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CHARACTERISTICS OF THE INTERPRETATION OF TERMS ASSOCIATED WITH EMBROIDERY IN LEXICOGRAPHIC SOURCES

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Abstract: *Terms linked to needlework have a significant national identity, just like the majority of professional and occupational language. In both the scholarly study of sector-specific vocabulary and the presentation of the universal and nationally characterized linguistic picture of the needlework domain, the presence of embroidered terms in specialized dictionaries is crucial. Researchers have several challenges when it comes to the lexicographic interpretation of embroidery terms in specialist dictionaries. The general structure, corpus, and microstructure of an explanatory dictionary of Uzbek embroidery terms must first be established.*

Key words: *Dictionary, terminology, needlework, term, and terminological unit are some of the keywords.*

Introduction: Linguists typically consult dictionaries, especially explanatory dictionaries, because they are constantly interested in the meanings conveyed by lexical units in a language and in the domains to which they belong. However, lexicographers have pointed out that the Explanatory Dictionary of the Uzbek Language concentrates on gathering and describing the frequently used vocabulary of modern Uzbek rather than attempting to compile and describe the entire lexical stock of the Uzbek language across a wide chronological span. It is common knowledge that showing the

importance of a specific lexical layer feature in a language requires careful study of the basic lexicological ideas and categories.

In particular:

1. the systemic nature of the lexicon;
2. the lexical meaning of the word;
3. the semasiologically and onomasiological aspects of word meaning;
4. the paradigmatic and syntagmatic description of meaning;
5. word meaning and its emotive, expressive, and stylistic characteristics;
6. the main lexical categories: polysemy, synonymy, homonymy, antonymy, and others. [1, 45].

Research Methodology: The study uses distributive, componential, nominative-motivational, and areal analysis techniques depending on the article's character.

Findings and Conversation: The following sections make up the macrostructure of the dictionary of needlework terminology, just like the majority of contemporary specialist dictionaries:

1. overview
2. rules for use the dictionary;
3. corpus of dictionaries
4. appendices.

The introduction section provides a general description of the dictionary, including its purpose, necessity, structure, and other relevant information. This section, which presents the dictionary, usually includes information on the general principles of using and compiling the dictionary.

The methodological framework constitutes the scientific and methodological basis of any dictionary and explains the principles of working with it. Various materials intended to facilitate dictionary use—such as the alphabetical index, conventional signs, abbreviations, and lexicographic notes—are also explained in this section[1, 58]. The organization criteria of the word list—whether it is arranged alphabetically or

thematically—the internal structure of dictionary entries, included notes, illustrations and visual appendices, etymological explanations, and other pertinent details are all covered in this section of the dictionary of embroidery terms.

The corpus serves as the basis for the dictionary of needlework terms, just like in any other dictionary. The corpus is made up of dictionary entries because this dictionary is of the explanatory type. The corpus's entries are arranged alphabetically. The word list mostly contains terms because the dictionary focuses on terminology. The following linguistic units make up the word list because of the structural and grammatical diversity of needlework terms:

1. Lexemes;
2. Extended phrases;
3. Word combinations.

The following criteria guide the selection of words and the formation of the word list in the dictionary of embroidery terms:

In the dictionary, the headword designates the term-arthrogram. As discussed in previous sections, borrowed terms constitute the majority in the terminology of the field. Based on the phonetic possibilities of the Uzbek language, phonetic spelling has often guided the writing of both borrowed terms and terms native to the language. As a result, variation has emerged in the field terminology.

For some borrowed terms, graphic-form spelling is used (e.g., sherozi, fo‘ta, zardevor, kultapo‘shak, joyipartof, ro‘yijoy, ro‘yipartof, peshonaband), while for certain native terms, morphological spelling is applied (e.g., jiyak, igna, bo‘xchapech, bo‘xchapo‘sh, kirpech).

However, for the majority of terms, phonetic spelling predominates (e.g., futa/fute/po‘ta/pota, shirozi/cherozi, zaldevor/zoldivor/zaldevor, iyna/nina, kulo‘ta/kulta/kulutapo‘shak/kultapechak/kultapushak, jahay/jahak; ro‘yijo/ro‘jo, joyparto, ro‘ypatto, peshanavat, bo‘xchapatto).

Under such circumstances, finding term-orthograms becomes quite difficult and necessitates a unique strategy for each phrase based on particular standards. Notable are the following observations made by normologist S. Karimov:

The norms of language units associated with professions that might be regarded as particular norms should also be discussed. These sections, which are standardized in our language both orally and in writing, cover vocabulary related to a variety of crafts and vocations. Additionally, we need to remember that some of them are dialectal in nature[8, 56].

Ensuring the inclusion of terms not found in literary Uzbek. A review of existing dictionaries shows that only a limited portion of terms related to the social and cultural life of the Uzbek people, their professions and crafts—including embroidery—are represented. For example, among the speech of local residents, particularly in Kitob and Shahrisabz, around ten color names appear that do not exist in the literary language.

In embroidery, color serves as an artistic means of expression. Therefore, embroiderers paid special attention to color selection. Sometimes colored threads were used symbolically, as color affects a person’s mood and emotions. This also reflects Islamic cultural influence. White represented divinity, happiness, and purity, and white threads were often used to complement the bases of iroqi caps. When stitching patterns such as flowers (gul), tulips (lola), colors associated with vitality and immortality—belonging to the red group, including qizil, shol, bika, gulovi, pushtigul, qirmizi—were used. For motifs like buta and branches, and for leaves, colors from the green group, considered symbols of luck, the sky, and water according to various legends and beliefs—such as yashil, zaynovi, havorang—were applied. In male headgear, sacred sky-blue shades (ko‘k, moviy, nilobi) were used to complete the base. For the edges of embroidery and ritual items associated with mourning, funerals, or the Day of Judgment, black threads were predominantly employed as symbols of sorrow, grief, and separation.

