

Review Article

LEXICO-SEMANTIC ASPECTS: NATIONAL APPLIED AND FINE ART TERMS

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Abstract

The purpose of this article is to provide an analysis of implications of using lexico-semantic approach to terminology structuring, especially for interpreting data supplied for the purpose of building specialized dictionaries. The authors pay attention to the lexical and semantic, grammatical and phonetic approaches of the applied and fine art terms, as well as the approaches of translation. It is also aimed at revealing terms from the national pragmatic meanings and in their substantial and functional interpretation, defining the pragmatic effect of speech communication in other languages. The result of this paper is the brief dictionary of Uzbek, Russian and English national terms used in applied and fine arts. The dictionary contains about 1500 terms of fine and applied art. Moreover, the creation of a dictionary can serve as a tool to bring a single meaning to terms that can carry multiple meanings in different parts of a country. Besides, it will serve as an important source for introducing art to future generation and familiarizing with masters' achievements.

Keywords: fine art, applied art, term, unit, lexical unit, national applied art, nationality, borrowed, translated, alternative, collection, ornament, carpet weaving.

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INTRODUCTION

Currently, Uzbek modern art combines ancient traditions with new research and style in different spheres. Particularly, the years of independence have provided a great opportunity for their full advancement. The national fine arts have achieved the political level. The establishment of the Academy of Arts of Uzbekistan in 1997 is a vivid evidence of this and this occasion gave a spur to the advancement of art education.

The system of continuous education in the fine arts of Uzbekistan includes a boarding school, three colleges and the National Institute of Arts and Design named after Kamaliddin Behzod which are considered leading educational institutions for 12 different branches of specialists.

In the recent years, productive and significant work has been initiated in the Uzbek language dictionary research. In addition, dictionaries covering various fields have also been expanded, which are made based on the age, level of education and world perception of the reader. Philological research has coincided with the development of society. Commencing with linguistic terms, thesaurus dedicated to different disciplines has made a significant contribution. However, there is nothing similar we can say in the sphere of fine and applied arts or design. The arts field has been a little weak in this respect. Considering this gap, we have created an Uzbek, Russian and English thesaurus dedicated to national fine and applied arts.

The dictionary is based on Uzbek alphabet and contains about 1500 terms of fine and applied art. Certain of these terms are contained in the "Thesaurus of Uzbek Language" and can be repeated, but we considered it essential to unify them by specialization. While some terms are obsolete, due to the fact that they are still used in the masters' vocabulary, they were given a place in this dictionary. It should be mentioned that the etymology of some words is not listed for certain circumstances and the reason is that there were some difficulties in obtaining accurate information on terms. Therefore, our research is not without drawbacks. But hopefully the work we have undertaken will be the basis for new developments on this issue.

Conceptual basis

The ancient culture of Uzbek art is extremely popular all over the world. Moreover, a huge museum was created showcasing ancient monuments and historical materials on the basis of Uzbek art culture. The unique applied art, created by Uzbek ancestors, is not only a monument with deep cultural meaning, but also has artistic high-value. In particular, folk culture was acquired for centuries by Uzbek people's national crafts such as embroidery, engraving, engravings on trees, petroglyphic drawing, engravings on bones, and knitting. Nowadays, there are sufficient and unique technologies, schools and styles for creating these beauties.

It should be mentioned that some works have been done on fine arts-related dictionaries in Uzbekistan, and undoubtedly, S.Bulatov's wood engravings-related dictionary published in 1991 is considered proof of these works. During the research, the author took into account the ideas of skilled masters, art critics, linguists from various literatures, articles and major sources founded in applied art. Additionally, the author tried to disclose the meaning of these terms and one of the most striking features of this dictionary is that the terms are in alphabetical order and enriched with illustrations.



"BARG" is an ornamental element of the plant and in the process of creating their ornaments, masters took inspiration from natural shapes of leaves. The varieties of "barg" are as follows: shobarg (shoh barg) is one of the most widespread and the largest decorative element in the "barg". "Qo'shbarg",

"ko'pbarg" and "chor barg" are the ornamental elements consisting of two, many, and four leaves respectively. Moving to "xurmo bargi," this is also a decorative ornament of persimmon leaves. Besides those leaves, there can be observed willow leaves, pomegranate leaves, spruce leaves, red tree leaves, pepper leaves, pear leaves, and cypress leaves in ornamental works of handicraft masters.

