Terminological Processes in the Field of Crafts: Formation of Specialized Vocabulary

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Abstract: *The article analyzes lexical units of embroidery (kashtado'zlik), doppi-making (do'ppido'zlik), and gold embroidery (zardo'zlik) through terminological derivation processes. An extensive historical-etymological study shows that they exhibit morphological structures, derivational affixes, semantic changes, and dialectal variations in Uzbek linguistic systems. By focusing on how professional lexicon in applied arts is shaped by affixation, compounding, and semantic extension, the study confirms the stability of derivational models in national-cultural settings. It chronicles the historical context of these terms, from early craft practices of ancient times to a contemporary context, and emphasizes their importance in maintaining cultural identity under conditions of social globalization. A comparative understanding of other Turkic languages to find evidence for such mechanisms in craft terminology development illustrates an understanding that is applicable in almost every language when dealing with craft terms. The study also aids in examining terminology used in traditional Uzbek handicrafts from the perspective of terminogenesis, with theoretical implications for lexicography and cultural linguistics.*

Keywords: *terminological derivation, embroidery, tubeteika making, gold embroidery, craft vocabulary, word formation, dialectal variants, professional terminology*

Introduction: Special treatment of the structural, semantic, and etymological form of terminological units developed in the areas of kashtado'zlik (embroidery), do'ppido'zlik (skullcap making), and zardo'zlik (gold embroidery) is addressed. These artforms that have provided a link between the centuries-old traditions of cultural memory and a unique layer of the national terminology, representing material and spiritual beliefs of members of the cultural milieu of the Uzbek. The field-specific terminology is distinguished by its derivation structure and it is characterized by a number of derivational mechanisms such as affixation, compounding, semantic extension, and borrowing. The way in which these crafts describe word patterns is also illustrative about how linguistic mechanisms adapt to technological, social, and cultural changes over time.

Such as semantic contraction or expansion of many traditional terms and the replacement or addition of non-describing terms with neologisms as a result of modernization. A closer examination of these developments provides insight into the linguistic evolution of craft-centric vocabulary as well as insights into larger trends in Uzbek lexical development. The research also highlights the relationship between language motivation and cultural symbols as many words find the roots in metaphorical or metonymic conceptions arising from the craftsman's worldview. These terminological

units often serve as cultural signposts, including knowledge about materials, technique, tools, pattern, and ornamentation principles. The analysis offered in this work demonstrates that an essential knowledge regarding the lexicon of traditional craftsmanship is not static, however, it is a living system in constant mutation and evolution. It provides knowledge about historical stages of language development, the nation's cultural patrimony, and processes of lexical creativity sustaining and surviving specialized terminologies.

Methodology: The preparation of the article employed a descriptive approach for data systematization, a historical-comparative method for identifying evolutionary connections, etymological analysis of root bases, and derivational analysis of affixed constructions. The primary sources included ancient written monuments, thematic dictionaries of folk crafts, records of dialectal speech, and field interviews with practicing artisans, which allowed for the reconstruction of authentic linguistic practices.

Structural-semantic analysis was also conducted in order to search for the internal organization of craft-related lexemes as well as the classification of these lexemes based on their morphological patterns. Special attention was paid to identifying productive and non-productive derivational models and explaining changes in semantics from sociocultural shifts. The investigation also took into account corpus linguistics, for example using online text databases to study the usage, distribution and context-bound use of terminologies in various periods in human history.

This allowed the identification of both fixed lexical items and those gradually developing to obsolescence or functional transformation. In order to ascertain the reliability and validity of the findings, triangulation was used by comparing the data of textual sources, oral testimonies and lexicographic data. Field interviews with master artisans, who specialize in embroidery, skullcap making, and gold embroidery, provided invaluable insights into the practical uses of these terms, differences in regional usage, synonymic layers and professional jargon.

