequently derived from weaving processes and product descriptions. For example, the qoqma carpet is the most basic style of flat-woven carpet, named after the verb *qoqma* (to strike, to press), in which the warp threads are pressed into place with a wooden tool known as a *kilich*. The term *takir* carpet is derived from the word *takir* (which means hairless and smooth), and the pattern and color harmony are achieved by wrapping the warp threads around the *tanda* threads. *Terma* carpet means "picked" or "gathered," referring to the ornament's alternating thin patterned and solid-colored lines. The Persian language has a noticeable influence. For example, medallion designs are described using the phrase *turunj* (the name of a rosette or citrus fruit). The term for carpet

was written in an XIII century Turkic manuscript of an exegesis of the Koran as *kalıñ*, which signified “(thick) mattress” [6]. This word has been translated as *kolin* in Tajik, *kalin* in Dari, and *kali* (pronounced *gali*) in Persian. The diminutive forms of these words – *kolince*, *kalince*, and *galice*, respectively – mean rug in these languages. In Tajik and Dari, the term *kalin* has become *kolin* and *kalin*, respectively, while the Old Turkish sound of /n/ at the end of the word has changed to /n/. In Turkic languages, the word *kalin* also denotes thick. One would assume that the weft, or knots of thin threads, settling on the warp produces a thickness known as *kalıñ* in Turkish, which means “thick.” To put it another way, knots are settled on warps before carpets are made [7].

In the drama *Abulfayzkhan* by Abdurauf Fitrat, a representative of Jadid literature, the word *kalin* is used in the meaning of palos. On a clear night, Hakimbi's courtyard. In front of a house with frameless doors opening outwards, there is a long sofa. A long *kalin* is spread along the sofa. A large sofa sits in front of a house with frameless doors that extend outward. The sofa has a long *kalin* fanned out. Besim Ataly has translated the phrase *olbozyugurdi* from *Divanu Lugat-it-Turk* as follows: Clauson translates it as: He weaved the woof of the cotton cloth [6], but he prepared the weft (for the carpet) [8]. *Arish arkak* means "warp and weft" in *Divanu Lugat-it-Turk* [8]. The word *tohu* means "to weave" and "to put weight on something" in Mongolian. [9] *Divanu Lugat-it-Turk* contains two references to the ancient word for carpet. *Kiwiz*, which means "carpet or *kilin*," and *küwüz*, which means "something spread out as a mattress on the floor," are two of them [8]. One of the key phrases, *halı* (rug), has a contentious origin: some Persian sources understand *kali* as a Turkic word, while some Turkish dictionaries identify it as Persian. Turkish-Arabic dictionaries from the fourteenth century explain and associate the Turkmen word *kali*, which is acquired from Persian, with the Old Turkic word "rug." Additionally, the word *kalin* (thick mat), which first appears in Turkish manuscripts from the 13th century, evolved into *kolin* in Tajik, *kalin* in Dari, and *kali* (pronounced *gali*) in Persian. The Arabic language's influence is primarily apparent in religious and ceremonial settings.

For instance, the Old Turkic word *tugun* (knot) is spiritually related to the Arabic word *nikoh*, creating a symbolic link between the wedding rite and the primary carpet weaving technique of tying a knot [10]. Thus, it appears that the blending of several languages is how the term "carpet" came to be in its current form. In the alcoholic tribes, a little carpet known as *payandos* was set on the doorstep by the girl's mother-in-law after she was escorted. One of the girl's closest aunts was entitled to take the certain (*payandos*) once all the gods had entered. It should be mentioned, of course, that not everyone was able to manufacture a rug; in certain situations, a cloth and a scarf were used in its place. The family's social standing determined this [11]. The Uzbek textile vocabulary also includes names associated with natural dyes, such as *isparak* (a source of yellow pigment), *pistoqi* (dark green), *ruyan* (a dye plant that yields red), and *gul* (a combination of colors that tint thread). The phrases "dead *kirkim*," which refers to soft, long wool from spring shearing, and "live *kirkim*," which refers to "short, harsh wool" from autumn shearing, are also significant. Uzbekistan's location at the intersection of the Great Silk Road, where Persian, Arab, Turkic, and later Russian cultural layers mixed to develop a rich and complex textile terminology, is generally linked to this linguistic diversity.

2. MATERIALS AND METHODS

2.1. *A review of academic research on the semantics and vocabulary used in Central Asian carpet production*

