

UPPER KASHKADARYA EMBROIDERY TERMINOLOGY: A STRUCTURAL AND SYNTACTIC OVERVIEW

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Abstract

This article is devoted to the structural-morphological and syntactic features of embroidery terms. He analyzed embroidery terms lexically-morphologically into noun terms, adjective terms, and verb (name of action) terms. Instead, the meeting of these terms in folklore and artistic works was discussed.

Keywords: Embroidery, term, phrase, syntactic term, noun terms, adjective terms, verb terms.

Introduction

It is well known that in onomasiological terminology, when discussing the lexical and morphological composition of terms, priority is usually given to nominal terms. Other parts of speech—such as verbs, participles, verbal nouns, and adjectives—have not received comparable attention [6, 21]. However, recent terminological theories have begun to focus specifically on the study of terms denoting attributes, quantity, and actions or processes. In particular, it has become common to understand a term as a special word—whether a noun, adjective, or verb—or as a multi-component combination formed to express a specific meaning within the general vocabulary, adopted to denote professional activities or scientific concepts that function as members of a particular terminological system.

Literature Review

In world linguistics, numerous studies from various perspectives have been carried out to date on the comprehensive analysis of terminological systems, particularly sector-specific vocabulary, and on revealing their significance as an integral part of the national language. As a result, modern schools of terminology have emerged (the “Vienna School of Terminology,” the “Russian School of Terminology,” and the “Prague School of Terminology”). Nevertheless, the delimitation of special vocabulary and its internal types remains one of the issues that attracts the greatest attention of linguists; terminological theories continue to be among the most controversial problems, and terminology as a discipline remains one of the most intensively studied and debated fields of linguistics. In this regard, the contributions of such scholars in world linguistics as E. Wüster, H. Felber, M. T. Cabré Castellví, R. Temmerman, G. O. Vinokur, D. S. Lotte, S. V. Grinev, V. M. Leichik, A. V. Superanskaya, and V. P. Danilenko, as well as, in Uzbek linguistics, S. Ibrohimov, N. Mamatov, S. Akobirov, M. Asomiddinova, X. Baqoyeva, T. Tursunova, N. Mirzayev, O. To‘raqulov, R. Doniyorov, H. A. Dadaboyev, X. Doniyorov, Q. Sapayev, A. Hojiyev, M. Qosimova, Z. Miraxmedova, N. Ikromova, A. Madvaliyev, A. Sh.



Sobirov [11], and others, deserve special recognition. During the years of independence, the works of O. M. Po‘latova [9, 23], I. X. Pardayeva, N. Usmonov, I. Yuldashev, M. B. Abdiyev, M. Xudoyorova, A. Omonturdiyev, Sh. Usmonova, D. Xudoyberganova, N. Mahkamov, Sh. H. Norboyeva, I. Islomov, M. Aliyeva, X. X. Berdiyev, T. Q. Valiyev, M. N. Muhammadaliyeva, and others played an important role in the development of Uzbek sectoral terminology.

Analysis and Results:

The analysis of embroidery vocabulary shows that the lexicon of this field is also diverse in terms of its morphological composition, as it consists of nominative units belonging to different parts of speech. This makes it possible to classify embroidery terms from a lexical-morphological perspective into the following groups:

Nominal terms – do‘ppi (skullcap), qalpoq (hat), jiyak (border), do‘ppido‘z (skullcap maker), qalpoqdo‘z (hat maker), jiyakdo‘z (border embroiderer), tikish (chok) (stitching/stitch), palak (decorative hanging), so‘zana (embroidered coverlet), choyshab (bedsheet), joypo‘sh (mattress cover), joyparto (bedding cloth), kirpech (quilt), kulutapo‘shak (coverlet), bo‘xchaparto (bundle cloth), bo‘xchapech (bundle cover), boshqars, ro‘ypatto (face cover), belqars (waist ornament), gilosak (cherry motif), qo‘shbodom (double almond motif), qizqalpoq (girl’s cap), kuyovqas (groom’s headdress), to‘yqas (wedding headdress), xatnaqas (circumcision headdress), bachki, lola (tulip), ko‘knori (poppy), chordona (four-petal motif), kanva (canvas), shoyi (silk), ipak (silk thread), satin, atlas, bo‘z (calico), doka (gauze), surp, chit (printed cotton), avra (outer layer), astar (lining), arqog‘ (weft), charm (leather), to‘ppicha (small cap), qilich (sword motif), oynacha (small mirror motif), minora (minaret motif), xurshid (sun motif), and others.

