



LEXICON OF CRAFTSMEN

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Abstract. The article explores the characteristics inherent to the lexicon of the crafts sector, emphasizing the analysis of the speech of craftsmen and its significance for language, society, the members of this sector, as well as the development of both domestic and international tourism.

Keywords: linguistics, paraphrase, language, speech, craftsmanship, lexicon, sector linguistics, communication.

In recent years, a series of research projects are being conducted in novel directions within linguistics. The wide scope of these studies demonstrates the remarkable diversity of the expressive possibilities of the Uzbek language. At present, there are observable trends of diverse perspectives in these investigations into linguistic evidence.

Research in linguistics involves new branches such as linguopoetics, psycholinguistics, pragmalinguistics, cognitive linguistics, stylistics, linguocultural studies, sociolinguistics, and the theory of communication. One of these new areas is the analysis of communication processes through the lens of an **anthropocentric paradigm**, which examines the means by which participants interact in communicative situations. Just as in global linguistics, the application of the anthropocentric paradigm is becoming increasingly relevant within Uzbek linguistics.

Issues concerning the individuality of speakers and their socio-contextual roles are not only becoming more prominent in speech communication studies but are also among the priority areas of linguistic research. The advancement of disciplines based on the



anthropocentric paradigm is contributing to the development of research related to this field.

The study of the linguistic features of the lexicon of craftsmen is also part of such a vital research agenda. The particular focus on the crafts sector, changes in domestic and international tourism trends, and the integration of language, speech, culture, and social relations highlight the necessity of studying this sector's lexicon. This focus is reinforced by the high level of attention devoted to preserving intangible cultural heritage and studying the language of this field, as evidenced by the Presidential Decree of November 1, 2018, titled “On the Organization of the International Festival of Crafts.”

Uzbek craftsmanship has a rich and diverse history, reflecting centuries of tradition. Ancient and modern Uzbek artisans and craftsmen engaged in pottery, carpet weaving, silk production, embroidery, goldsmithing, woodworking, stone carving, jewelry-making, metalwork, and other related crafts have produced exemplary works representing each historical period of Uzbek national craftsmanship's development stages.

However, during the mid-20th century, several centers of craftsmanship and their unique techniques began to disappear. This disappearance necessitated ongoing efforts to revive these lost crafts, which are crucial not only for preserving this cultural heritage but also for providing opportunities to study the language associated with these crafts.

The new historical era that began in the 1990s outlined a distinct pathway for the preservation and development of Uzbekistan's traditional national craftsmanship. National independence contributed to the increased interest and attention to the preservation of traditional crafts, as well as the national cultural heritage and traditions.

Since the first years of independence, the government has taken measures to support masters and craftsmen. According to the Presidential Decree on March 31, 1997, titled “On State Support for the Further Development of Folk Artistic Handicrafts and Applied Arts” (PF-1741), all craftsmen were exempted from taxes and customs duties. The “Musavvir” scientific-production center, established to organize folk artisans, craftsmen, and artists, was restructured into the “Hunarmand” Association based on the Presidential Decree #PQ-3393 dated November 17, 2017.



Furthermore, the title of “**Uzbekistan’s Master Artisan**” was established, and this title continues to honor skilled and talented craftsmen as members of the Uzbekistan Academy of Arts and other prestigious associations. Efforts have also been made to revive traditional **mentor-apprentice systems**, with specialized training schools for young artisans reactivated.

Over recent years, various nearly forgotten traditional crafts in Uzbekistan have been revived. Craft centers have been established across numerous regions of the country as a part of these efforts, reflecting the government’s attention and commitment to restoring traditional crafts and contributing to their development. It becomes evident that linguistically studying the speech and language of craftsmen is essential and valuable.

The lexicon of artisans is considered a rich linguistic treasury. It contains not only national elements but also information regarding the ancient origins of the Uzbek people. The lexical possibilities of the Uzbek language are proven to be broader, as evidenced by the specialized terms employed in its specific domain. It brings literary language closer to conversational language by enriching, refining, and transmitting knowledge from the people to the people. The language of artisans creates the foundation for the development of speech culture and linguistic culture. It vividly reflects our millennial history, spirituality, and culture. Moreover, it preserves popular traditions and customs. Therefore, the study of the lexicon of artisans and its linguistic analysis contributes to the Uzbek language.