Numerous social and historical eras have influenced the historical names of Uzbek textiles and the vocabulary that goes along with them. The rich tapestry of Uzbekistan's cultural legacy, especially in textile design, is revealed by the linguistic facts found in historical and creative works, as observed by Mehrinoz [12]. A dynamic interaction of linguistic evolution impacted by historical circumstances is evident in the phrases used in weaving, which frequently reflect influences from Persian, Tajik, and Arabic languages as well as neologisms originating from Russian. Weaving terminology can be extracted and analyzed using a hybrid approach that combines statistical

and linguistic tools. According to Gillam et al. conceptual hierarchies from domain-specific texts can be developed using corpus-driven approaches, which can subsequently guide the creation of a terminology collection pertinent to weaving [13]. A thorough grasp of the linguistic and cultural aspects of weaving terminology is made possible by this methodology. Makhmaraimova emphasizes the use of metaphors in the development of weaving language. Metaphors are cognitive tools that make it easier to comprehend difficult ideas in the field of weaving [14]. A fuller comprehension of the conceptual environment in which metaphorical phrases function can be gained by analyzing how social norms and cultural practices impact weaving language. A metaphorical analysis of carpet weaving terminology reveals the language's richness and connection to the folk mindset. According to this theory, terminology in linguistics are more than just technical designations; they are derived from analogies to human existence, the natural world, and interpersonal relationships. These metaphors can be categorized as follows in carpet weaving hubs like Surkhandarya:

1. **Man and body metaphor:** Tools and procedures used in the production of carpet are frequently compared to human limbs: **Carpet face:** The upper, patterned portion of the carpet, which displays the beauty of a human face; **Carpet waist:** The central portion of the carpet, which serves as its structural stability; **Tongue:** The end of the thread or the pattern's center components are referred to as the tongue in some areas; **Tripod:** A weaving implement made of wood.
2. **Metaphors related to nature and animals (zoonymic metaphors):** The names of patterns and tools reflect this most prevalent group: **Ram's horn:** A metaphor for the horn of a ram, a representation of bravery and power; **Snake's trail:** The carpet's edge features zigzag designs that represent the meandering routes of life or the flow of water; **Hook:** A phrase derived from the analogy of a bird's beak.
3. **The metaphor of the world and life philosophy:** *Tanda* and *Arkoq* use the carpet-weaving process as a metaphor for

human life. This is understood as the merging of two threads, such as earth and sky, life and death, or man and woman. *Arkoq* (the woven thread) is the route of life that each individual fills with his own activities, but *Tanda* (the base) is an unchanging fate; **Water (Border)**: The lines on the carpet's edge are referred to as "water." This is a metaphor for flowing life and cleanliness.

4. **The metaphor of family and community: Mother flower/child flower**: tiny repeating parts surround a huge pattern in the middle. The carpet's surface reflects the mother-child ties within the household; **Kurgan**: The carpet's edge features thick barriers or patterns. This provides a metaphor of a castle or fortress that shields the family and home from outside threats.

The distinctive features of Uzbek weaving phrases can be further shown by comparing weaving terminology in other languages, such as English and Karakalpak. This method can highlight the durability of cultural identity through language and disclose structural patterns and linguistic techniques unique to the Uzbek context [15]. Our comprehension of how weaving terminology fits into larger language and cultural frameworks can be improved by such comparative investigations. An essential foundation for comprehending the linguistic and cultural facets of the region's textile traditions has been established by scientific research on the terminology of carpet weaving in Central Asia and its semantic elements. The scientific study of Uzbek-specific terminology still has certain shortcomings, nonetheless. The octagonal medallion pattern on Turkmen carpets has ancient roots, according to preliminary research by V. G. Moshkova [16]. She connected this pattern to the customs of the Oghuz tribes in the ninth and eleventh centuries and demonstrated how the Turkmens and other Central Asian peoples later adopted them. Additionally, Moshkova examined the Nurota Turkmen's Kalkannuskha pattern, highlighting its resemblance to the Caspian Turkmen's patterns. She assessed this resemblance as significant scientific proof of historical connections between the Central Asian peoples. The moon-nushka medallion pattern may

have been borrowed by the Kun'gorats from the Turkmen, according to A. Fel'kerzam [17], who detailed instances of white-and-white carpets from the early 20th century. B. Kh. Karmisheva offered specific instances of cultural interchange in the areas of southern Tajikistan and northern Afghanistan while researching the long-term interactions between the Ersari Turkmen tribes and the Lakai people.

This scientific foundation has been further enhanced by current research. S. Melikova [19] found several variations of the gol pattern in the collections of Azerbaijani carpet museums, while E. Tsareva [18] examined the design's roots in the Oghuz tribes' carpet weaving customs. L. Kerimov [20] highlighted the significance of the medallion pattern throughout the Middle East, Central Asia, and Azerbaijan's applied arts, pointing out that its names vary depending on the locale. For instance, medallions in Western Europe, *rosettes* in Russia, *torenj* in Iran, *tourenje* in Turkey, *turunj* or *turush* in South Azerbaijan, *gol* in Central Asia and Azerbaijan, *tabaq* in Shirvan villages, and *khancha* in northwest Azerbaijan and Karabakh. J. Harvey [21] evaluated the gol pattern as a type of emblem, a symbolic sign typical of ancestors, and understood it as a representation of tribe identification. In general, a thorough and methodical examination of terms unique to the Uzbek language is still an essential scientific task, despite the fact that these scientific studies have significantly advanced our understanding of the vocabulary of Central Asian carpet weaving and its semantic layers.