The leaf's patterns are simple and slender in terms of composition, and these elements are adornments and decoration. Furthermore, usual leaves consist of three leaves: an almond leaf, a willow leaf, and others, while the complex leaves are oak, cypress, and many others.

The most essential point is that this literature contains full interpretation concerning ornamenting and wood carving. Bulatov's work provides good explanations for masters who lead clubs related to art, which there are few such clubs in Uzbekistan. In addition, it can be used not only by art school students, but also by art critics, architects, repairmen, and art masters in national and cultural traditions.

This book is dedicated to the terms of fine arts, which is written by art critics A.Umarov and M.Akhmedov and published in 1997. Consequently, it became a table-book for art and fine arts students in universities. One of the specific peculiarities of this work is that the authors not only translated, but also tried to find appropriate Uzbek terms. Therefore, most terms of fine arts were originated from Russian language and is also observed using some Turkic words as well. For instance, the part "Ch" contains only two words in alphabetical order: CHITGARLIK (area, subject of chit production (material)) and CHINKVENCHENTO (the highest stage of the Italian Renaissance in 15th century). Terms in the S. Bulatov's thesaurus are as follows:

CHAKICH ZAMIN
CHARXIY GUMBAZ
CHASPAK DASTARRA
CHASHMI BULBUL ZANJIRA
CHEKMA
CHEKMA ISKANALAR
CHIZMA PARDOZ
CHOKA PARDOZ
CHAPU ROST TAQSIM
CHORBARG

interpreted in details. On the contrary, part "C," in S. Bulatov's thesaurus does not specify any word while in A. Umarov's dictionary the term SINKOGRAFIYA (printed image of zinc) is the only word of this part. This is because letters like "r" are not available in Uzbek language, which could enlarge vocabulary of national art.

Finally, a thesaurus of fine and applied arts was published by San'at Publishing House ("Art") in 2001. This dictionary contains not only the most commonly used terms, but also different archaic terms. It is important to say that this thesaurus is a more detailed source than the above-mentioned books, and "Ch." part contains about 35 Uzbek national artistic descriptions of expressions. For illustrating, applied art words are interpreted in the dictionary such as:

CHAKKADO'ZI
CHAKMON
CHAKMATUR
CHAMBARAK
CHARXBECHA
CHACHVON, CHIMMAT
CHIT
CHIMILDIQ

Definitely, the problem of fine and applied art terms was solved in the form of a glossary and basic concept in the sphere of art literature. Initially, in the book "Baysun - Atlas of Art Crafts" published by A.Hakimov and E. Gül, in cooperation with UNESCO, about 200 different applied arts terms are given only the Russian explanations. Secondly, N. Normatov's book "Road to the Country of Paints", which is devoted to the life of artist

Rustam Khudoyberganov, included more than 150 terms of modern fine art. In addition, the book "English for art and design students II" written by Ch.Abdullaeva and F.Tairova has approximately 350 fine art terms. Also, many terms are related to different fields of art: embroidery, carpeting, painting, and sculpture. In order to make the terms understandable, authors included types, techniques, styles, and etymologies.

Before analyzing the art terms, it is important to have a clear understanding of what is meant by "term". Terms are the means of professional communication. To make classification of art terms - authors rely on different events, actions, and personalities, which are directly related to art, sculpture, decorative art, and theatre. Moreover, it is important to state that art terms are very diverse. From this point of view, it is essential to distinguish between national and borrowed art expressions.

It should be noted that the usage of concept "national" in relation to Uzbek "fine arts" is refused by Uzbek masters of fine arts and art historians. The word "tasvir" (image) has always been used in the region. Although the word "san 'at" (art) included in the Uzbek dictionary was originated from Arabic and did not use them together like "tasviriy san 'at" (fine arts). Some masters believe that this concept itself (for religious reasons) was not commonly used in the region. The term is used as an alternative word and translates as "fine art", which came to Uzbek people through the Russian culture. According to A.Umarov's hope, this unit will be renamed in the future and he thinks that this term includes a wide range of art, sculpture and drawing, applied art and architecture as well. After some controversy, today Uzbek fine arts are considered as a NATIONAL. We consider that term "amaliy san'at" with ancient history has the right to be called "national." It is also a Russian translation of "applied art" he believes, - instead of this term it will be more correct to use the concept of "hunarmadlik" (craft skill). But it is inevitably that term "craft skill" may have a narrow meaning and it will be difficult to understand by foreigners. Finally, "hunar" (craft) is not just art or knowledge, skills, abilities of craft, but also a profession. In order to be called a term, it must refer to a sphere or direction that is why the word "hunar" (profession, skill) has a broad meaning. Hunarmadlik (craft) is a master in the field of home-made goods. As it is known that applied art is the product of almost all crafts made by humans, which will be used in practice.

