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CONSIDERATIONS ON THE STUDY OF THE LEXICON OF APPLIED ARTS

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ABSTRACT

This article analyzes the research conducted in Uzbek linguistics on the lexicon of professions, the research conducted on the lexicon of applied arts, which is an integral part of the profession. Also, some comments are made on the study of jewelry in Khorezm dialects.

KEYWORDS: *Lexicon Of Professions, Research on The Lexicon of Professions, Applied Arts, Khorezm Jewelry, Jewelry, Jewelry Lexicon, Jewelry Research.*

The study of the lexical composition that directly reflects the national-cultural traditions and history of our people requires thorough examination, and material-cultural monuments serve as reliable sources in this regard. Therefore, it is essential to observe the branches of applied arts that preserve and develop the material and spiritual culture of our people and to conduct a scientific study of their lexicon.

The lexicon of applied arts is a structural component of the lexicon of professions, encompassing the vocabulary of arts and crafts associated with the decoration and ornamentation of objects, including architecture, carpentry, woodcarving, painting, pottery, metalworking, jewelry making, weaving, embroidery with gold threads, skullcap-making, artistic embroidery (needlework), and carpet weaving. [13: 4.]

In global linguistics, the study of lexical units—including the lexicon of professions—has consistently focused on lexical-semantic, etymological, onomasiological, derivational, syntagmatic, and pragmatic linguistic features. In international languages, including Russian, there are established classifiers of professional vocabulary and terminological and explanatory dictionaries related to various professions. Today, it is of significant importance to study the lexical-semantic group of professional terms within the framework of modern linguistic principles and to develop electronic and encyclopedic dictionaries of national and international professional terms. A number of studies by scholars such as S. Ibrohimov [5], M. Asomiddinova [3], Kh. Bakaeva [4], T. Dadakhonova [12], Q. Sapayev [10], O. Turaqulova [11], I. Pardayeva [9], M. Aliyeva [2], and many others have investigated the linguistic features of specific professional lexicons.

The prominent linguist Sobirjon Ibrohimov was among the first to collect Uzbek professional vocabulary. In his monograph *The Lexicon of Professions in the Fergana Dialects*, he compiled terms related to crafts and professions and analyzed them linguistically. Within the section dedicated to metalworking, particular attention was paid to the lexicon of jewelers. The Fergana jewelry lexicon includes terms for ornaments worn on the neck and chest—*zog'orabargak*, *kundalli bargak*, *peshovuz*, *paykoncha*, *arpajevak*, *zebigardon*, *tangajevak*, *tumor*, *tillatumorcha*, *qiyiqtumorcha*, *bo'yintumor*, *ko'kraktumor*; on the hair—*nuqrado'mboq (tillachachboq)*, *zarkokil*, *tangacho'lpi*, *tillazulf*, *naychatumor*, *chochpopuk*; on the forehead—*tillaqosh*, *peshonagajak*; on the waist and armpit—*tavshadil*, *qo'ltiqtumor*; on the temples—*tillagajak*; on the hands and ears—*isirg'a*, *uzuk*, *bilaguzuk* [5: 134–136]. This study gives slightly more attention to historical ethnographic data, the history of craftsmanship, production processes, and word meanings rather than detailed linguistic analysis. Nevertheless, as noted, this work holds significant academic and practical value as the first such experience in Uzbek linguistics and even within Turkology. The primary focus is placed on the process of jewelry making and the nature and meaning of object names.

In her research on clothing vocabulary, scholar Mukharram Asomiddinova examined thematic groups, lexical-semantic features, naming principles, and grammatical structures. She noted, for example, that in Khorezm, the word *to'n* is used instead of *chopon* [3: 21], and *manglaycha* refers to a small headscarf [3: 30]. She also discussed archaisms such as *jubba* [3: 52], *lachak* and its components—*doka ro'mal (takana)*, *qozoqi ro'mal*, *beshgulli ro'mal*, *yo'rincha gulli ro'mal*, *lachak do'ppi*, *boqu ro'mal*, *xalaqa* and *lachak ro'mollar* [3: 83–84]. However, her monograph does not address jewelry items.