2.2. *Determining research gaps*

There are still a lot of holes in the comprehensive linguistic research of Uzbek textile (carpet) terminology, despite these substantial scientific findings. More urban crafts like ceramics, jewelry, needlework, painting, and woodcarving have been the primary focus of research on traditional Uzbek applied arts [10]. The literature has only provided generic descriptions of the applied arts of ethnic Uzbek groups that formerly maintained a semi-nomadic existence; its unique stylistic elements, pattern systems, and functional aspects have not been sufficiently examined [10]. In particular, *Kungirats* have not gotten enough

scientific attention despite being "a unique, stable, but poorly studied phenomenon" in Uzbek national culture [10].

Additionally, there is a substantial theoretical gap in the creation of standards and techniques for identifying carpet kinds, indicating the necessity of creating a system for accurate identification in museum and gallery operations [10]. More significantly, a thorough linguistic study encompassing the complete vocabulary system of Uzbek textile terminology has not yet been produced, despite considerable disagreement regarding the etymology of certain terms like *halulkali* [22]. Specifically, insufficient research has been done in the following areas: determining the local Turkic phrases' etymological origins; carrying out a methodical examination of Arabic and Persian loanwords; researching conceptual metaphors and semantic fields; figuring out how terminology relates to social structure, cultural norms, and technological knowledge. Furthermore, not enough research has been done on the connections between Uzbek textile terminology and Persian and nearby Turkic languages (Turkmen, Kazakh, Kyrgyz, and Karakalpak). Similar analyses based on Uzbek materials are nearly nonexistent, despite the fact that studies on the semantics of Kyrgyz carpet terminology have demonstrated the significance of disclosing cultural meaning and ritual behaviors through linguistic units in this field [7]. Additionally, the sociolinguistic features of textile terminology – specifically, gender-specific lexical units, regional dialect variances, and intergenerational term changes – are not well documented and have not been systematically investigated.

2.3. The study's goals, objectives, and scope

This scholarly article's primary goal is to close the aforementioned gaps by doing a methodical linguistic analysis of Uzbek textile (carpet) terminology and researching its semantic structures and cultural importance. The study's specific goals are to: 1) examine the semantic system of textile terminology, identifying conceptual metaphors, semantic fields, and the cultural logic that underlies term formation; 2) investigate how terminology reflects and encodes technological knowledge, social structure (particularly gender roles), and cultural values;

and 3) compare Uzbek textile terminology to the lexicon of Persian and neighboring Turkic languages in order to find linguistic innovations and common heritage; The terminology used by Uzbeks in the Surkhandarya region of Uzbekistan for carpet weaving is included in the scope of this study. The study draws from a number of sources, including the body of scientific literature already available on Central Asian carpet weaving [10; 22; 7], etymological dictionaries, historical linguistic sources, museum collections and their records, and, when feasible, field research (interviews) carried out among the people who practice traditional weaving. By performing a methodical linguistic analysis of Uzbek textile terminology, this study documents knowledge of a vanishing language and culture, advances our understanding of Central Asia's textile heritage, and offers a strong scientific foundation for interdisciplinary and comparative research on the language of traditional crafts in the area.

3. RESULTS

3.1. *Study design*

This study, which is based on a multi-method qualitative research design with multiple complimentary methodological techniques, attempts to investigate the terminology of Uzbek textile (carpet) weaving in the setting of Central Asia. Three primary methodological strands served as the framework for the research design. Initially, carpet samples and their ornamental elements were examined within the context of various Central Asian customs using a comparative-typological method. This method interpreted ornamental features and their cultural connotations using semantic-iconological concepts [10]. This made it possible to compare the textile traditions of Turkmen, Kyrgyz, Uzbek, and other Central Asian peoples in a methodical manner, highlighting both regional and cultural similarities. Second, the morphological characteristics of carpet weaving as an essential component of the ethnos' livelihood system were documented and described using a descriptive-analytical technique [7]. This method was used in an effort to shed light on weaving techniques, aspects of material culture, and related terminology in an anthropological

setting. Third, linguistic analysis and ethnographic observation were combined in an ethnolinguistic approach. This method allowed for the study of carpet weaving terminology from both a diachronic (historical evolution) and synchronous (current state) perspective [22; 7]. The phrases' historical evolution and present usage were examined using these two time ranges.

3.2. Information gathering

To fully cover the material and linguistic evidence, the data collection method was conducted using multiple complementary strands.

3.2.1. Ethnographic observation and fieldwork

In-depth ethnographic research was carried out using stationary fieldwork techniques. A three-step procedure was used to gather field materials: 1) informal interviews with the people, 2) verification and validation of selected materials, and 3) processing the acquired materials. We were able to identify the aspects of traditional weaving methods that have persisted in modern communities as well as track changes in rituals and customs thanks to this methodical methodology.

