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O‘ZBEK VA INGLIZ TILLARIDA AMALIY SAN’AT TERMINLARINING SEMANTIK GURUHLARI

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Annotatsiya: Ushbu maqolada o‘zbek va ingliz tillaridagi amaliy san’at terminlarining semantik guruhlari qiyosiy jihatdan tahlil qilinadi. Terminlar hunarmandchilik turlari, materiallar, asbob-uskunalar, texnologik jarayonlar, tayyor mahsulotlar hamda bezak va naqshlarni ifodalashiga ko‘ra guruhlanadi. Shuningdek, terminlarning semantik muvofiqligi va milliy-madaniy xususiyatlari yoritiladi.

Kalit so‘zlar: amaliy san’at, termin, semantik guruh, terminologiya, hunarmandchilik, o‘zbek tili, ingliz tili, milliy-madaniy xususiyat.

SEMANTIC GROUPS OF APPLIED ART TERMS IN UZBEK AND ENGLISH

Annotation: This article comparatively analyzes the semantic groups of applied art terms in Uzbek and English. The terms are classified according to the types of handicrafts, materials, tools, technological processes, finished products, ornaments, and patterns they denote. The study also highlights their semantic correspondence and national-cultural characteristics.

Keywords: applied art, term, semantic group, terminology, handicraft, Uzbek language, English language, national-cultural characteristics.

СЕМАНТИЧЕСКИЕ ГРУППЫ ТЕРМИНОВ ПРИКЛАДНОГО ИСКУССТВА В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация: В статье проводится сопоставительный анализ семантических групп терминов прикладного искусства в узбекском и английском языках. Термины классифицируются по обозначаемым видам ремесла, материалам, инструментам, технологическим процессам, готовым изделиям, орнаментам и узорам. Также рассматриваются их семантическое соответствие и национально-культурные особенности.

Ключевые слова: прикладное искусство, термин, семантическая группа, терминология, ремесло, узбекский язык, английский язык, национально-культурные особенности.

Language is one of the most important means of representing the cultural and historical experience of a society. Every professional and cultural sphere develops its

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own system of specialized lexical units that serve to name concepts, objects, processes, materials, tools, and techniques. Applied arts are among the fields in which terminology is closely connected with the cultural heritage and traditional practices of a particular nation.

The terminology of applied arts is especially significant from a linguistic point of view because it contains both universal concepts and culture-specific lexical units. Many societies have traditions of embroidery, pottery, carpet weaving, metalwork, wood carving, and decorative arts. However, the names of particular techniques, objects, ornaments, and processes may differ considerably from one language to another.

The Uzbek language possesses a rich vocabulary related to traditional handicrafts and applied arts. Terms such as kashtachilik, zardo‘zlik, kulolchilik, gilamchilik, naqqoshlik, kandakorlik, and yog‘och o‘ymakorligi reflect various forms of traditional craftsmanship. The English language also has an extensive terminology connected with applied arts, including embroidery, pottery, carpet weaving, wood carving, metalwork, jewellery making, and ornamental painting.

The comparison of these lexical units makes it possible to identify common semantic categories as well as differences caused by historical, cultural, and linguistic factors. Therefore, the semantic classification of applied arts terms represents an important area of comparative lexical research.

Semantic grouping is one of the effective methods of studying specialized vocabulary. Terms can be classified according to the concepts they denote and the relationships established between them. In the field of applied arts, the terminology can generally be divided into several major semantic groups.

The first group consists of terms denoting types of applied arts and handicrafts. In Uzbek, this group includes kashtachilik (embroidery), zardo‘zlik (gold embroidery), kulolchilik (pottery), gilamchilik (carpet weaving), naqqoshlik (ornamental painting), and yog‘och o‘ymakorligi (wood carving). In English, corresponding or partially corresponding terms include embroidery, gold embroidery, pottery, carpet weaving, ornamental painting, and wood carving.

The second group includes terms denoting materials used in the production of applied art objects. Uzbek terminology includes words such as ipak (silk), ip (thread), jun (wool), yog‘och (wood), loy (clay), metall (metal), and oltin (gold). English equivalents include silk, thread, wool, wood, clay, metal, and gold. These terms are relatively universal because the materials themselves are widely used in different cultural traditions.

The third semantic group includes terms denoting tools and instruments. Traditional applied arts require various tools for producing and decorating objects. Examples in English include needle, loom, pottery wheel, carving tool, hammer, and chisel. Uzbek terminology also contains lexical units referring to traditional tools used in embroidery, weaving, pottery, carving, and metalwork.

The fourth group consists of terms denoting techniques and technological processes. These terms are particularly important because they describe the methods by which an artistic object is created. For example, English uses terms such as weaving, stitching, carving, engraving, molding, painting, and embossing. Uzbek has corresponding terms such as to‘qish, tikish, o‘yish, naqsh solish, qoliplash, and

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bo‘rttirish. Some of these terms have direct equivalents, whereas others require descriptive translation.

Another important group comprises terms denoting finished products and objects. In Uzbek culture, examples include do‘ppi, suzani, gilam, lagan, ko‘za, and various types of decorated household objects. English includes terms such as carpet, vase, bowl, embroidered cloth, tapestry, and decorative plate. Some Uzbek terms, especially those associated with traditional national objects, do not have exact one-word equivalents in English.

Semantic Groups Related to Traditional Uzbek Applied Arts

Uzbek applied arts have developed over centuries and include numerous traditional crafts. Their terminology reflects regional traditions, production techniques, materials, and artistic styles.

