

Diachronic Analysis of the Uzbek Weaving Lexicon

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ABSTRACT

Background: *One of the most important and old aspects of the cultural and linguistic legacy of the Uzbek language is the weaving lexicon. The language used in weaving, which is one of the main traditional crafts of the Turkic peoples, profoundly reflects cultural philosophy and ethnic identity. The purpose of this study is to trace the development of weaving terms in the Uzbek language from their ancient roots to the modern industrial lexicon by examining their historical creation, progression, and semantic stratification.* **Methods:** *The research utilizes a multidisciplinary approach consisting of historical-comparative analysis, etymological investigations, and dialectological examinations. The study relies on primary historical sources, most notably the *Diwan Lughat al-Turk (Devonu Lug'atit-Turk)* by Mahmud al-Kashgari, alongside modern explanatory dictionaries and dialectal lexicons to identify the origins and transformations of specialized weaving terms.* **Results:** *Four separate historical strata make up the Uzbek textile vocabulary, according to the investigation: (1) the primordial layer; (2) the ancient Turkic stratum; (3) the Persian-Arabic stratum; and (4) the modern industrial lexicon. Key semantic processes, such as the formalization of technical terminology across dialects and historical periods, metaphorization, and the expansion and restriction of meaning, have propelled the evolution of this lexicon.* **Conclusions:** *The study offers a solid theoretical and practical basis for comprehending Central Asian traditional handicrafts' linguistic continuity. The results offer fresh perspectives on*

how cultural practices influence the evolution of specialized language and technical terminology in the Turkic world, making a substantial contribution to the fields of historical lexicology, ethnolinguistics, and historical lexicography.

Keywords: Uzbek language, weaving lexicon, historical linguistics, semantic evolution, dialectology, ethnolinguistics, textile terminology, Turkic handicrafts

INTRODUCTION

One of the important layers of the Uzbek lexicon is terms related to crafts. Within this layer, weaving terms occupy a special place. For centuries, the art of weaving has been an integral part of not only economic, but also cultural and spiritual processes in the lives of the Uzbek people. Therefore, the terms formed in this field reflect the historical development of the national language, lifestyle, traditions, and work culture. Weaving terms have a wide semantic scope and include equipment, technological stages, weaving methods, types of raw materials, and names of finished products in the process of making yarn and fabric. The study of these terms is of great importance not only from the point of view of linguistics, but also for ethnography, history, and cultural studies. The research conducted on this topic aims to classify weaving-related terms in the Uzbek language, determine their origin, meaning, and current usage, and serves as an important source for shedding more light on this ancient layer of linguistic richness. Therefore, the vocabulary related to weaving occupies an important place in the linguistic system of the Uzbek language.

During the Bronze Age (approximately 3000-1200 BC), the inhabitants of Central Asia commenced the mastery of intricate textile methodologies. Archaeological discoveries within the Amu Darya basin have unveiled remnants of woven textiles and associated weaving implements, which attest to the sophistication inherent in ancient artisanal practices. These textiles, predominantly constructed from sheep wool or flax fibers, exemplify the cultivated aesthetic and technical proficiency

characteristic of the artistry of that epoch. In the subsequent Iron Age (1200-600 BC), the domain of textile weaving experienced further advancement, propelled by innovations in metallurgy and armaments. The advent of vertical looms empowered weavers to fabricate increasingly intricate and resilient textiles. Concurrently, the extensive utilization of organic dyes derived from botanical sources and insects established the groundwork for the opulent tradition of carpet-making that would ensue (Tukhtaev 2023).