3.2.2. Conversations with informants and weavers

The primary informant was chosen to be a respondent with expertise in traditional carpet weaving. Thirty local population representatives were interviewed for the study. They were split up into three groups: five were older generation representatives, ten were amateurs, and fifteen were master carpet weavers. Important information regarding traditional knowledge, terminology usage, ceremonial rituals, and the semantic meanings of carpet weaving traditions was provided by informants from the Sherobod, Boysun, Kyzyriq, and Zharkurgan regions of Uzbekistan's Surkhandarya region. Additionally, the Kyzyriq district's female Kungorat artisans contributed unique terms pertaining to the mother-carp's type and name. Residents of six villages and five districts in the Surkhandarya region—Boysun, Sherobod, Denov, Kyzyriq, and Zharkurgan—were specifically asked to speak. A total of 200 lexical units (terms)

and 30 metaphorical expressions pertaining to carpet weaving were noted during the fieldwork.

3.2.3. *Dictionaries and historical manuscripts*

An essential part of the data collection technique was the use of historical-linguistic sources. One of the primary sources is the *Devonu Lug'otit Turk* from the eleventh century, which has early instances of carpet-making vocabulary. Medieval Turkic language resources can also be found in the 14th-century Kipchak lexicon Codex Cumanicus [2].

3.2.4. *Scientific publications*

The scientific literature from the late 19th and early 20th centuries was thoroughly reviewed. Sources documenting the regions inhabited by the Kungur and other Central Asian textile communities were given special consideration in this study. Scientists like Sitnyakovsky [24], Potapov [25], Nadzhimov [26], Snesarev [27], Karmisheva [28], Moshkova [16], Felkerzam, Gogel, Kerimov, and Tsareva [17] were among the primary scientific sources. The uniqueness of handcrafted goods reflects the affluence and cultural character of the time [29]. Every woven textile's innate beauty perfectly captures the local culture [30]. Weavers were able to create more intricate and robust textiles because to the development of vertical looms. The rich carpet weaving traditions that would later develop were made possible by the extensive use of natural dyes derived from plants and insects [31]. According to Dormer, the fundamental elements of craft are execution comprehension, experience, and implicit knowledge. He blends craft and "handicraft" while highlighting the continuity between hand-woven "craft shop" textiles and disposable and "factory-made" ones [34]. In the world of textile design, the creation of tacit knowledge is regarded as a manual process that is sensitive to materials [35]. During the creative process, craftspeople make objects using tools, materials, and processes [37].

3.3. *Terms' range*

There were five primary semantic groups for textile terms: Terms pertaining to looms, auxiliary tools, and weaving tools.

1. **Methods and procedures:** Technical phrases and verbs that describe weaving actions, including *yüürt* – (to begin weaving) and its dialectal variations [22].
2. **Materials:** Names of raw materials, fibers, and dyes, including units like *gurama* (a kind of fabric) and *ketiz* (felt) [22].
3. **Ceremonial and cultural terminology:** Phrases associated with carpet weaving conventions and rituals, such as *nikahkhimak*, as well as other terms pertaining to marriage and social customs [22]. The structure, origins, and meanings of textile terminology were examined using a variety of linguistic analysis techniques.

3.3.1. Word-formation analysis

Word formation processes were analyzed to understand the morphological structure of complex terms. The structural-semantic structure of compound words such as *kiz-gilam* (girl's carpet) and *oy-gilam* (monthly carpet) was studied [10]. Verb-based derivations were analyzed to show how technical terms are formed from the main verb roots, including transitive and intransitive forms. It was also studied how units denoting color, size, and quality are added to the main terms to form special lexical units:

1. **Atlas (silk) carpet:** a carpet woven in a pattern of satin or silk;
2. **Ittovon carpet:** In this case, four peas are placed at the four corners of the carpet, which is done to protect brides and young children from the evil eye;
3. **Tovuqko'z carpet:** a carpet woven in the Surkhandarya oasis with a pattern of dots;
4. **Knife tip carpet:** The model has shapes similar to the tip of a knife, and in the Sherabod and Baysun regions it is called a dagger tip carpet;
5. **Takhta carpet:** a carpet woven in straight shapes without flowers.

3.3.2. Comparative Turkic linguistic analysis

Lexical comparison revealed innovations unique to each language as well as similar vocabulary units, indicating both

autonomous growth processes and cultural ties. Conversely, morphosyntactic analysis examined variations in grammatical structures and helped to comprehend dialectal shifts and linguistic linkages throughout history. It is evident that the Uzbek language served as a transitional (bridge) language when we compare the vocabulary used in Uzbek carpet-making with the customs of these three peoples (Persian, Kyrgyz, and Turkmen). Because both nomadic (Turkmen-Kyrgyz influence) and sedentary (Persian-Tajik influence) words were mixed in the Uzbek carpet-making school. The primary features that contrast with the Uzbek language are listed below:

3.3.2.1. *Uzbek and Turkmen (Turkic commonality)*

Turkmen and Uzbek, particularly in the Kipchak languages, are closely related terms: The names *Tanda* and *Arqoq* have nearly identical meanings in both languages. Difference: The carpet itself is referred to as *Hali* in Turkmen, but it is rarely used in Uzbek. In our country, the terms *Gilam* (derived from the Persian *gelim*) and *Palos* are more common. **Patterns:** The Turkmen word *Gul* is also used in Uzbek, however it refers to a tribal mark in Turkmen and a general adornment in Uzbek.