2. Adjectival terms – sanama (counted), chizma (outlined), terma (assembled), bosma (printed), iroqi, sherozi, butador (ornamented), kamkashta (sparsely embroidered), serkashta (densely embroidered), kamar (narrow), serbar (wide), guldo‘zi (floral embroidery), zamindo‘zi (ground embroidery), to‘ldirma (filled), zardo‘zi (gold embroidery), kandaxayol, chindaxayol, piltado‘zi, yo‘rmado‘zi, tagdo‘zi, xomdo‘zi (plain embroidery), ovado‘zi, ilmado‘zi, chakmato‘r, qizil (red), qizg‘ish (reddish), qizg‘imtir (crimson), sariq (yellow), to‘q sariq (dark yellow), gulovi, pushti (pink), ko‘k (blue), qora (black), yashil (green), oq (white), bika, to‘taki, zaynovi, shol, pushtigul, sovsan, nilobi, and others;

3. Verbal (action noun) terms – gul solish (placing floral patterns), naqsh solish (applying ornamentation), arqog‘ tortish (drawing the weft), chok tashlab tikish (stitching by laying stitches), igna qadash (piercing with a needle), tepa olish (overlying), qur tortish (drawing the frame), yo‘rmab tikish (embroidering in a yo‘rma technique), to‘ldirib tikish (filling embroidery), xom tikish (plain stitching), oqlab tikish (whitening stitch), ko‘klab tikish (basting), and others.

As is evident from the classification, nominal and adjectival terms constitute the majority of the field’s lexicon. The names of embroidered garments, artistic embroidery items, patterns, and embroidery tools and equipment mainly belong to the nominal category, whereas the names of stitch types, embroidery patterns classified according to stitching techniques, and the names of fabric and thread colors fall into the adjectival category. In general, the presence of terms belonging to the adjectival class is widely acknowledged in terminology studies.

In particular, M. Nabiyeva, who has studied terms denoting attributes in Uzbek linguistics, has



noted that in recent years the number of participial terms with hybridized “attribute” and “action” senses has been increasing in Uzbek sector-specific vocabulary. She argues that the inherently hybrid nature of participles—their ability to simultaneously express action, attribute, and, in substantivized forms, object or concept—provides exceptionally strong potential for terminologization by transforming action into an attributive feature and linking it to a noun (and partly to a verb). This is substantiated by the terms *affillangan* (e.g., *affillangan shaxslar* ‘affiliated persons’, *the procedure for concluding transactions with affiliated persons’) widely used in the modern Uzbek banking and financial terminological system, as well as by the term *uyushmagan* (*yoshlar*) ‘unorganized (youth)’, which is actively employed in socio-political terminology [7, 138].

Although they are relatively few in number, verb terms denoting stitches and the processes of embroidering patterns are also found in embroidery. In most cases, they occur in the form of extended compound verbal nouns. X. Norxo‘jayeva, who has studied terms denoting processes in the Uzbek language, points out that many terms conventionally attributed to the nominal category are in fact expressed in the form of verbal nouns. She substantiates that, within terminological systems, the majority of process-denoting terms are realized through verbal nouns (such as *ayirboshlash* ‘exchange’, *bildirish* ‘notification’, *burilish* ‘turning’, *bo‘ysunish* ‘subordination’, *kelishuv* ‘agreement’, *nizolashish* ‘conflict’, *demokratlashish* ‘democratization’, *legallashtirish* ‘legalization’, *munitsipiallashtirish* ‘municipalization’) [8, 68]. As noted by X. Norxo‘jayeva, verbal-noun terms in embroidery are also often classified as belonging to the nominal category. For example, the term *tikish*, which denotes the process of embroidering, that is, sewing embroidery, as well as the meaning of being engaged in this craft, often appears to belong to the noun category. Compare: *Tikishim ko‘p* (“I have a lot of sewing to do”). *Tikishingni yig‘ishtir* (“Put away your sewing”). However, in this term the processes of lexicalization and specialization have not yet been fully completed; therefore, in certain contexts it displays grammatical meanings characteristic of a noun, while in others it shows verbal properties. For instance, it can enter into voice relations: *Bitta qalpoqni tikish davri qancha?* (“How long does it take to sew one cap?”). *Bitta palakni to‘liq tiktirish uchun qancha vaqt kerak bo‘ladi?* (“How much time is required to have one palak fully embroidered?”).