As well as other words, the terms are regulated by the language laws in the grammatical structure. They are generated using the terminology of words of general vocabulary, by borrowing directly from other languages or by taking a shred of terms belonging to another language (by using native language additives). Semantic formation of terms does not change the shape of a word, but adjusts its meaning or function. In addition, it demonstrates a significant harmony between analogical events and facts. This associative basis is also inherent in literary metaphor and metonymy. For example, "kushning kanoti" (bird's wing) - "airplane kanoti" (airplane wing), "odamning kulogi" (human ear) - "kozonnaing kulogi" (boiler ear).

The terms and general words can be switched places. Widespreadly used specific terms can be gradually rooted in everyday life and be an essential element of a commonly used language. In the process of development, they ceased to be regarded as a term and tightly fit from extensive use to colloquial use.

Some terms from Uzbek national fine and applied arts are out of use, and their usage today does not coincide to the level of modern art. Due to globalization, all art-related concepts are considered as an international term no matter which language they come. For example, Uzbek language probably has the concept of "part or layout of the image", but the phrase "sketch" is also available in Russian, English, and Uzbek as well. In fact, the word comes from Latin (studium - movement), from French (etude) and it means "study" or "sketch." It is a drawing or layout of the original painting or sculpture. F.T.Efremov's dictionary gives 4 definitions of this word. Initially, it is above-

mentioned phenomenon, the second is the performance of musical instruments for concert, the third is a small literary investigation devoted to someone personally and finally the fourth definition (usually not prepared, created during performance) contributes to the development and improvement of any art, such as acting skill, chess and music.

These descriptions are also reflected in I.S.Ojegova's dictionary - highly qualified music; natural drawings or drafting are usually an integral part of upcoming large-scale works of fine art; small works (scientific, critical) on personal issues; exercises (music, chess); drafting is taken from the copy and draft of sketches for drawing exercises.

So, all these meanings are related to the general art concept and most often mean as "attempts", "exercises" and "unfinished work". As our observations have indicated, this term meets all requirements. However, we can notice that to some extent its basis coincides to the Uzbek concept "andaza".

The Persian word "andaza" has the meaning "measure", "template" and it can be found several variants of explanation in Uzbek: 1. thick paper, cardboard for cloth and footwear manufacturing. Definitely, this description is far from the concept "musical instruments", but the essence of the sketch is similar to the definition of "layout or outline taken from nature"

Sketch is also a French word and it means "unfinished work". Original, incomplete, draft, copies of artistic work, design, mechanism or part of them.

Term requirements prevent us from using the word "andaza" as a term. For instance, **Andazasi kelishgan** 1) good size, well-organized, elegant (about clothes, shoes); 2) a person with a good figure, good height: good-looking, pleasant. **Andaza olmoq** 1) copy the form from anything; 2) the meaning 2 and 3 of the word "andaza" to word "sketch" in the dictionary does not coincide at all. In the examples given in the dictionary give the meaning "example". As a consequence, it proves that it is a word of general vocabulary than a specific term. However, person's perception of the subject, character, event, action and way of presenting it in language may not coincide with the word. Although the word "andaza" refers not only to artistic expression, the above mentioned points are sufficient to prove the existence of this concept in the area.

The term "etude" is used in Uzbek language as a fine art. It also has its place in the Thesaurus of Uzbek Language. Thus, it is acceptable to introduce this concept as an international term of fine art in the terminological dictionary:

Uzb. Etyud
Rus. Этюд
Eng. Etude

Since Uzbekistan has a more developed applied art in the art sphere, we have already mentioned that the term can easily be identified as national art. In the territory of the country and in nearby regions there were special technologies, vocational schools in wood carving, masonry, stone carving, engraving, knitting and other types of folk arts and crafts. These art directions are based on oriental customs, traditions, religion, culture, ethics and nature.

Exemplifying, term «chorbarg» is known as Persian word (four leaves), but Uzbek art experts know that it is a decorative element with four leaves. In fact, this word is not included in the fourth volume of «Uzbek Explanatory Thesaurus» published in 2008 and it is explained that a term was not commonly used by people. Despite this occasion, we decided to include this term to our national short thesaurus in three languages. Now, this term is in this order:

CHORBARG [f. چاربرگ - to'rt yaproq] Naqqoshlik san'ati. To'rt bargdan iborat o'simliksimon naqsh elementi.