3.3.2.2. *Uzbek and Persian (Influence of established culture)*

Uzbek carpet weaving heavily relies on Persian terminology: The Persian word *gelim* is where the word *Gilam* originates. A carpet weaving machine is referred to as a *Do'kon* (Persian *dokon*) in Uzbekistan. It is frequently referred to as *Dar* among Persians. In Uzbek carpets, words like *Hoshiya*, *Madakhil*, and *Islimiy* are directly derived from the Persian-Tajik language, suggesting that the pattern is floral rather than geometric.

3.3.2.3. *Uzbek and Kyrgyz (Nomadic customs)*

The southern parts of Uzbekistan contain words that are similar to Kyrgyz terminology: **Wool items** are referred to as *Kiyiz* (felt) in both cultures. **Workshop:** *O'rmak* is a compact, floor-mounted workshop used by Kyrgyz and Uzbek nomads. Unlike *do'kon* in Persian, this phrase is exclusively Turkic. **Design:** The Kyrgyz

Kochqormuyuz (or "ram horn") design is also often used in Uzbek carpet weaving.

3.4. *Classification of Uzbek textile terminology*

The rich material culture of the Turkic peoples of Central Asia is reflected in a thorough classification system based on functional, technical, and cultural categories, as demonstrated by an examination of Uzbek textile terminology. This approach exhibits linguistic precision that enables craftspeople to discern subtle differences in carpet types, production methods, and ornamental components.

3.4.1. *Different carpet weaving terms according to method*

Both "pile" (pile) and "pileless" (plain weave) products are represented by different words in the Uzbek textile tradition. The following are the primary varieties of plain weave carpets: *Qoqmapalas*, also known as *kokhmagilam*, is the most basic kind of design, with stripes of the same color arranged in straight rows and appearing on both sides [10]. The verb *qoqma*, which means "to strike" or "to press down," describes the process of pressing down the filler yarn during weaving with a wooden tool known as a *kilich* [10]. *Takyrkilam* is a kind of lint-free, smooth carpet; the word *takyr* means "smooth, i.e. lint-free" [10]. During the weaving process, the main thread is wrapped to form ornaments and colors, with spaces between the ornaments at color changing locations [10]. *Termakilam*: The alternating arrangement of ornaments and the alternation of narrow ornamental and monochrome stripes are referred to as *terma* ("assembled," "arranged") [10]. *Qiz-kilam* (or *ay-kilam*): A form of floor and covering carpet manufactured using a technique that blends weaving and embroidery [10]. The Kyrgyz in the Osh region and the Kazakhs also employ this technique extensively for their country decorations (*bau*, *baskur*) [10]. The Kungorat artisan women of Dehqanabad district used the term *ay-gilam*; examples of this type are common in northern Afghanistan and southern Uzbekistan [10]; Gojar carpet is a type of carpet woven in a complex pattern with hand-picked flowers and threads protruding from the back. Only one side of it is used; Sparrow's eye carpet,

Sara carpet, Qo'zitish carpet, Atlas (silk) carpet, Takir carpet, Lock-key carpet, Ittovan carpet, Tovuqko'z carpet, Pichokuchi carpet: The pattern has shapes similar to the tip of a knife, and is called a *khanjaruchi*, *Bo'khjoma*, *Qur*, *napramach*, *Khurjun*, *qoziqgilam*, *olacha*: a striped fabric with stripes in red, crimson, blue, and dark green. In some places, *olacha* is used as a type of carpet; Pile carpet: a carpet woven on a loom using three systems of threads: pile-holding (*tanda* and *arkog*), pile-forming (*tanda* or *arkog*), and warp threads; *Qo'chqormayiz*, *Imam Sultani*, Camel Neck (listed in the appendix).

3.4.2. Tools

The terminology of weaving tools reflects the semi-nomadic lifestyle of Uzbek tribes: *Urmak*: A narrow, horizontal loom with a reel used by Kungorat women, the most important feature of which is its portability, i.e., it can be assembled or set up in a few minutes [10]. The finished carpet is assembled from the finished 40-50 cm wide strips [10]; *kilich*: A wooden sword-shaped tool used to beat and tighten the filling thread during the weaving process [10]; *gurama* (Turkmen *kurama*): The name of a weaving loom, this word is related to the verb *kuramal/jurmak*, which means both "to tune a musical instrument" and "to pull the beat" [22]. This indicates the conceptual connection between music and weaving in Turkic culture [22]; *odarg'i*, *kilich*, *warp*, *termacho'p*, *ilgak sim*, *seruv*, *juvoldiz*, *savacho'p*, wool comb, comb, *do'kon*, *urchuq* (listed in the appendix).

Materials and dyes

Wool is differentiated using materials nomenclature according to the harvest season: Dead-shear: Wool from spring shearing that is incredibly soft and long-fibered [10]; Live-shear: This type of wool, which is mostly used to make felt, is shorter and stiffer after autumn shearing [10]. Plant names are used to represent natural dyes: *Ruyan* (*ro'yan*) is a red-hued mountain plant [10]; *isparak* is a yellow-colored plant [10]; *alaca yep*, which means "colored thread," is used in Turkmen carpets to ward off the evil eye [22]; *tivit*, *nil*, *nilchi*, *turliip*, *shordoz* (listed in the appendix).