In the Explanatory Dictionary of the Uzbek Language, this term is marked with the label **v.**, **verbal noun** (*fe‘l, harakat nomi*):

TIKISH

1. *Tikmoq v.*, verbal noun. *Kitob o‘qishdan zerikkan choqlarimda bichish, tikish bilan mashg‘ul bo‘lib, bu hunarni ham yetarli darajada o‘zlashtirdim.* (S. Ayniy, *Memoirs*).

2. Sewing, tailoring, cutting-and-sewing work; stitch; the art of sewing. *Zumradning tikishi go‘zal, ipakni turlashi ham mohirona.* (Oybek, *Ulug‘ yo‘l*) [12, 89].

In addition, to demonstrate its syntactic valency, the collocation *tikish xaltasi* is provided:

Tikish xaltasi – a bag in which a tailor or embroiderer keeps the items necessary for their work (thread, silk, cloth scraps, thimble, needle, etc.); a work bag. As Gulnor entered her courtyard through the street gate... she threw her veil onto the veranda, tossed her sewing bag onto the *tancha*, and, leaning against a pillar, stood distraught for a while. (Oybek, *Selected Works*) [13, 89].



Tikish is a verbal noun, whereas tikish xaltasi is a compound noun. The presence of its synonym ishpech in the dictionary also confirms its nominal status.

Although no specific label is provided to indicate tikish as a term, the dictionary nevertheless points to its relevance as a term related to other craft occupations associated with tailoring, such as mahsido‘zlik (boot-making) and do‘ppido‘zlik (skullcap making). However, in the meaning marked with number 3, tikish has indeed undergone lexicalization: as a result of specialization, it has shifted into the noun category, that is, it has come to denote an object produced in the process of sewing—such as a do‘ppi, jiyak, qalpoq, or an embroidered item:

3. An item produced through embroidery and, more generally, through tailoring (e.g., boots, skullcaps, etc.). I had nothing left to sell. I sewed more items again. In the meantime, my father passed away. (Oybek, Selected Works). The burden of making a living turned out to be extremely heavy. In order not to exhaust us, my mother began sewing items. (Oybek, Selected Works) [13, 89].

The above discussion allows embroidery terms to be classified according to their formal (structural) composition into the following groups:

- a) Simple (single-word) terms – qalpoq (hat), qars, yengcha, qiyiqcha, sherozi, morpech, dorpech, jiyak (border), qur, angusht (finger), bargak, iroqi, bachki, ro‘yijo.
- b) Compound terms – anorgul (pomegranate flower), binafshagul (violet), paxtagul (cotton flower), dastagul, qushpanja, belqars, kuyovqars, xatnaqars, itqars, qo‘shbodom, oynaxalta, qoshiqxalta.
- c) Paired terms – avra-astar, igna-ip (needle-thread).
- d) Syntactic terms – bodom nusxa, besh lola; gul chiqarib tikish (embroidering a flower), tagini to‘ldirish (filling the base), oqdan chiqarish (pulling the thread from the white side), and the like.