CHORBARG [p. چاربرگ - chetyre lepeстка] Iskusstvo rospisi. Element rastitel'nogo uzora sostoyauyiy iz 4h lepestkov.

CHORBARG [tʃor'ba:g] [p. چاربرگ - four leaves] Painting. The element of plant design composed of 4 leaves.

Uzbekistan's art biennale was recognized not only by international artists, but also all over world (in the direction of fine art and photo). One of the most striking features of this occasion is that year by year it is gaining popularity. Nowadays we can observe that Uzbek language has new words, which reflect new trends and ideas entered to our national fine art and it is a result of participation in festival of foreign art specialists and artists, photographers and designers. In spite of word "design" is a borrowed term, it brought new concepts and language units, such as *festival, fashion, model, catwalk, accessory* and *interior* and they have become often used words for Uzbek people.

"New concepts" is clarified through sight, hearing and feelings. This is because that pronunciation is not figurative. Therefore, if things and events that do not exist in mental culture or do not occur in the country, then the right belongs to those who created or invented. However, the process of renaming words is a delicate matter and often not successful.

Example: style "batik"

Batik is also the Indonesian word and means "drop of wax". Therefore, it does not mean that the concept was originated from Indonesia. The manufacture of a form or inscription with wax appeared in Egypt (V century). There is no doubt that the ancient Chinese and Indian word has the same meaning as the word "batik". It is important to note that this concept was named much earlier than it came to other nations. In the English dictionary, this word appeared in the British Encyclopedia in the 1880s, and for the next 10 years it was used in Russian and then in Uzbek. Unfortunately, it has not been published in national dictionaries yet. As a consequence, we can say that this same language unit, which has become one of the design terms, needs a place in the Uzbek vocabulary, like any other lexical units.

Let's observe one more example: In some articles of the Internet, the Uzbek word "to'plam" was used instead of "koleksiya", which has been in the Uzbek thesaurus a long time.

- 1) **"Festival uchta to'plami Navoi viloyatiga bag'ishlandi ...** (Three festival collections are dedicated to the Navai region)
- 2) **ikki to'plamda Sarmishsoy tosh suratlari ...** (Stone painting of Sarmishsaye in two collections)

When studying this term, we found out that this concept has a broad meaning in the Uzbek thesaurus. It can be used as a "compilation", "heap" and "bush". We came to the conclusion that there is no need to use the Uzbek word "to'plam" in the meaning of "collection". In the following examples, we see that this speech norm is not broken.

Example: *Muallifning O'zbekistan qilgan saffari "Samarqand deb nomangan ushbu kolleksiyaning yarililigiga sabab bo'ldi.* (The author's visit to Uzbekistan led to the creation of this collection called "Samarkand").

For this reason, there may appear a question - why do we need the Uzbek word "tuplam"? when there is the international term "collection" in the vocabulary of the Uzbek language and it is understandable to all Uzbek people

The limited use of terms does not mean that they may not be understood by other industries. For example, the terms "straight line", "sentence", "parts of speech", "speed" are usually understood by everyone and less commonly used by other members not related to this area. Likewise, the term "collection" (for example, sine and cosine) should be commonly used by the design industry and should be understood by other professionals in the industry, and there is no need to replace it with the Uzbek term "to'plam".

It is worth to mention that general dictionaries suffer from the lack of terms. There is a huge amount of terms in different encyclopedias and these dictionaries need to be sorted out by various spheres. From this point of view, fine art terms, like general words, need a linguistic description and explanation, taking into account the linguistic norms of this concept.

Speech units are the process of work, actions (sculpt, draw, write) of the artist or sculptor, raw materials (easel, palette), profession, specialty (animal painter, artist, sculptor), name of the work (abstract painting, bas-relief) in the fine arts. These units may have more than one or two components. But during the translation, components often increase or decrease. Independent words can be freely translated from one language to another, and it is difficult to translate stable phrases, especially into unrelated languages. For example, *janrist - painter of genre yoki vitraj - stained-glass window*. Such terms are usually studied from the lexical and grammatical side (for example, **JUN TAROQ** [uzb. **Jun + taroq**]. Carpet weaving device. Comb with long teeth for combing wool). Frequent use of two parts of this phrase make it stable as a term. As a result, the components in a stable phrase gradually lose their original meanings, and the components lose their independent meanings if they are separated.