3.5. *Patterns and ornaments*

The ornament's nomenclature demonstrates the presence of a symbolic and descriptive naming system: *Gol*, which means "lake," is the most significant motif in Turkmen carpets [22]. It was originally octagonal, but it is now divided into four pieces, each of which has three birds; each area represents a season, and the birds stand in for the months of that season [22]; Moon-replica: a central moon-shaped ornament that is a common motif in girl's carpets [10]; *Kalkannuska*: a shield-shaped ornament that Turkmen refer to as *turunj* (a rosette or citrus fruit shape) [10]; *Keyikgol*: a goat-shaped *gol* that symbolizes the geometric form of zoomorphic patterns over time [10]; *Pichokuchi*: a V-shaped pattern that means "knife tip" [10]; *Kochqorshohi*: a rhythmically repeating ornament that means "twisted horns" [10]; *Yulduz*: An eight-pointed star used in bell ornaments as an ethnic emblem [10].

3.5.1. *Social and ceremonial terminology*

Additionally, the ceremonial system and textile nomenclature are closely related: *Payandos*: A small rug placed at the door when a girl is escorted to a new house, and the right to receive it belongs to the bride's close aunt [7]; *Nikoh*: An Arabic term symbolically associated with the carpet weaving process in Turkmen tradition; this process is represented by the "untying the knot" ceremony [22]; *Sarpo*: A bride's dowry, and the girl-rug and mother-rug were prepared for this purpose. This classification system demonstrates that Uzbek textile language is a comprehensive semantic system that integrates material culture, social life, and cosmological notions in addition to being a technical vocabulary.

4. DISCUSSION

Turkic language structures, which include distinct word-formation models, a complex derivational system, and descriptive naming traditions, are generally the basis for the morphological system of Uzbek textile terminology. This system incorporates cultural and historical understanding in addition to technological expertise.

4.1. *Persian borrowings: Words connected to turunj*

The names of the ornaments also contain Persian borrowings, despite the majority of the language having Turkic origins. *Turunj*: derived from the Persian word *turunj*, which means "bitter orange," this phrase refers to a medallion (rosette) pattern [10]. Its spherical, segmented shape, which resembles the cross-section of a citrus fruit, earned it this name. Its Persian origin is confirmed by its extensive use in Iran, South Azerbaijan, and certain regional variations (*torenj*, *turush*, *tabag*). However, this theme goes by a number of names in Turkic traditions: *Kalkannuska*: a Turkish shield shape; *Oy-nuskha*: a medallion in the shape of a moon (bells); In Turkmen carpets, *gol* means lake [10]. This shows that the same decoration has distinct names in other languages: Turkic descriptive phrases have been kept along with Persian appropriation. In four sectors of medallion compositions, stylized bird figures are referred to as *tovuqnuskha* ("chicken ornament"), and they are connected to the adornment of the Arabachi Turkmen tribes [10]. The bird representations become a calendar system because the three birds in each of the four components of the *Göl* motif symbolize the three months of each season [22]. *KuchqorShok* (twisted horns): Images of animals, especially ram horns, are used in this rhythmically recurring pattern [10]. Mountain animals, especially mountain rams known as *kongurbash*, are revered in shamanism [22]. The horn motif is a popular motif that can be found on Quran covers, headscarves, prayer rugs, and mosques. It also coexists with ram's horn motifs in Turkmen weaving and embroidery [22].

4.2. *Typical Turkic vocabulary*

Turkic languages share several important carpet-related phrases, suggesting a shared cultural heritage: *Kalı/Halı*: The Old Turkic *kalin* ("thick") in Turkish, Turkmen, and Azerbaijani is the source of the term "carpet," which appears in Oghuz languages with a shift of /k/ > /h/: *halı* [22]. Rather than borrowing, systematic phonetic correspondences point to a shared origin. *Kilim/Kalim*: There are phonological similarities between terms for flat-woven carpets in Turkic languages, such as *kilim* in Turkic and *kalim* and *halim* (meaning "bride price") in several Turkic languages [22].