MATERIALS AND METHODS

Dormer (1997) articulates the essence of craft as tacit knowledge, encompassing the experiential understanding inherent in the act of creation. He elucidates the continuum that connects the singular, hand-woven ‘craft-shop’ creations with the ‘factory production’ methodologies of woven textiles; however, he conflates the notion of craft with “handmaking” (p. 174). Within the discipline of textile design, the cultivation of tacit knowledge is predominantly regarded as the purview of handwork, which necessitates an engagement with the tactile qualities of materials (Albers 1965; Philpott 2012; Piper & Townsend 2015; etc.) Stoltz posited that the design of woven textiles ought to occur on a handloom to afford “sufficient latitude for experimentation, enabling the evolution of concepts from one trial to the subsequent” (1926, as cited in Smith 2014: 64). In this context, industrial looms are perceived solely as instruments within the framework of the workmanship of certainty, lacking the requisite freedom for engaging in the workmanship of risk.

Until the present time, scholarly investigations conducted in the Uzbek language have predominantly concentrated on the general vocabulary associated with crafts (Ibrohimov 1959), whereas the historical and semantic evolution of terminology pertinent to weaving has not undergone systematic examination. Consequently, this article endeavors to analyze the progressive development of the Uzbek weaving lexicon through the exploration of both ancient and contemporary dialectical strata. The emergence of crafts is intrinsically linked to human

productive endeavors, which gradually differentiated from agricultural and pastoral activities during societal evolution, simultaneously advancing in correlation with technological advancements across varying socio-historical epochs. It subsequently diversified into numerous specializations, including but not limited to pottery, carpentry, blacksmithing, coppersmithing, construction, stonemasonry, carving, embroidery, sewing, weaving, jewelry, engraving, metalworking, goldsmithing, painting, shipbuilding, farriery, tinsmithing, and others.

The tradition of carpet weaving manifests economic, social, imaginative, psychological, artistic, and creative dimensions within folklore (Öter 2009). Recent empirical findings have indicated that indigenous and locally sourced wools are predominantly utilized in carpet production at the national level, serving as additives for garments and other items (Bacci et al. 2013). Various color dyes are employed in the carpet weaving process (Ammayappan & Shakyawar 2016). Building upon prior research, it has been established that products featuring emotionally resonant designs possess the capacity to attract consumers (Du et al., 2018). Traditional crafts, including carpet weaving, are regarded as an integral component of the cultural heritage of any nation, reflecting the unique culture and traditions of specific regions (Yang et al. 2018).

The main historical layers of the Uzbek weaving lexicon were formed as a result of centuries-old weaving traditions, economic life, and contacts with various peoples. The Old Turkic layer is one of the oldest foundations of Uzbek weaving terminology. It consists of words related to animal husbandry and household crafts of the ancient Turkic peoples. The weaving terms found in ancient Turkic inscriptions (Orkhon-Enasoy monuments, "Kutadgubilig", "Devonulugotitturk") and still present in today's Uzbek language are: *ip*, *yuvgu*, *bog*, *uyurmo*, *tor*, *arkon*, *korpa*, *bolak*, etc.; names of weaving such as *tokuma*, *tokum*, *boz*, *chit* are a legacy from the Turkic era. The *Devonu Lug'otit Turk* (11th century) provides explanations for *yip* (thread), *tokmaq* (weave), *arqan* (rope), *bog* (tie), *sirishdi* (weave, press) – this indicates that these technical terms have a

history of over 1,000 years. بوشيدى bosishdi (kiyiz, namatishlashdi) المذكالمايشيدى ол мена ожма босишди-u mengao'yma (It is a printed felt, which is now called Turkmen felt. The felt of today was called kiziz at that time. The Oghuz used to call it kacha) bosishdi-bosibishlashdayordamberdi. This word is also used for something that is pressed down and held until it leaves its trap state. The word craftsman is used in the work as follows: jurchi - a craftsman, a guide, a student learning a craft, was called a bushgut (Kashgari 1960).

A thin, light fabric known as *futa* was marketed in the bazaars of Samarkand and other places under Amir Temur and the Timurid empire. Cotton, silk, and wool were used to make *futa*. Cotton, silk, and cattle cultivation were all linked to the creation of *futa*. Cotton, cocoons, and cattle products were given particular attention in the regions where *futa* was produced.