Language is a process connected with human cognition. It consists of well-defined, regulated, and systematized concepts. Each individual in society utilizes the creative power of language based on their own personality, potential, and ability. In the context of the artisan sphere, the emergence and usage of periphrasis are connected to human cognition. It is well-established that the national identity, traditions, and customs of every country are reflected in their craftsmanship or artisan fields. Festivals are continuously organized to develop and enrich national craftsmanship. At present, there are over three hundred types of traditional crafts, including pottery, copperwork,



blacksmithing, stonemasonry, carpentry, weaving, embroidery, jewelry making, and others. These categories can be pursued and maintained over an extended period.

Artisan Products are Classified into Three Directions

Artisan products are categorized into three main directions:

1. Home-based artisan crafts.
2. Artisan crafts based on order and preparation for specific clients.
3. Products created for market and trade purposes.

It has long been known that neighborhoods in urban areas were named according to the professions of artisans who lived there. Names such as *besikchilar* (crib makers), *bo'zchilar* (spinners), *kosiblar* (weavers), and *ganchkorlar* (decorators) emerged based on their occupations. This indicates that the traditions of craftsmanship are historically rooted in a long and complex social development. Consequently, the speech of any social group, regardless of their profession, is studied and analyzed linguistically. In the artisan sphere, the use of periphrasis in naming prepared products contributes to the aesthetic naming of national products, raises their value, attracts attention, and affects consumer behavior. Examples include:

- *Ganchkorlar* (decorative masters),
- *Kashtachilar* (thread workers),
- *Naqqosh* (decorative artist),
- *Kulol* (potter),
- *Me'mor* (architect),
- *Gilamdo'z* (carpet weaver),
- *Haykaltarosh* (sculptor).

Examples of Periphrastic Expressions

The “Linguistic Dictionary of Terms” by A. Khojiev explains periphrastic forms, defined as “a stylistic method that describes objects or phenomena not by their direct name but through the descriptive characteristics or context of a specific situation” [6]. These periphrastic expressions are analyzed as follows:



1. **Decorative Masters - Ganchkorlar**

Ganchkorlar are essential for selecting appropriate ornamental plasterwork to suit building designs.

2. **Thread Workers - Kashtachilar**

The variety of embroidery techniques highlights the skill of Uzbek embroidery artisans. For instance, in Nurota, Bukhara, and Samarkand, artisans primarily employed the *yorma chok* technique; in Shahrisabz, *yorma*, *kandaxayol*, and *iroqi* were common; while in Tashkent, *bosma chok* was more prevalent [2].

3. **Pattern Master - Naqqosh**

Naqqosh (from Arabic) refers to a pattern master specializing in creating ornamented designs. They also prepare decorative patterns for artists and craftspeople, serving as intermediaries between design and final application [3].

4. **Potter - Kulollar**

The designs of Rishton pottery, with their intricate patterns and use of natural colors, represent a key element of the local craft traditions. Archaeological findings show that this region has maintained its reputation as a center of pottery culture for centuries. Rishton potters today continue this tradition with unique designs admired globally.

5. **Carpet Weaver - Gilamdo'z**

Weaving carpets by hand is labor-intensive, with creating one square meter of a plush carpet taking between 20 to 25 days. On a single square meter, 600 to 1030 knots must be woven [Hunarmandchilik sirlari ko'rsatuvidan].

6. **Sculptor - Haykaltarosh**

Sculptors represent a form of visual art focused on creating three-dimensional representations (length, width, and height). Historically and in modern times, their work has served humanitarian ideals [1].

It is notable that artisans' product names are also subject to periphrasis. For instance:

- *Billaklar naqshi* - transformed into *bilakuzuk* (bracelet),
- *Bosh bezagi*, *bezaklar toji*, *peshona shingili* are translated as *tillaqosh* (gold ornament),



- *Quloqlar quyoshi, quloqlar qandili, quloqlar ohi* represent *halqa* (ring),
- *Barmoqlar mohi* leads to *uzuk* (ring).

Uzbekistan has historically been celebrated for its architectural monuments, folk arts, and unique handmade crafts, introduced globally through the Silk Road connecting East and West. The effective use of periphrastic expressions has contributed to artistic speech, allowing it to convey emotion, purpose, and cultural specificity. Furthermore, the consistent use of periphrasis demonstrates the linguistic adaptability and necessity of integrating these expressions in traditional contexts.

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