The frequent cultural practice of incorporating carpets in bridal dowries in Central Asian Turkic communities is reflected in the semantic relationship between flat-woven carpet and bride price. Objective: Turkmen, which means lake, is the name for the main medallion pattern [22]. The motif itself, however, goes by several names in Central Asian customs: *turunj* (rosette) in the Persian-influenced areas, *kalkannuska* (shield ornament) in the Turkmen, and *ay-nuskha* (moon medallion) in the Kung'irots [10]. Visual culture spreads more readily than verbal language, according to this pattern of recurring themes with distinct regional nomenclature. Central Asian carpet weaving customs have fundamental ceremonial purposes despite regional variations in technique and terminology: Carpets are an important part of wedding celebrations in Turkmen, Kyrgyz, and Uzbek traditions: A carpet is the most significant and esteemed item in a bride's dowry [7]. Carpets are placed inside and outside the house to show respect to honored guests [7]. Certain carpets, such as mother's and girl's carpets, are manufactured especially for the dowry [10]. Wheat and grain are scattered on carpets during wedding celebrations as a sign of good fortune [7]. When girls are taken to their new homes, little rugs known as *payandos* are placed at the door [7]. This comparative study demonstrates how the carpet weaving of southern Uzbekistan creates a shared cultural complex with regional variations, where ethnic groups engage in more extensive forms of technological innovation and cultural interchange while preserving their own distinct identities. Moshkova's assertion that "the connection between the *Kalkannuska* ornament of the Nurota Turkmen and the similar motif of the Caspian Turkmen is of great scientific importance, as it sheds light on the historical connections between the peoples of Central Asia" [10] is supported by the analysis. By demonstrating that the *Kyz-Kilam* carpets are a symbolic reflection of the historical symbiosis and interaction between the Oghuz and *Dashti-Kipchak* carpet weaving traditions, our study elaborates on this concept [10]. The strength of cultural engagement and trade is demonstrated by the hybrid composition of these carpets, which maintains the principles of classical Turkmen composition in the center while reflecting bell themes in the borders [10].

The analysis supports earlier findings that studies of Uzbekistan's traditional applied arts have mostly concentrated on urban arts and crafts (pottery, carving, embroidery, goldsmithing, carving, woodcarving), while examples of applied arts produced by formerly semi-nomadic Uzbek tribes have only been broadly described without a thorough examination of their unique style and functional characteristics. This study offers a thorough examination of Uzbek carpet weaving, with a focus on the little-researched traditional Surkhan textile type. Middle weaving rituals, carpet weaving customs, wheat ceremonies, and payandosastona carpets are examples of ceremonial behaviors related to carpet weaving that constitute an intangible cultural legacy that is especially susceptible to loss [7]. These behaviors and their associated lexicon carry ritual symbols of social solidarity, group support, and life transformations. The documenting of this language preserves knowledge about social processes that may be disrupted by urbanization and industrialization. Because language is a social phenomena that is widespread, required, and easily utilized by all members of society as well as representatives of many fields and professions, it is vital to accurately interpret the problem of defining a language's lexical composition on a scientific basis [38]. The historical significance of these Turkic peoples' carpet-weaving traditions forms the basis of Uzbekistan's national carpet industry's ethno-culture [39]. The history of the nation that gave rise to textile design terms is closely related to their beginnings and development. Renowned Russian linguist V. V. Vinogradov asserts that the language's vocabulary is closely related to the nation's lengthy history of development. Every word in the language captures every aspect of social life [40]. The cultural characteristics of a traditional craft community can be maintained by preserving the lexicon related to the craftsmen's profession [41, 42]. The ritual symbols of social solidarity, communal support, and life's transition are encoded in these behaviors and the language that goes along with them. This terminology's documentation maintains knowledge about social practices that urbanization and industrialization may disturb. For communities where traditional carpet weaving has been disrupted, the thorough documenting of weaving terminology, techniques,

and ritual rituals serves as a foundation for its resuscitation. According to this study, Uzbek carpet weaving terminology has maintained its practical relevance and is still a craft practice that is an important part of modern Uzbek life, indicating that resurrection is feasible in areas where cultural continuity is maintained.

5. CONCLUSION

A thorough examination of Uzbek textile terminology reveals a sophisticated linguistic system that encodes social interactions, technical knowledge, rituals, and cosmological ideas. Local carpet-weaving customs and associated specialized vocabularies appear to have evolved over more than a millennium in Central Asian Turkic populations, based on the predominance of local Turkic roots, systematic morphological patterns, and semantic integration across several cultural domains. Contrary to popular beliefs about Persian supremacy in this cultural sphere, phonological evidence strongly supports the Turkic origin of many carpet-related terminology. The Oghuz languages' change from /k/ to /h/ offers a foundation for more extensive etymological study in Turkic linguistics and is a trustworthy diagnostic tool for differentiating local Turkic vocabulary from other words. Carpets may have served as intricate cultural texts that encoded several levels of meaning because to the semantic richness of textile terminology, which includes technical manufacturing, ornamental motifs, and ritual acts. Hybrid carpet compositions offer tangible proof of ongoing cultural interaction between Oghuz and Dashti-Kipchak traditions. A comparative study of Uzbek, Turkmen, and Kyrgyz traditions reveals shared cultural roots and unique regional developments. Certain approaches are widely used, which shows that cultural values are shared beyond ethnic boundaries. The results are crucial for the preservation of cultural heritage because they emphasize how urgent it is to record the vocabulary and ritual activities related to vanishing carpet weaving traditions. Future research on material culture and specialized vocabulary should follow the methodological combination of linguistic and anthropological

techniques, which has been shown to be crucial for tackling the intricacy of textile terminology.