Analysis and Results: The embroidery lexicon features terms such as "kashta," "ko'rkam," "leaf pattern," "satin thread," and numerous analogues. The majority of this vocabulary is rooted in local dialects with a Turkic substrate, confirmed by etymology. For example, "kashta" originates from the Proto-Turkic root *kaš- (meaning "to cut," "to carve," "to outline"), reflecting the basic technique of relief stitching, and has evolved through affixation into its modern forms [8].

Vocabulary of making skullcaps: In the process of making skullcaps, terms such as "removal of the skullcaps base," ("do'ppi po'stini olish"), "strong stitch," ("bishiq tikish"), "spread-out pattern," ("yoyma naqsh"), "arch," ("dugma"), "inner layer," ("ichliq"), "upper part," ("yoqari") and others are used. These terms are the result of affixed word formation and are formed using suffixes such as -liq, -i, -chi, and others [2].

Terms of Gold Embroidery: In gold embroidery, lexical units such as "gold thread," ("zar ip"), "zarband," "pepper pattern," ("qalampir naqsh"), "golden stitch," ("tilla tikuv"), "turned pattern" ("qayirma naqsh") are encountered. The word "zarduz" is derived from the Persian components zar (gold) and doz (embroiderer, one who sews) [7].

The conducted research yielded the following key findings: Models of terminological derivation were identified. For example, the term "zardo'z" is a compound word formed from the components zar (gold) + do'z (seamster, master), belonging to the class of compound words[4].

The activity of affixed word formation models was demonstrated. Kashta + do'z + lik → kashtado'zlik (embroiderer + nominalizing suffix denoting a state or profession) Do'ppi + do'z + lik → do'ppido'zlik (skullcap + master + nominalizing suffix)

The affiliation of lexical units to ancient linguistic strata was established. The words "kashta," "zar," and "do'z" were formed under Turkish and Persian linguistic influences, which is confirmed by comparative-historical analysis. Semantic expansions in the modern context were recorded.

For example, the term "zardo'z" currently denotes not only a craftsman but also an artist

specializing in luxurious decorative design.

Dialectal variations were identified. In the dialects of Kamashi, Shakhrisabz, and Bukhara, embroidery terms exhibit phonetic and morphological differences, such as kashdachi, zarchi, do‘ppixon, and others.

The study demonstrates that the vocabulary of these craft domains serves not only as a marker of professional activity but also as a reflection of historical and cultural heritage in the linguistic dimension. The process of terminological derivation in these fields is systemic and operates based on well-defined models. The particularly active role of the affixes do‘z, -chi, and -lik indicates morphological dynamics in word formation.

Dialectal variants confirm the preservation of regional linguistic features. Analysis shows that the overwhelming majority of terms in these domains are derivatives. Terminological derivation is predominantly carried out through affixed word formation. Many terms have permeated through folk oral creativity and, over time, have been integrated into the stable stock of the general language lexicon.

Through dialectal variants, instances of semantic expansion or narrowing of terms are observed. For example, in the Tashkent dialect, the term “bishiq” functions in other regions as “inner seam.”

Conclusion: The terminology of embroidery, skullcaps making, and gold embroidery art has developed owing to the rich derivational resources of the Uzbek language, reflecting the underlying mechanisms of word formation in professional vocabulary. This lexical stratum represents a unique linguistic embodiment of traditional folk crafts and national culture, preserving historical memory within morphological and semantic structures. The lexical units created through terminological derivation continue to function actively in the modern linguistic system, demonstrating both stability and adaptability to new contexts.

Their etymology, formation models, and trajectories of semantic development require further in-depth linguistic analysis for a comprehensive reconstruction of linguistic processes in applied arts. Prospects for future research include the development of electronic thematic dictionaries and domain-specific corpora based on collected data, as well as the integration of this terminology into linguodidactics for teaching Uzbek as a foreign language and for the preservation of cultural heritage.