Embroidery terminology represents one of the important semantic groups. The Uzbek term kashtachilik refers to the traditional art of decorating fabric with needlework. Its English counterpart is generally embroidery. However, specific Uzbek forms and products may require additional descriptive explanation in English because the cultural context associated with them may not be fully represented by the general term embroidery.

Another significant group is gold embroidery terminology. The Uzbek term zardo‘zlik denotes a traditional decorative technique involving gold or metallic threads. The English expression gold embroidery conveys the general meaning, but the Uzbek term also carries historical and cultural associations connected with traditional Uzbek craftsmanship.

Pottery terminology forms another major group. Uzbek terms such as kulolchilik, ko‘za, xum, and sopol are connected with the production and description of ceramic objects. English equivalents include pottery, pitcher, large ceramic vessel, and ceramic. The comparison demonstrates that the semantic scope of the Uzbek and English units is not always identical.

Carpet-making terminology includes Uzbek lexical units related to the production, design, and decoration of carpets. English uses terms such as carpet weaving, carpet, rug, pattern, and weaving. Traditional Uzbek carpet terminology may contain culturally specific concepts that require contextual interpretation when translated into English.

Wood carving and ornamental design terminology is another important area. Uzbek yog‘och o‘ymakorligi corresponds to the English wood carving. Terms related to patterns and ornamentation also form an important part of this semantic field.

Comparative Analysis of Semantic Groups in Uzbek and English

The comparative analysis indicates that Uzbek and English possess several common semantic categories of applied arts terminology. Both languages contain terms referring to types of crafts, materials, tools, techniques, and finished products.

However, the degree of semantic correspondence varies from one term to another. Three major types of correspondence can be observed.

The first type is full or near-full semantic correspondence. For example:

- kashtachilik — embroidery
- kulolchilik — pottery
- gilamchilik — carpet weaving
- yog‘och o‘ymakorligi — wood carving

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These pairs denote broadly similar concepts and can generally be considered functional equivalents.

The second type is partial semantic correspondence. In such cases, an English term expresses the general concept, while the Uzbek term contains additional cultural or technical information. For example, zardo‘zlik can be translated as gold embroidery, but the cultural meaning and historical context of the Uzbek craft are broader than the literal English expression.

The third type consists of culture-specific terms without direct lexical equivalents. Such terms may refer to traditional objects, techniques, patterns, or cultural practices that developed within a particular society. Examples include suzani and certain types of traditional Uzbek embroidery and decorative objects. In English, such words may be preserved through transliteration and explained descriptively.

National and Cultural Specificity of Applied Arts Terms

One of the most important characteristics of applied arts terminology is its connection with national culture. A term can denote not only a physical object or process but also a particular cultural tradition.

For example, the Uzbek term suzani refers to a traditional embroidered textile associated with Central Asian decorative culture. Translating it simply as embroidered cloth communicates the general meaning but does not fully preserve its cultural specificity. Therefore, in some cases, transliteration accompanied by a brief explanation may be more appropriate.

The same phenomenon can be observed with terms connected with traditional clothing, decorative patterns, and household objects. Such lexical units demonstrate that terminology is not always culturally neutral. Certain terms function as linguistic representatives of national cultural heritage.

From this perspective, semantic analysis of applied arts terminology contributes not only to comparative linguistics but also to the study of intercultural communication and translation.

Problems of Translating Applied Arts Terms

The translation of applied arts terminology presents several linguistic and cultural challenges. The main difficulty is the absence of direct equivalents for culture-specific terms.

A translator may use several strategies depending on the context. These include direct translation, descriptive translation, transliteration, and the combination of a borrowed term with an explanatory phrase.

For example, suzani can be retained as suzani in English-language academic or cultural texts and followed by an explanation such as a traditional Uzbek embroidered textile. Similarly, do‘ppi may be rendered as doppi with an explanatory description when the cultural identity of the object is important.

Thus, translation of applied arts terminology requires consideration of both linguistic equivalence and cultural meaning.

The semantic analysis of applied arts terminology in Uzbek and English demonstrates that the vocabulary of this field can be systematically divided into several major groups:

1. terms denoting types of applied arts;
2. terms denoting materials;
3. terms denoting tools and instruments;

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4. terms denoting techniques and processes;
5. terms denoting finished products and objects;
6. terms denoting decorative elements and patterns.

The comparative analysis also shows that some terms have relatively direct equivalents in both languages, while others have only partial equivalents or no direct lexical counterparts.

The differences are largely connected with the historical development of handicrafts and the cultural traditions of the two linguistic communities. Uzbek applied arts terminology contains a considerable number of culture-specific lexical units associated with traditional crafts. English terminology, while also rich in the field of applied arts, often uses broader lexical units or descriptive combinations to express concepts that are lexicalized by specific Uzbek terms.

Therefore, semantic classification provides an effective basis for identifying similarities and differences between the two terminological systems.

The study of semantic groups of applied arts terms in Uzbek and English demonstrates that specialized vocabulary reflects not only linguistic structures but also the cultural and historical experience of a society. Applied arts terminology in both languages can be classified into several major semantic groups, including types of crafts, materials, tools, techniques, finished products, and decorative elements.

The comparison reveals the existence of both universal and culture-specific terminology. Terms such as embroidery, pottery, carpet weaving, and wood carving have relatively clear Uzbek counterparts. At the same time, culturally specific terms such as suzani, zardo‘zlik, and certain traditional craft names cannot always be translated through direct lexical equivalents.

Consequently, the semantic analysis of applied arts terminology is significant for comparative linguistics, terminology studies, translation studies, and intercultural communication. Further research may focus on the morphological and word-formational characteristics of these terms, their etymological origins, and their functioning in specialized texts in Uzbek and English.

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