Among embroidery terms, syntactic terms may be somewhat debatable in terms of structural complexity. However, in the field’s lexicon, the majority of terms are extended compounds. For example, to indicate stages of the sewing process, units such as oqdan chiqarish (“pulling the thread from the white side”) and qoradan chiqarish (“pulling the thread from the dark side”) are used. These terms are of great importance in embroidery and are included in the active vocabulary of practitioners. That is, in the field, the sewing process consists of two stages:

1. **Qoradan chiqarish** – the stage of embroidery in which the decorative patterns of an item such as a so‘zana, joypo‘sh, qalpoq, or other products are stitched using dark-colored thread. This is considered the most responsible stage, as it determines the embroidery’s design and base. It is usually done with black thread because, in the language of embroiderers, black is chirkbardor—meaning it resists dirt; the thread does not get soiled until the embroidery is completed.

2. **Oqdan chiqarish** – the final stage of the sewing process. This is associated with the fact that white thread gets dirty quickly. To prevent this, decorations stitched with white thread are usually done at the last stage. In the terminology used by practitioners, this stage is referred to as oqdan chiqdi or oqdan chiqarish.

In addition, terms such as machine embroidery (popopdo‘zlik), hand embroidery, and hand embroidery craft can also be mentioned to describe artistic embroidery items with simple patterns, such as sparse-flower designs (kamkashta, odmi, kamar), and to characterize the product according to the stitching technique.



In general, recent studies in terminology treat the compound and multi-member nature of terms as a natural phenomenon. In particular, G. A. Abramova emphasizes that multi-member medical terms have broad semantic potential, and by selecting suitable variants from them, new concepts can be named [1, 71]. V. P. Danilenko stresses that multi-component terms can express meaning precisely, and that multi-memberedness in terms serves as a criterion for semantic clarity [3, 64]. In Uzbek linguistics, compound terms have also sparked extensive discussion in field-specific studies. For example, T. Valiyev noted that many loan terms in road-construction terminology have overly extended Uzbek translations. For instance: grunt – “layer of soil,” transheya – “trench-like drainage,” rezerv – “reserve area,” kyuvet – “roadside ditches,” netto – “road load-bearing capacity,” and so on [2, 42].

M. Nabiyeva classifies syntactically compound terms into two groups: **compact compound terms** and **extended compound terms**. “In our language, structurally not only single- or multi-membered terms exist, but also syntactic and phrasal terms. Firstly, the terms ‘syntactic term’ and ‘phrasal term’ are not yet widely used; secondly, their distinctions from complex word-terms, the process of semantic integration of their constituents, and the relationship of phrasal and syntactic terms to the concept still require serious investigation. At the same time, although the terminological system contains many compound—syntactic and phrasal—terms, explanatory dictionaries primarily provide single-word terms, whereas terminological dictionaries also include compound terms. This indicates a difference in the principles of word selection in explanatory versus terminological dictionaries, which itself calls for careful research and scientific substantiation.” [7, 42].

From this perspective, syntactic terms in the embroidery lexicon can also be divided into two groups:

1. Compound terms equivalent to a word combination;
2. Extended compound terms in the form of verbal nouns.

Among the syntactic terms equivalent to a word combination, three types are observed in the field-specific lexicon:

1. **Adaptive compounds** – chok haqi (stitch allowance), qush ko‘zi (bird’s eye), bulbul ko‘zi (nightingale’s eye), mushuk ko‘zi (cat’s eye), o‘rdak bo‘yni (duck neck), choy xalta (tea bag), qoshiq xalta (spoon bag), and the like.
2. **Governed compounds** – gul solish (placing a flower), naqsh solish (applying a pattern), arqog‘ tortish (pulling the weft), qosh chiqarish (pulling the edge), tish chiqarish (pulling the tooth), jiyak o‘rnatish (setting the border), oqdan chiqarish (pulling from the white side), qoradan chiqarish (pulling from the dark side), tepa olish (overlying), qo‘lda tikish (hand stitching), and the like.
3. **Fused compounds** – tirkama gul (attached flower), yetalatma gul (extended flower), terma sanama (assembled counted stitch), chizma sanama (outlined counted stitch), xom chok (plain stitch), yo‘rma chok (yo‘rma stitch), bosma chok (printed stitch), erkin chok (free stitch), chizma chok (outlined stitch), ixtiyoriy chok (optional stitch), ilmoqli bigiz (looped stitch), zar ip (gold thread), kumush ip (silver thread), katta ko‘ylak (large robe), nikoh ko‘ylak (wedding robe), erkak qalpoq (men’s hat), qo‘lda tikish kashtachiligi (hand embroidery), yo‘rmab tikish (yo‘rma embroidery), to‘rlab tikish (grid embroidery), bostirib tikish (pressed embroidery), to‘ldirib tikish (filled embroidery), sanab tikish (counted stitch), xom tikish (plain stitching), and the like.



