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LINGUISTOCULTURAL ANALYSIS OF CRAFTSMANSHIP LEXICAN

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Annotation: In the article, it is a fact that language is a diverse phenomenon, its possibilities are unlimited, its national-cultural features are studied in the field of linguistic-cultural studies, and it is interconnected with the field of handicrafts, which is considered an important link of society and contains national values and traditions, all these are analyzed through materials. Paraphrases related to sewing, embroidery, and goldsmithing are given, and information about these types of industries is provided.

Key words: language, linguistics, linguistic culture, crafts, goldsmithing, embroidery, needlework, periphrasis, language, speech, communication, society, national-cultural event, speech communication, people, craftsman.

HUNARMANDCHILIKKA OID LEKSIKANING LINGVOMADANIY TAHLILI

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Annotatsiya: Maqolada til serqirra hodisa bo'lib, uning imkoniyatlari cheksiz ekanligi, milliy-madaniy xususiyatlari lingvokulturologiya sohasida tadqiq qilinishi, jamiyatning muhim bo'g'ini sanalgan, milliy qadriyat va an'analarni o'zida jamlagan hunarmandchilik sohasi bilan o'zaro aloqador ekanligi faktik materiallar orqali tahlil qilingan. Hunarmandchilikning tikuvchilik, kashtado'zlik, zardo'zlik sohasiga oid perifrazalar keltirilib, sohaning ushbu turlari to'g'risida ma'lumotlar berilgan.

Kalit so'zlar: til, tilshunoslik, lingvokulturologiya, hunarmandchilik, zardo'zlik, kashtado'zlik, tikuvchilik, perifraza, lison, nutq, muloqot, jamiyat, milliy-madaniy, hodisa, nutqiy muloqot, xalq, hunar, hunarmand.

Introduction. Language is a means of communication, interaction, and dialogue of human society. Members of society want to communicate with each other, to have a conversation. It is through this desire that dialogue arises. As a result of communication, many qualities of a person are revealed at the same time. He strives to achieve his intended



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goal by using the units available in his language and making his speech effective. In the language of this speech, the language of the speakers of this dialogue, language elements characteristic of the members of this society live. Therefore, the way each nation perceives and perceives its own way of life, living environment, and the way it accepts and perceives thoughts and ideas is also reflected in its language. "The signs that form a language are not abstract, but real objects. Linguistics studies these real objects and their relationships" [10,118]. The nature of the place where a particular people lives, the economic system of that people, folk oral creativity, literary works, art, science, traditions, which are reflected, collected and transmitted from generation to generation, are considered national-cultural signs of the language. National-cultural features of the language are studied in the department of linguoculturology. Clearly, "linguoculturology was formed on the basis of the fields of linguistics, cultural studies, ethnography, psycholinguistics. It studies the interaction and influence of culture, ethnos, national mentality on the basis of the principles of the anthropocentric paradigm" [5, 155]. National-cultural features are present in the lexicon, grammar, and even phonetics of all layers of the language. National-cultural signs and features live and develop in the language. There is such a field in linguistics that arose at the junction of language and cultural studies. The role of periphrastic units in enriching the lexicon of craftsmen is also invaluable. The field of linguoculturology is directly related to the direction of craftsmanship, which expresses and embodies the nationality of society and our country.

Main body. The types of crafts are very diverse. However, a person is respected and valued in society through his craft and labor. No matter what profession, they all have their own secrets and difficulties. "The basis of the lexeme hunarmand is taken from the Arabic word hunar, and in the "Explanatory Dictionary of the Uzbek Language" [6] it is described as a polysemantic word used in four different meanings in our language and it is shown that it is mainly related to the lexemes art; knowledge, skill, mastery, mastery, profession.

The sewing industry, which is one of the important types of craftsmanship, is one of such industries. Sewing clothes that reflect the Uzbek national mentality, embody the Uzbek model, and express nationality, making it into a pattern, choosing suitable colors, and decorating it requires great skill and patience from the tailor. There are such skilled craftsmen that today every member of our society uses their work. There are also many periphrases used in the speech of representatives of this industry or in relation to objects and tools related to this industry, which enrich the language and it serves to improve society.

Uzbek linguists interpret periphrase as follows. For example: A. Hojiyev's "Explanatory Dictionary of Linguistic Terms" defines periphrase as "a stylistic device that expresses a thing or phenomenon not by its name, but by a descriptive method through its characteristic features in a certain context or situation" [11,67]. Or H. Shamsiddinov "periphrase renames the subject-phenomenon", M. Mirtojiyev "Periphrases are a lexical unit that has a certain fragment or fragments in a figurative sense, and they are formed by the synthesis of meaning, expressing a single concept" [7, 28], U. Ahmadova "periphrase is

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a stylistic device that provides diversity and artistry of speech, and it is not a product of the need for naming language, but a product of the need for expression" [1,15].

It is known that the units in the lexicon of craftsmen can contribute to the completion and enrichment of the lexicography of the Uzbek language. For example:

Two kings - scissors

Two kings fight without bloodshed [9,175].

Two heroes - scissors

Two heroes fight with swords [9, 176].