As mentioned, color names such as bika, to‘taki, zaynovi, gulovi (gulobi), nilobi, shol, pushtigul, sovsan, which are actively used in the speech of local residents, do not

exist in the literary language. The relative abundance of color names is due to the long-standing tradition of local artisans engaged in embroidery, cap-making, and jiyak (collar) embroidery, who needed to select and distinguish colors precisely. Among these, the term nilobi (also kavut, kabud) is explained in the Short Dictionary of Applied Arts as follows:

Nilobi [nïlobi] – a light blue color. It is used in patterns to color flowers and buds, as well as the background of motifs[9, 27].

This color name is also occasionally used in Uzbek speech: Under artificial evening light, objects appear yellowish-golden. In the morning, they look violet-lilac; in the evening, yellow-golden; on cloudy days, silvery; and on bright nights, they take on a greenish, it takes on a blue-gray (*nilobi*) appearance.

In the Explanatory Dictionary of the Uzbek Language, the Persian word savsan is included. However, in the dictionary, it is interpreted not as a color name but as the name of a flower:

SAVSAN [f.] cf. gulsapsar. On the green fields, the ears of grain grew thick, and from one side to the other, the savsan stood among them. Furqat.[6, 417]

The fact that most color names are derived from flower colors can be explained by their similarity to the color of the safsar flower.

In general, among local artisans' speech, the red color group includes the following shades: a bright reddish-purple called bika [bikä]; a dark purple-red called savsan; a bright reddish-yellow called shol [šol]; a light red similar to rosewater called gulovi [gülobi] (gulobi); a sharp red close to brown called pushtigul [püštigül]; a bluish-green shade called tötaki [tötaki]; and a yellowish-green shade called zaynovi [zaynavi]. The inclusion of these color names in explanatory dictionaries eliminates the need to replace colors absent in literary Uzbek with borrowed or foreign-based terms such as rozoviy (pink), aliy (crimson), fioletoviy (violet), and salatoviy (light green).

Clarifying the inclusion of obsolete and archaic terms in the dictionary. Similar to general vocabulary, embroidery terminology also exhibits words that have become historical or archaic. For example, in the Devonu Lug'otit-Turk, terms such as kimsän

(a thin metal used as decoration on a cap), types of beads like boz munchoq, sata marjon, burta (a thin circular metal sewn onto garments), and chuz (red-colored metal stitched onto silk fabric) are now considered obsolete, having been replaced by newer terms such as mildiroq, pistoncha, and pulakcha.

There is no need to include such obsolete terms in a specialized dictionary. However, emphasizing the historical form of terms and their occurrences in historical works—such as the Devonu Lug‘otit-Turk—enhances the practical value of the dictionary. For instance, including historical names of items such as the cap (börk), belt (belbog‘), waistband (belqars qur), forehead band (peshonaband bÿrÿnchÿk), sheet (choyshab kɜrim), and small tray (nimcha artïg‘, tärinchäk) contributes to a richer understanding of the terminology.

A crucial component that requires careful attention in compiling a dictionary of embroidery terminology is the dictionary’s microstructure, that is, the determination of the internal composition of dictionary entries. In terminography, particularly in most specialized dictionaries compiled in Uzbek, the microstructure generally consists of the headword (vocabulary item) and its definition [2, 56]. In a dictionary entry, the headword occupies the left part, while the definition is placed on the right.

Another issue related to the semantization of embroidery terms concerns their presentation in related dictionaries and the consistency of their definitions with those sources. As noted in the first chapter, embroidery terminology overlaps with adjacent fields such as gold-thread embroidery (zardo‘zlik), cap-making (do‘ppido‘zlik), carpet weaving (gilamdo‘zlik), yurt-making (o‘tovsozlik), and other crafts. This means that a single term may appear in the lexicons of specialists from all these areas, which requires caution when defining embroidery terms.

The terminological stock of embroiderers consistently expands based on the semantic development and transfer of lexemes from related fields—either from other terminological systems or from general vocabulary. When compiling a dictionary, careful attention must also be paid to terms that, through semantic change in general usage, have become professional terms in other specialized systems. For example, in

T. Tursunova's Practical Lexicon of the Uzbek Language, terms related to embroidery—such as dorpech, jo'ypush, zardevol / zardevor, zehdo'zlik, yo'rma, yo'rmado'zlik, kallapo'sh, kashtado'z, palak, peshonaband / peshonabog', popop, popopchilik, choyshab, o'rmak, qatim, qo'chqorshoxi / qo'chqorak—are observed among carpet-weaving terminology[*7*, 137].

Conclusion and Suggestions: Generally speaking, each phrase in a dictionary of needlework terminology should have a meaning that is both functionally clear and accurate, appropriately reflects the scientific concept unique to the area, and sets it apart from terms from similar disciplines. In order to do this, a number of issues must be resolved: Some definitions in current dictionaries do not match how experts in the field understand terms; the scientific foundation of term-orthograms has not been established, leading to the lack of a standardized orthographic form for variant terms; attempts are occasionally made to treat synonymous terms representing the same concept as two distinct concepts; definitions of some terms appear inconsistently across related dictionaries; and the distinction between primary and derived meanings in the semantization of polysemous terms is frequently unclear. For embroidered terminology to be accurately and practically represented, these problems must be resolved.

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