Most terms formed on the basis of **adaptive compounds** are possessive in nature and have approached the status of compound lexemes. This is evident when both of their components—the possessor and the possessed—lose their independent markers and grammatical forms: for example, choy xalta (“tea bag”) literally derives from choyning xaltasi (“bag of tea”), kelin ko‘ylak (“bride’s robe”) from kelinning ko‘ylagi (“the bride’s robe”), tikish xalta (“sewing bag”) from tikishning xaltasi (“bag of sewing”). It should also be noted that in some cases the lexicalization process is complete, as in shonaxalta or oynaxalta, which is reflected in their written form as a single words.

Terms formed on the basis of **governed compounds** are often expressed as extended verbal-noun combinations. In such cases, the first (dependent) component is usually unmarked and loses its grammatical form, as in gul chiqarish (“embroidering a flower”), igna qadash (“piercing with a needle”), tepa olish (“overlying”). In terms formed on the basis of **fused compounds**, a “break” from ordinary speech and an “elevation” to the linguistic level approaching terminologization can also be observed, as in katta ko‘ylak (“large robe”), kelin ko‘ylak (“bride’s robe”), xom tikish (“plain stitching”).

In general, compound terms constitute the majority of the embroidery lexicon. For example: chok tashlab tikish (“stitching by laying stitches”), gul chiqarib tikish (“embroidering a flower”), qosh chiqarib tikish (“pulling out the edge”), to‘ldirib tikish (“filled stitching”), xom tikish (“plain stitching”), oqlab tikish (“whitening stitch”), ko‘klab tikish (“basting”), jiyakka pilta urish (“hammering on the border”), and so on. This, in itself, contradicts the criteria usually applied to terms, such as conciseness and simplicity.

Of course, compound terms have a main—root—component. For instance, in the expressions oraliq tashlab tikish (“stitching by leaving gaps”) and gul chiqarib tikish (“embroidering a flower”), in the speech of practitioners, the phrases are often reduced to tashlab tikish (“stitching by leaving”) or chiqarib tikish (“embroidering”), in which only the root component is used, and the meaning of the omitted necessary element is still understood.

"That is, in terms whose compact form allows free distributive usage, the syntactic connection between the constituent parts is not yet fully dissolved and is mostly observed in relatively more extended terms. In other words, the more elements a complex (compound) term contains, the stronger the syntactic characteristics of the compound become, while the lexical (nominative) stability decreases. This indicates that the concepts expressed by the words in the term are not yet fully integrated" [7, 47].

Conclusion/Recommendations:

Our observations indicate that in the embroidery lexicon, the more compact a term is in formal-structural terms, the more abstract it is semantically. For example, the term sanama is polysemous, denoting both a type of stitch and a sample of a do‘ppi made with that stitch. In such cases, the term is abstract, whereas compound terms like sanama chok (“counted stitch”), sanama iroqi, sanama do‘ppi convey a precise semantic concept. The same can be said for terms such as atirgul nusxa qalpoq (“rose-patterned cap”), nodira qalpoq, zamindo‘zi qalpoq, ilmoqli igna (“looped needle”), and the like. Extended compound syntactic terms in the embroidery lexicon allow concepts to be expressed and distinguished clearly, helping to supply the conceptual field of the domain with appropriate terms.



However, this does not imply that terms should be used in an unnecessarily extended form or that their compact equivalents should be ignored. A term, in any case, remains a linguistic unit. Identifying compact variants of extended compound terms that are actually used in practitioners' speech, isolating the root component of complex compound terms, and incorporating them into usage accelerates the process of terminologization and enriches the domain lexicon.

The above demonstrates that embroidery terms need to be studied in detail from not only a semantic but also a morphological and morpho-syntactic perspective within onomasiological terminology.

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