Futa was a belt fastened over a tunic, a long scarf worn on women's heads, and a turban worn by men. According to court orders found in sources, *futa* weavers from Samarkand were apprenticed to Ustad Subhi, a youngster named Subhanquli, and Ustad Shahmuhammad Futabof, a lad named Mir Muhammad. During Amir Temur's and the Timurids' rule, *zandanachi* was regarded as a fabric that the average townspeople could not afford to purchase among the items supplied to European nations.

Cotton fiber was used to weave it, ranging from thin ice meant for the affluent to thick, unbleached, gray or yellowish ice. A considerably thicker, vibrant gray that retained heat effectively was woven for the general public. The dye was made by the Chitgars themselves. This undoubtedly required them to be somewhat knowledgeable about the art of embroidery as well as to understand specific chemical processes. The Great Silk Trade was undoubtedly significantly impacted by these Transoxiana-woven goods.

During this period, various floral, thick-pile and bald carpets, rugs and carpets were woven from wool, and hamats were printed. Hamat was widely used not only as a home decoration, but also for making military uniforms. Such carpets decorated the palaces of Amir Temur (Temur 1996).

This layer forms the basis of the Uzbek weaving lexicon and includes the most modern terms related to home crafts. Since the Middle Ages, especially in urban centers where textiles were developed (Bukhara, Samarkand), Iranian elements have been strong. Many textile names that came from the Persian-Tajik language include: *atlas*, *kimkhob*, *mato*, *bofanda* (weaver), *naqsh*, *rang*, *reshta*, *shoyi*, *parcha*, *daka*, *kiyik*, *janda*. The Bukhara Atlases and Samarkand Silk historically demonstrate the influence of the Persian-Tajik language on weaving culture. Due to the development of the city's textile school and silk production, the Uzbek weaving vocabulary was strongly influenced by the Persian-Tajik language. After the Arab conquests, along with science, technical terminology also came into play. Weaving terms with Arabic roots: *addi/darzi* (tailor), dress, fabric, pattern, color, quality, machine (later in the modern sense), art, master, craft. The names of crafts and professions came mostly from the Arabic language. The Arabic layer provided more general technical and professional terms, which indirectly influenced the textile culture. Starting from the Industrial Revolution and the Russian Empire, technical terms entered the lexicon of Uzbek weaving. Terms introduced from Europe: *stanok*, *chulk/calcet*, *cardboard*, *nabor*, *model*, *tkanь*, *shtamp*, *fabrika*, *kombinat*, *kraska*, *verevka*, *motka*, *spitsa*. With the development of the textile industry in the 1920s-1930s, hundreds of new technical terms entered the Russian language: *tanok (stanok)*, *motovilo*, *katok*, *krasitel*, *perokhod*, *shema*, *detal*, *konstruktsiya*. This layer formed the modern terminology related to technology and industry. Home weaving, which has long developed in regions such as Fergana, Khorezm, Kashkadarya, and Surkhandarya, has created its own dialectal terms. *Khorezm*: *bekasam*, *bahmal*, *qizilbash*, *kaltacha*; *Fergana Valley*: *doppi-bandi*, *kairogi*, *jiyak*, *sajda*, *Andijanbozi*; *Kashkadarya-Surkhandarya*: *carpet*, *spinning wheel*, *wheel*, *belt*. These terms are often found only in the language of local craftsmen. The Uzbek weaving lexicon is multi-layered, historically rich, and shaped by the influence of various cultures. Principal layers:

1. The primary, oldest stratum is Old Turkic.
2. Iranian (Persian-Tajik) – connected to the urban textile tradition.
3. Arabic: generic vocabulary for occupations and crafts.
4. Russian-European technical and industrial terminology.
5. Local-dialectal layer: proper names and regional terminology.

The multi-layered lexical system of Uzbek weaving terminology was developed over a lengthy historical period. The evolution of this system was significantly influenced by political processes, economic activities, cultural exchanges, and the language's ancestry.