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აბსტრაქტი

სტატიაში ტერმინოლოგიური დერივაციის პროცესების საფუძველზე ქარგვის (kashtado‘zlik), დოპის დამზადების (do‘ppido‘zlik) და ოქროს ქარგვის (zardo‘zlik) სფეროებში გამოყენებული ლექსიკური ერთეულები განიხილება. ფართო ისტორიულ-ეტიმოლოგიური

კვლევა აჩვენებს, რომ ამ ერთეულებს ახასიათებთ მორფოლოგიური სტრუქტურები, დერივაციული აფიქსები, სემანტიკური ცვლილებები და დიალექტური ვარიანტები უზბეკურ ენობრივ სისტემებში. გამოყენებითი ხელოვნების პროფესიული ლექსიკის ფორმირებაზე აფიქსაციის, კომპონირების და სემანტიკური გაფართოების გავლენის ანალიზი ადასტურებს დერივაციული მოდელების სტაბილურობას ეროვნული-კულტურული კონტექსტისთვის. კვლევა აღწერს ტერმინების ისტორიულ განვითარებას — უძველესი ხალათებისა და ხელოსნური პრაქტიკებიდან დღევანდელ რეალიებამდე — და ხაზს უსვამს მათ მნიშვნელობას კულტურული იდენტობის შენარჩუნებაში გლობალიზაციის პირობებში. სხვა თურქულ ენებთან შედარებითი ანალიზი, რომელიც მსგავს მექანიზმებს ავლენს ხელოსნური ტერმინოლოგიის ფორმირებაში, აჩვენებს, რომ ასეთი პროცესი თითქმის ყველა ენაშია დამახასიათებელი. კვლევა ასევე ხელს უწყობს ტრადიციული უზბეკური ხელსაქმის ტერმინოლოგიის ტერმინოგენეზის თვალსაზრისით შესწავლას, რაც მნიშვნელოვან თეორიულ საფუძველს ქმნის ლექსიკოგრაფიისა და კულტურული ლინგვისტიკისთვის.

საკვანძო სიტყვები: *ტერმინოლოგიური დერივაცია, ქარგვა, ტუბეტეიკის დამზადება, ოქროქარგვა, რეწვის ლექსიკა, სიტყვაწარმოება, დიალექტული ვარიანტები, პროფესიული ტერმინოლოგია.*

ТЕРМИНОЛОГИЧЕСКИЕ ПРОЦЕССЫ В ОБЛАСТИ РЕМЕСЕЛ, ФОРМИРОВАНИЕ СПЕЦИАЛЬНОЙ ЛЕКСИКИ

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Аннотация: *В статье анализируются лексические единицы, относящиеся к вышиванию (каштадузлик), изготовлению тюбетейки (дуппидузлик) и золотой вышивке (зардузлик), с точки зрения процессов терминологической деривации. Обширное историко-этимологическое исследование показывает, что они демонстрируют морфологические структуры, деривационные аффиксы, семантические изменения и диалектные вариации в узбекских лингвистических системах. Сосредоточив внимание на том, как профессиональный лексикон в прикладном искусстве формируется посредством аффиксации, словосложения и семантического расширения, исследование подтверждает стабильность деривационных моделей в национально-культурных условиях. Оно описывает исторический контекст этих терминов, от ранних ремесленных практик древних времен до современного контекста, и подчеркивает их важность в поддержании культурной идентичности в условиях социальной глобализации. Сравнительное изучение других тюркских языков с целью поиска доказательств существования таких механизмов в развитии ремесленной терминологии иллюстрирует понимание, применимое практически ко всем языкам при работе с ремесленными терминами. Исследование также помогает изучить терминологию, используемую в традиционных узбекских ремеслах, с точки зрения терминогенеза, с теоретическими последствиями для лексикографии и культурной лингвистики.*

Ключевые слова: *терминологическое образование, вышивка, изготовление тюбетеек, золотное шитьё, словарь ремёсел, словообразование, диалектные варианты, профессиональная терминология*