The majority of terms in Uzbek dictionaries of fine art are conveyed with simple words. Also, most of them are used in the same way in the three (Uzbek, Russian, English) languages, and give the general meanings. For example, *abstraksionizm, avtolitografiya, barokko*. Most of these terms come from French, Latin, and Italian. The terminology of origin Uzbek national fine art consists of lexical units of applied art associated with ancient history. Today we are faced with words such as *dasturkhon, so'zana, sandal, doira* in the Russian language.

When translation of Uzbek fine and applied art terms into Russian or into English, there are always additional descriptions required. There are no different colors in Russian and English such as *alvon, gulgun, qhrabo, za'faron, qchil, safsar, ko'kcha, pistoqi*. To pronounce the Uzbek terms in Russian or English, it is necessary to observe the speech norms of a particular language that is convenient for the certain native speaker. For example,

G'IRKO'K Ko'k rangga nisbatan yaqin, ya'ni ko'k osmon kabilar nazarda tutiladi.

GIRKUK There is a type of blue sky in view, closer to blue.

GHIRKOK means blue sky, close to blue color.

Nodyr Normatov's book "The Road to the Country of Flowers" contains ancient archaic terms. These archaic terms' descriptions are excellent material for research because the concepts' etymology and evolution are very important to reveal the essence. In particular, such terms as *asfar, ahsar, baizo, birjina, vardi, safsan* are not clear not only to the public, but also to young artists. Some of them are formed with the affixes *-iy, -ni or -gun*. For example, *yoqutiy, kabudiy, tovisiy, surmagun, sabzagun, lolagun, osmoni, rahoni*. They can be identified by their roots and most of these archaic art terms are of Persian origin, and many of them are currently renamed or outdated. It is necessary to think about whether they should be included in the fine and applied art glossary or not?

In the glossary "Baysun. Atlas of artistic crafts" published by the UNESCO in Uzbekistan, 2006 and the Russian expression of Uzbek terms are given in analogous way. For example, *joynamoz, jung tarok, dastarkhan, suzane, digdigya-jul, gjjak-gul*.

Moreover, some of the terms are compound and many of them are words from other languages in this book. During its historical development, the Uzbek people were involved in political, economic, and cultural relations with other nations. Inevitably, it is reflected in the language.

One of these words is *nusha* [a. نسخه - example, similar, sample; circulation, thing]. Phrases which one component is a word gives a single meaning and is displayed as a term of folk applied art. Furthermore, we also notice a phonetic change in the Russian expression:

atlas-nuska - pattern, appeared in imitation of satin fabrics
duppi nuska - crest form ornament
Keklik-nuska - an ornament in the form of W, reminds weavers the chest of plucked Keklik
shoi-nuska is an abbreviated pattern on carpets, imitation of satin fabrics".

In some places, this word is used as a pattern or ornament. For example, "chayon gul, chayon nusha (scorpion pattern) is a zoomorphic motif, an element of the ornament of suzane and male skullcap".

Problem identification and directions

Before proceeding with the example, it should be noted that the first classification involves the use of general words as a term and the use of terms in a generalized lexical layer. "Terms borrowed from general usage vocabulary are characterized with simplicity by clear perception of meaning, ability to provide concept and information about events that are comprehensible not only to specialists, but also to a native speaker of a certain language". The extension of the meaning of these terms, in its turn, leads to the formation of homonyms. Moreover, a translator is not privileged to use an existing term to express a new concept, an unfamiliar word. Since, it leads to confusion and misunderstanding of the translation. The meanings used in general usage depend on the extent of science and technology. Hence, it does not lose its terminological property as a means of connecting specific areas directly to the linguistic society. S.B. Grinev states that "one of the most important features of the special discourse in architecture is its closeness to a common language. It demonstrates that architecture is one of the earliest human activities, and housing is a daily necessity for people, such as food and clothing. Thus typologies of special categories of buildings, architectural elements of buildings are general terms such as single-storey, multi-storey, brick, doors, windows, walls...". From this point of view, it is possible to classify the terms of national fine and applied arts:

Terms	General words
ABDASTA GUL [f. ابدسته] (oblique and گل - naqsh] The oblique pattern. ABDASTA GUL [item ابدسته (jug with spout) and گل - ornament] Pattern in the form of dinner. ABDASTA GUL [Pers. ابدسته (jug with spout) and گل - ornament] Obdasta is like a pattern.	ADRAS [f. ادرس] Fabric woven with silk, ribbon on the back. ADRAS [f. ادرس] Cloth with amber. a flower woven from the horizon--thread and silk vertical threads. ADRAS [Pers. ادرس] Fabric with abr flower, weaved horizontally with vertical silk thread.
AJDAHO ayn. ajdarho [f. اچدار] Framed with branched helmets The pattern of rhombic pattern is on national carpets and in ceramics applied. The king is called the Gadget because it resembles a snake's head. AZHDARO right.f. azhdarho [f. اچدر] - dragon] Ornament motif in the form of rhombus, framed with horn-shaped curls, is used in carpets terme, ceramics, It got its name thanks to the resemblance of horn curls to snake heads. AJDAHO corr.f. ajdarho [Pers. اچدر - dragon] The motive of the ornament in the shape of a rhomb framed by hornlike	ADIP//MAG'IZ [f. مغز - the brain; stem] Ribbon cut (5-6 cm) from the front and the skirts of the garment, parchment, robe and the like. Black satin or cut off from the edges of the silk, sloped or long, and sewn to the edges of blankets and so on. ADIP//MAGIZ [uzb. adip - edging, edging edging // p. مغز - brain. core] Embroidered ribbon, cut out of fabric and sewn (5-6 cm) in front and inside hem of clothes such as dressing gown, burqa, chapan. Cut from black satin or silk along or along the edges of the blanket, kurpachi, etc. binding them to each other. ADIP//MAGIZ [Uzb. adip - border, fringe, edging // Pers. مغز - cerebral, heartshaped] Lace cut of a cloth and embroidered (5-6

tendrils; is used in carpeting therme, ceramics, ets. It is called according to the similarity of tendrils with snake heads.	cm) in the front and from within the hem of clothes like oriental robe, yashmak, chapana. It is usually made of black sateen or silk cut along or on the bias and embroidered decorating the edges of blankets, kurpacha (type of mattress) and others connecting them.
ALA QURT ayn. ola qurt. Ko'p rangli qurt ko'rinishidagi naqsh turi. ALA QURT right.f.ola kurt [Uzbek Ola qurt multicolored worm] Pattern in the form of multicolored worms. A pattern in the form of multi - colored worms.	AMIRKON [a. امير - from the word of amir] A type of leather made of black lacquer on the skin surface. AMIRKON [a. امير - Amir, ruler] Type of leather prepared by applying black lacquer to the surface of tanned leather. AMIRKON [from Arab - امير emir, ruler] The type of leather prepared by applying japanning on the surface of tanned leather.

The next classification is related to the grammatical structure of terms, which is the most popular. In particular, I.B.Usatiy in the article entitled "Structural-grammatical peculiarities of compound terms - names of speech parts" categorizes it as follows:

- A: term-element adjective (or participle) + term-noun;
- B: term-appendant + term-element noun;

C: term-appendant + Term-Element-Noun;

D: term- noun + term-element noun;

E: Term-Element noun + Term-Element noun;

F: Term-Element + Term-Element - noun;

G: Term-Element - noun.

So terms are separated by formation by adding affixes of noun and adjective or participles. In our case it looks like this:

noun+adjectives	ABR//ABRLI [f. ابر - cloud] The pattern on the fabric (flower) is formed by tying the color of the fabric. ADB//ABRLI [item ابر - cloud] The pattern applied to a fabric appears as a result of dyeing of a fabric bound by a thread vertically. ABR // ABRLI [Pers. - ابر cloud] The pattern applied on the cloth. It appears as a result of dying of tied vertical thread of the cloth.
Adjective + noun	AGRI NAQSH ayn. curve pattern [curve + a. Naqsh - pattern] Sculpture of Kings. AGRI NAQSH right.f. egri naqsh [uzb. egri - curved and a. نقش - ornament] Pattern in the form of a curved branch. AGRI NAKSH corr.f. egri naksh [Uzb.egri – curved and Arab نقش – ornament] Curved branch pattern.
Noun + noun	AJDAHO GILAM اندر (mythical big snake) + گلیم] A carpet with a dragon element. AJDAHO GILAM [f. (right. ajdarho) اندر dragon + گلیم - carpet] Carpet terme with element "ajdaho". AJDAHO GHILAM [Pers. (corr.f. ajdarho) اندر – dragon + گلیم – carpet] The carpet <i>terme</i> with the element "ajdaho".
Adjective + noun affixes	BADIIYLIK S measure of the aesthetic value of tradition, its beauty. SUSTAINABILITY A measure of the aesthetic value of a work of art, the degree of its beauty. ARTISTRY The measure of aesthetic value of an artwork, the degree of its beautifulness
Nouns + diminutive affixes	BARGAK [f. برگه - leaf] 1. Type of bracelet. Women wear it on their foreheads. It is made of gold and silver. 2. A type of metal that can be glued to an anchor for decoration. BARGAK [from برگه - petal] 1. Type of jewellery. It is put on the forehead of women. It is made of gold and silver. 2. Type of metal attached to the pectoral braid as an ornament. BARGAK [from Pers. – برگه petal] 1. The type of gold or silver jewellery which is worn on the women's forehead. 2. The type of metal attached to the breast lace as a decoration.
Numerical + noun	BESH XOLCHA [uzb.] Ribbon element, five-point composition and elements of pattern. BESH XOLCHA [uzb.] Compositions and elements of ornament, element of ornament of the band with five points. BESH HOLCHA [uzb.] Compositions and elements of ornament, the element of ornament on the tape with five dots.
Noun + noun affixes	GILKOR [f. گلکار - plasterer] A craftsman who makes ornaments of clay or alabaster. GILKOR [n. گلکار - plaster] Ganch master, creating a pattern of ganch or alabaster. GHILKOR [Pers. گلکار - plasterer] A specialist in the sphere of <i>ganch</i> carving creating patterns from <i>ganch</i> or alabaster.

The morphological structure of terms can be different: the text can be used independently or with other independent parts of speech.

Word	Phrase
SAN'AT [a. صنعت - work; skill; profession] Impressive perception of all things; the process or result of artistic expression of the inner and outer world; creativity in such a way that it interests not only the author but also others. ART A figurative understanding of reality, a process or outcome of the expression of the inner or outer world in an artistic image; creativity directed in such a way that it reflects the following interested not only in the author himself, but also in other people. ART A figurative comprehension of objective reality; process or result of expression of inner and outer world in an artistic image; creative work directing in the way to reflect the ideas which are interesting not only for the author but also for other people.	SAN'AT SINTEZI It is the integration of a number of different arts into an artistic whole, the creation of a unique artistic reality. Synthesis of art can be expressed in the work of various artistic fields. SYNTHESIS OF ARTICULT This is the combination of several different kinds of art into an artistic whole, the creation of an original artistic phenomenon. Synthesis of arts can be found in different spheres of artistic activity. SYNTHESIS OF ARTS It is an assemblage of different types of art in an artistic unity, creation of original artistic phenomena. Synthesis of arts can be found in different spheres of art creation.

<p>RANG [f. رنگ - rang] The light color of something. COLOUR The light tone of something, the colouring. COLOUR A light tone of anything, colouring.</p>	<p>RANG TUSI 1. Of a particular color; color quality that is different from other colors (for example, red from blue). 2. Common color of the structure of the work or light-shade. TON COLOR 1. Color quality...the one that makes this color different from other colors (measures, red from blue). 2. General tone, light shade or...the color scheme of the work. COLOUR TINT 1. The quality of colour due to which the given colour differs from others (for example, red from blue). 2. General tone, light - shadow or colour system of the work.</p>
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Compound terms

Compound terms are classified by their type of structure:
 1. Simple word combinations consisting of two independent words, one of which is usually the main word and the other subordinate;

2. Complex word combinations consisting of subordinate words, which define several semantic aspects (time of the performed action, relations) of the main word.