Two wolves - scissors

Two wolves play in the mountains, without raising dust,

Both eat the same head, without shedding blood [9, 176].

A one-eyed old woman - a needle

A one-eyed old woman,

Sewing flowers on a dress [9, 177].

It seems that the list of periphrases related to the tailoring profession can be continued for a long time. In our society, representatives of the tailoring industry often come across work. It is very difficult to imagine our society without people in this industry. It is precisely the occurrence of periphrases related to the professional activities of members of this industry that is of great practical and theoretical importance for our language. In particular, the use of periphrases in units that are considered examples of folk oral art shows the rich potential of the Uzbek language. Because, if periphrastic units themselves are considered a cultural unit, then the craft profession is included in the sphere that unites cultures and peoples. Observing and encountering periphrases in the structure of riddles belonging to folk oral art also proves the important importance of this tool. Through this, it is possible to observe the transition of periphrase from a speech unit to a linguistic unit. There are such periphrases that are born in speech and remain a speech unit. But there are also such periphrastic units that pass from a speech unit to a linguistic unit.

For example: white gold - cotton, precious fiber - silk, blue screen - television, pasture heroes - shepherds, eagles of our boundless borders - soldiers, guardians of peace - internal affairs officers, guardians of health - doctors, devotees of education - teachers, the queen of courage - Tomaris, the symbol of loyalty and devotion - Zulfiya, etc. If these previously stood at the speech level, now they have become linguistic units and are common, obligatory, possible and causal for members of society. Today, periphrases live and occur in the language of every speaker.

The tailor creates his own work of art and loves it, depending on each given decoration, pattern, stone, and color. He creates a new work from any type of fabric. It has been known since ancient times that fabrics are different and are worn for various purposes depending on the place of clothing. During the 16th and 17th centuries, yarn-dyed and silk fabrics woven in Movorunnahr were purchased with great interest in neighboring countries. The oldest fabrics date back to the 1960s, but most of the artisanal fabrics that have retained their traditional appearance date back to the 1880s and 1890s. They include yarn-dyed, semi-silk, and silk fabrics. Among the fabrics on display, fabrics woven from undyed



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yarn - karbos, striped fabrics - kalami, and fabrics such as alacha, which are dyed with higher quality and colorful dyes, are widely used in everyday life and in everyday life.

In the 20th century, the art of chitgarlik was clearly reflected in the grain-printed products - blankets, embroidery, tablecloths. Their ancient copies testify to the 150-year history of the art of printing flowers on Uzbek fabric. Semi-silk and silk fabrics found their reflection in clothes, household items and other products. This type of craft is very ancient. Chitgarlik also entered Central Asia via the Great Silk Road. Since ancient times, the peoples of the region have used flower-printed chit to sew tablecloths, prayer mats, curtains, palaks, blankets, belts, robe linings, as well as bedspreads. Due to their elegance, ease of use and low cost, such fabrics are widely spread among the people. Despite the complexity of the process of creating the fabric, chitgar craftsmen have achieved high results in this art. As a result, the traditional Uzbek art of chitgarlik has flourished. The amazingly beautiful patterns of printed fabrics, their harmony with the environment, and the strong demand for these fabrics among the population have made this craft one of the most popular types of applied art among the people.

Bekasam was distinguished by the variety of striped patterns, depending on the production and use in different centers. While various wide and narrow stripes are typical for Bukhara fabrics, dark narrow stripes are found in Fergana and Tashkent, red-and-white in Khorezm, and basi and multi-colored fabrics in Karshi. Fabrics with abr patterns are distinguished by their artistic expressiveness.

It can be seen that it is created by re-tying and dyeing the base threads before weaving. In the patterns, various objects, plants, geometric and zoometric shapes seem to float on the finished fabric like a cloud (abr - cloud). That is why this type of fabric was given the names "samoviy bulutlar" and "moviy gumbazi" among seamstresses and the population. This is considered a periphrasis in linguistics. Abr fabrics are popular throughout the region. Abrli semi-silk, or adras, has also been called "podshohi" (poshshoyi) because of its variety of decorations and patterns.

In the past, silk fabrics and silks produced in Bukhara, Samarkand, Margilan and Kokand were used more in women's clothing. It can also be observed that the silks used in the collections, such as the robes made of silk and gold-embroidered fabrics, luxurious horse blankets, and beautiful decorative embroidery, continue to attract people's attention to this day, and even the names of the fabrics and fabrics are used in a paraphrased manner.

For example: Unique silk fabric – Zandaniychi

Conclusion. Language is considered a means of thinking and communication in human activities. As language becomes a means of communication, the scope of possibilities also expands. Now it becomes a tool for speech, a speech process. Through this, the social potential of language also expands. During speech activity, certain information is also conveyed to the interlocutor or listener with the help of language. One of the elements that ensure that this conversation is audible and pleasant is periphrases. The analysis of periphrases related to the speech of craftsmen in the article at the language and speech stage also shows another connection between the relations of language and society. Examples of periphrases related to craftsmanship, embroidery and goldsmithing are



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selected and analyzed, which allows a person to have a better impression of the specific features, objects, and tools of this type of craft. Carrying out the analysis through these units helps to fully demonstrate the social functions of language and speech in the communication process.

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