In the end, this study shows that Uzbek textile terminology is a whole cultural system that includes material production, social organization, ritual practice, and spiritual belief in addition to being a technical lexicon. Linguistic evidence challenges theories that attribute Central Asian carpet weaving traditions primarily to Persian influence, demonstrates the creative activity of Turkic-speaking communities in the development of complex material and linguistic culture, and confirms the indigenous Turkic origins and historical depth of these traditions. Fundamental links between ethnic identity and textile traditions are revealed by linguistic and cultural patterns in textile terminology. Localized cultural meanings are reflected in naming customs. Kungarot craftspeople in the Surkhandarya region's Zharkurgan and Kyzyl'yk regions refer to their work as "mother-carpet." The study demonstrates how textile terminology functions as a cultural record. The elimination of some textile shapes is the most significant restriction. According to the study, "certain types of carpet products have disappeared as a result of social changes and changes in the lifestyle of the Kungarots of South Uzbekistan." The study makes it abundantly evident that a thorough methodological investigation is necessary: In summary, the issue of determining the stylistic characteristics of South Uzbek carpet weaving is crucial to understanding cultural traditions and calls for more in-depth research.

GLOSSARY

1. **Atlas (silk) carpet:** a carpet woven with patterns in satin or silk;
2. **Camel neck:** a type of bald carpet;
3. **Do'kan:** a weaving device for making various fabrics from spun yarns;
4. **G'ojar carpet:** is a type of carpet woven in a complex pattern with hand-picked flowers and threads protruding from the back. Only one side of it is used;
5. **Gul:** a combination of colors that tint thread;
6. **Ilgak sim:** used to make flowers on the warp, in some regions, mainly in the Kyzyl'yk and Sherobod districts, it is also called terma chop;

7. *Imam Sultani*: a type of bald carpet;
8. *Isparak*: a source of yellow pigment;
9. *Ittovan carpet*: In this, four peas are placed in the four corners of the carpet, and it is made to protect brides and young children from the evil eye;
10. *Juvoldiz*: a large needle;
11. *Sava chop*: a stick for beating wool and cotton, also called sabov;
12. *Khurjun*: a double bag woven like a carpet for carrying goods. Khurjuns are carried on horses, donkeys, camels, mules, and sometimes on people's shoulders;
13. *Napramach*: a chest-shaped bag used to store and carry household goods;
14. *Nilchi*: A fabric or yarn dyer;
15. *Turlip*: Another name for this kind of yarn is gul;
16. *Odarg'i*: a tool that takes one from above and one from below;
17. *Qilich*: a 60-70 cm weaving loom made of a hard mulberry tree or apricot trunk. It is called this because its shape resembles a sword. It strengthens the thread passed through the warp by striking it;
18. *Warp*: a black thread is taken from the warp, wrapped around a 35 cm stick, and passed through the warp;
19. *Olacha*: a striped fabric with stripes in red, crimson, blue, and dark green. In some places, olacha is used as a type of carpet;
20. *Ona-gilam*: A carpet that is given as a dowry to a girl in the Surkhan oasis;
21. *Bo'khjoma*: A type of carpet that resembles a sheet for nomadic herders to wrap things in when they move to other places in search of pasture;
22. *Pichoquchi carpet*: The pattern has shapes similar to the tip of a knife, and is called a khanjaruchil carpet in the Sherabod and Baysun regions;
23. *Pile carpet*: a carpet woven on a loom using three systems of threads: pile-holding (tanda and arkog), pile-forming (tanda or arkog), and warp threads;
24. *Pistoqi*: dark green;
25. *Ruyan*: a dye plant that yields red;
26. *Qo'chkormayiz*: a type of bald carpet;
27. *Qo'zitish carpet*: a carpet with patterns resembling the teeth of a lamb and is mainly used as a prayer mat;
28. *Qoqma*: to strike, to press;
29. *Qoziqgilam*: a wide reel woven by craftsmen sitting side by side on a loom and woven in one piece;
30. *Qur*: a carpet hung or hung on the surface of a hut;

31. **Seruv**: a piece of wood that extends the width of the warp, three pieces of wood (orkach) hold the kizuv;
32. **Shordo**: a thread that is used to join a weave.
33. **Sparrow's eye carpet**: a type of carpet with dots resembling the eyes of a sparrow;
34. **Sara carpet**: a carpet woven without flowers;
35. **Takhta carpet**: a carpet woven in straight shapes without flowers.
36. **Takir carpet**: a carpet woven with a comb on a loom with a pattern of juniper;
37. **Lock-key carpet**: a shape reminiscent of a ram's head with horns placed opposite each other, which is a symbol that the door of the house is open for a friend and closed for an enemy;
38. **Termacho'p**: a tool for forming flowers in the warp;
39. **Tivit**: is goat wool
40. **Nil**: a fabric or yarn dye;
41. **Tovuqko'z carpet**: A carpet woven in the Surkhandarya oasis with a pattern and dotted patterns;
42. **Urchuq**: a device for spinning yarn. It consists of two parts: the head part and the main part.
43. **Wool comb**: a comb for combing wool;
44. **Comb**: a device for strengthening yarn;

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