A scientific-linguistic explanation of each historical layer is given below. The foundation of the Uzbek weaving lexicon is the Old Turkic layer, which is the primary and most stable layer. Terms pertaining to wool, leather, and their processing methods are included in this layer, which was created mostly in a livestock-based economy. Lexical-semantic characteristics: common words: rope, rope, bag, net, boz, chit, uymoq; morphological stability (many phrases are created by the Old Turkic suffixes -maq/-mak, -g'u/-gu): toqımaq → toqımoq, yip → ip. The stages of raw materials → semi-finished products → finished textiles are primarily covered by the semantic circle. This layer is the outcome of the language's internal development.

Compared to other layers, its words are the oldest and most stable. This layer is frequently referred to in linguistics as "vocabulary structure." The development of the earliest professional textile traditions in Central Asian cities is linked to the predominance of the Iranian layer. In Bukhara and Samarkand, silk weaving, satin weaving, and needlework were highly developed. High-quality textiles, ornaments, and delicate craft techniques are more frequently indicated by Persian-Tajik terminology. This is connected to Iranian culture's sophisticated textile school. This layer demonstrates how an established urban society and the Uzbek language are integrated. The names of the professional system and abstract and technical notions were enhanced by Arabic origins, even though the words added as a

result of the Arab conquest did not directly expand the textile terminology. Words associated with professions and crafts: craft, master, tailor (tailor), clothes. Words that are technical attributes include quality, color, and occasionally cloth. The Arabic layer systematized the ideas of profession, craft, and attire but did not assign titles to the technical process. The Uzbek language's textile lexicon was standardized in the general craft field from the Arabic layer.

RESULT AND DISCUSSION

During the industrialization era, the Uzbek language saw the biggest terminological wave. The terms "machine tool," "factory," "combine," "detail," "model," "motorized wheel," "paint," "spitza," and "fabric" are all technical and mechanical in character. The Uzbek weaving lexicon was changed from a professional to an industrial vocabulary by this layer. The modernization and technical systematization of the Uzbek language are reflected in the Russian-European layer. Although this layer is very old and semantically distinct as an ethnographic phrase, it has not found its way into the mainstream literary language.

Different professional cultures emerged as a result of the growth of crafts, and different aspects of material culture, such as the culture of production techniques, emerged as a result of the entrance of technology into production. A culture of life that blends material and spiritual culture has emerged as a result of people's improved living situations (Karaboyev & Soatov 2011).

The strength of the dialectal layer of the language is reflected in local phrases, which show the regional variety of Uzbek weaving tradition. This layer represents the Uzbek people's way of life and culture from an anthropological perspective.

The following ideas have historically served as the foundation for the development of the Uzbek weaving lexicon:

1. **Based on genealogy:** the most central and stable layer is the ancient Turkic layer.

2. **Cultural exchanges:** The urban textile heritage was enhanced by the Persian-Tajik layer.
3. **Civilizational influences:** The professional system was standardized by the Arab layer.
4. **Industrialization:** Modern technical words were introduced by the Russian-European layer.
5. **Internal variability:** ethnographic words were retained in regional languages.

The ancient Turkic heritage, the urban-cultural layer, and the industrialized technical layer are the three main processes that result in the Uzbek weaving vocabulary. Words' meanings as well as their forms are always changing as a language develops. Semantic processes are responsible for these modifications. The Uzbek language's primary semantic processes, including the weaving lexicon, are listed here.