Tajikhon Tursunova, in her monograph *The Lexicon of Applied Arts in the Uzbek Language*, writes: "The lexicon of applied arts is such an inexhaustible treasure in our language's lexical system that it is absolutely impossible to fully cover all its branches in just one or two monographs." Although the title of the book appears to cover all branches of applied arts, the work is in fact limited to the linguistic study of two branches—carpet weaving and needlework. Brief information about the history of carpet weaving in Khorezm is provided [1: 26–30]. In addition, lexemes commonly used in Khorezm weaving and

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embroidery—*tamavcha* (a type of scarf), *olacha* (striped rug), *namat*, *palos*, *g'oli*, *taqir gilam*, *to'ppi*—are analyzed, making this monograph an important source for this study.

In her dissertation *The Terminology of Jewelry in the Uzbek Language*, Izzat Pardayeva classified the thematic structure of jewelry lexicon and described the internal and external sources influencing its formation. As noted by the author, the data was collected from representatives of Samarkand, Bukhara, Jizzakh, Sirdarya, Surkhandarya, and Navoi regions. Terminology from the Khorezm region was not included in the analysis.

The Khorezm oasis is distinguished by its unique branches of applied arts. Scientific works such as F. Abdullayev's *The Khorezm Dialects of the Uzbek Language*, O. Madrahimov's *The Lexicon of the Oghuz Dialect of the Uzbek Language*, Sh. Norbayeva's *Structural-Semantic Study of Clothing Names in Khorezm Dialects*, and Sh. Nurullayeva's *Traditional Clothing of Khorezm* can serve as foundational sources for studying the lexicon of jewelry and its specific features.

In his book, Fattoh Abdullayev states: "The volume of lexical materials collected by field varies by area. However, due to certain reasons, there is significantly less material included on areas such as botany, ornithology, weaving, carpet making, jewelry, and sericulture. Though material is available, we did not dare include terms related to these fields in the dictionary without thorough study." Nonetheless, the dictionary section of the book includes terms such as *burchuk* (stone inserted into a ring or earring) [1: 30], *gulvant* (necklace for women) [1: 32], *duziy/duzuv* (embroidered skullcap) [1: 40], *javak* (a part of the earring) [1: 43], *ziray/isirg'a/sirg'a* (earring), and *yuzik* (ring) [1: 54], along with explanations and examples collected from dialectal speech. Some of these jewelry terms—*gulvant*, *duziy*, *javak*—are now falling out of use. Nevertheless, this dictionary continues to serve as a valuable source for the preservation and study of these lexemes in the Khorezm dialects.

Shoira Nurullayeva, who conducted research on the topic "Traditional Clothing of the Uzbeks in the Khorezm Oasis (Late 19th – First Half of the 20th Century)," provides an ethnographic analysis of various types of traditional jewelry and the magical beliefs associated with them.

Works such as *Khorezm Applied Art Masters* by D. Bobojonov and M. Abdullayev, *History of Art in Uzbekistan* by S. Bulatov, *History of Art and Architecture in Uzbekistan* by B.N. Oripov, *Jewelry Art of Uzbekistan* by D.A. Fakhretdinova, *Names of Wedding Rituals and Ceremonies* by Z. Khusainova, and *Applied Arts // Khiva: The City of a Thousand Domes* by A. Hakimov and K. Okilova contain information about Khorezm applied art masters and their activities. These works also serve as supplementary sources for the study of Khorezm's jewelry lexicon.

Collecting and linguistically analyzing the vocabulary of professions and branches of art created through centuries of our people's creative labor has both theoretical and practical significance in revealing the lexical layers of the Uzbek language, studying dialectology and language history, and compiling various types of dictionaries, especially explanatory ones.

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