1. **Semantic expansion:** When a word's meaning expands from its prior specific meaning to a more expansive and universal one. Examples include thread, which in the past solely referred to a winding thread but today has numerous metaphorical connotations like "communication thread," "logic thread," and "thread to string," and gray, which originally meant white cotton cloth but is now used in the general sense of "cheap fabric."
2. **Semantic narrowing:** When a word's meaning is restricted to a certain thing or procedure. Examples are atlas, which used to mean "any shiny fabric" but is now limited to "a type of shiny fabric based on silk," and silk, which used to mean "any fabric made of silk" but is now used to refer to a particular kind of fabric. This process is linked to socioeconomic shifts: as new types of materials emerge, old ones become specialized.
3. **Creation of a meaning that can be transferred:** transfer of a word's meaning to a similar object. Examples include net – "house net" → "internet network" (metaphorical transfer), thread – "thread of logic" (metaphor based on the outward

form's linearity), and velvet man – a kind, courteous individual (metaphorical transfer of the fabric's quality).

4. **Metonymy (meaning shift based on proximity):** meaning is transferred based on proximity and connection rather than resemblance. Examples include blanket (fabric shape → item name), felt (material name → product name), and weaving (originally the act of weaving; now often used in the sense of "textile industry").
5. **Semantic meaning:** a) *atlas*, which was formerly "ordinary fabric," is now "expensive, luxurious fabric"; b) *janda*, which was once "patchwork fabric," is now "worn, poor-quality clothing." These processes are linked to shifts in aesthetic perspectives and social values.
6. **Polysemy:** a word's capacity to develop several levels of meaning over time; examples include netting, fishing net, internet network, fiber-based material, logical connecting idea, and technical unit (count).

When analyzing the materials of the terminological system of the field, it can be seen that a large number of synonymous lines have been formed: felt, - felt - ring - felt - takiyamat; thread - rope - cord - belt - tape; carpet - rug - palos. In the semantics of weaving terms, a unit expressing a certain concept has its own signs according to the nature of the thing-object. For example, "thread" – represents a thin, single-layered form, intended for sewing; "rope" – is formed from a collection of threads, performs the function of tying; *shordo*z – is intended for sewing the edge of a woven carpet, and is made from the union of threads; "belt" – a fabric that performs the function of tying the waist; "strap" – a fabric that performs the function of tying.

CONCLUSIONS

This procedure illustrates the complexity of the language's cognitive system; the weaving lexicon is one of the Uzbek language's layers with considerable polysemy. Additionally, it is evident that a number of terminology associated with the weaving lexicon have been adopted from Uzbek literature and

are now widely used. In this instance, we can observe that the word "weaving" has been used to build an expression. For instance, the question "Did you run out of yarn?" is asked when someone doesn't finish a task. The intricate process of weaving a carpet at home begins with the threads being twisted around three corner pegs to construct the loom. When the various goods made by artisans are made available to the general public and utilized by various societal groups, the terminologies that correspond to their names also become commonplace. With usage, they develop figurative meanings, serve as the foundation for a variety of similes, start to appear in proverbs, sayings, regular and phraseological expressions, and expand one's vocabulary.

For instance, the phrase "needle" refers to the name of one of the sewing tools: "from thread to needle" – in every single detail. "Dig a well with a needle" is an extremely challenging and unachievable feat. "He created a camel from a needle" is overly dramatic. Every area of craftsmanship has its own distinct technique, production equipment, raw materials, and finished goods. Each of them is referred to by a unique term by craftsmen. As a result, a lexicon comprising the vocabulary of those occupations developed alongside ancient crafts, and this lexicon has a unique place in the history of language evolution. Today, the Uzbek textile lexicon is subordinate to the field of computer technologies and innovative materials. Terms like "smart textiles," "nanotechnological fabrics," and "ecological fibers" have become essential to contemporary practice. The Uzbek language's terminological universalization is aided by this process.

In conclusion, the Uzbek weaving lexicon is a reflection not only of the history of the language and cultural heritage, but also of the socio-economic life and technological development of the people. The harmony of these layers ensured the formation of the Uzbek language as a rich, stable and multifaceted system. As with all tools for craft, there is an ever-changing relationship between tools, technique, material, and language, evolving and growing as the crafter's process develops. The textiles embody a form of crafting in weaving, bearing the imprint of digitalisation

and automation, informed by the sensitivity of the hand and material behaviour enabling transformation.

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