Simple terms- word combinations	Compound terms - phrases
<p>QO'SHIMCHA RANGLAR It is a combination of two colors that create a new color that is visible to the eye when combined with white. ADDITIONAL COLORS Two such colours which, when mixed (summed), form the colour perceived by the eye as white. ADDITIVE COLOR Colour that results from the mixture of two or more coloured lights, the visual blending of separate spots of transmitted coloured light.</p>	<p>RANGLARNING TENGLASHUV QONUNI Equality, the law of color harmony, complementary and contrasting colors. COLOUR EQUATION Equality, the law of color matching, and complementary and contrasting colors. COLOUR EQUATION A formula showing the proportions of three additive primary colours required by a viewer to match a specified stimulus colour, especially a formula based on the CIE colour system.</p>
<p>QASHQARI GILAM [esk. uzb. kashgar - Uyghur and p. گلیم - carpet] Related to Kashgar nation and the type of Kashgar carpet. KASHGARI GILAM [old Uzbek qashqar - Uyghur and p. گلیم - carpet] Carpet typical for Kashgar and Kashgar products. KASHGARI GHILAM [Old Uzb. qashqar - Uighur and Pers. گلیم - carpet] A carpet peculiar to Kashgar or Kashgarians.</p>	<p>KADIMGI ZAMON USTALAR. Generally, these are the greatest European artists of the 15th and 18th centuries: Donatello, Leonardo da Vinci, Raphael, Tisian, Michelangelo, Dürer, Velazquez, Rubens and Rembrandt. MASTERS OF ANTIQUITY. This was the name usually given to the famous Renaissance artists of the XV-XVIII centuries: Donatello, Leonardo da Vinci, Rafael, Tisian, Michelangelo, Dyurer, Velaskes, Rubens, Rembrandtlar shu nom bilan atalgan. THE MASTERS OF ANTIQUITY. The prominent artist of Renaissance of XV-XVIII centuries, such as Donatello, Leonardo da Vinci, Rafael, Titian, Michelangelo, Durer, Velasquez, Rubens, Rembrandt.</p>

A great deal of work has been done in science on the grammatical structure of terms. It studied the peculiarities of term usage, their relation to the parts of speech, morphemic structure, peculiarities of grammatical formation. Nevertheless, many people emphasize that the terms mostly refer to nouns. The above-mentioned examples also confirm it. " It is clear from

the above that they confirm that terminological concepts are constantly expressing objects and actions that have turned into objects".
 The terms of national and applied arts can be further ranked according to their semantic features, including:

<p>The terms referring to the process</p>	<p>SIMKORI [f. مېس - silver and کار - work] method of decoration made of carved wire from various metals (copper, silver, gold). SIMKORI [from p. مېس - silver and کار - work] Method of pattern application by pinning wires from different metals (copper, silver, gold) on copper plated products. SIMKORI [from Pers. مېس - silver and کار - work] A technique of applying a pattern by fixing wires of different metals (copper, silver, gold) onto the copper-chased wares.</p>
<p>Terms referring to a person</p>	<p>SOZGAR [f. ساز - string; a musical instrument, a master of creation and repair of national musical instruments (M: dutar, tambour, gijak). SOZGAR [from ساز - string. musical instrument, ~gar] Master of manufacturing, repair of national musical instruments (e.g. dutar, tambour, gijak). SOZGAR [from Pers. ساز - string. musical instrument] A specialist who makes or repairs national musical instruments (for ex., dutar, tambour, ghidjak).</p>
<p>Terms referring to the subject</p>	<p>KALAM [a. قلم - reed pen; style; 1.] Writing, drawing tool with thin graphite in the middle. 2. An instrument for engraving with polished cutters with engraved ornaments. KALAM [a. قلم - reed pen. styl. letter] 1. Pencil - graphite rod for writing, drawing, drawing. 2. The chasing tool, whose chisel is made of steel, minting a variety of patterns in the chasing. KALAM [Arab قلم - cane stylus. stylus, script] 1. Pencil, a graphite rod used for writing or drawing. 2. A tool which cutter is made from steel, used for chasing of different patterns.</p>

Besides, there are terms composing homonymic and synonymic rows, scientists like D.S.Lotte, R.Shukurov, K. Sapaev to some extent explained this issue. No secret that

some synonyms and homonyms are enriched with words from other languages. In this regard, the terms of national fine and applied art are no exception.

Synonyms	Homonyms
<p>JIVOPIS // RANGTASVIR A fine art type created by applying paint to the surface of a solid body. In the works created by painting, colors and paintings, light and shadow, colors and textures of the world, on the plane where the work is performed, the texture of objects, their high material properties, deep texture and light of the atmosphere of the composition.</p> <p>PAINTING A type of fine art whose works are created with paints applied to a hard surface. In the works of art created by painting, color and pattern, light shade, expressiveness of strokes, texture and composition are used, which allows reproducing on the plane the colorful wealth of the world, the volume of objects, their quality, material originality, spatial depth and light and air environment.</p> <p>PAINTING The art or process of applying paints to a surface such as canvas, to make a picture or other artistic composition. In paintings colours and patterns, light and shade, expressiveness of strokes, texture and composition are used which allows to create on the surface a picturesque gorgeousness of the world, relief of objects, their qualitative and material peculiarity, spatial deepness and airy environment.</p>	<p>AHTA I Pattern lines on paper are used to needle pierce and make patterns in the form of embroidery, engraving, embroidery, embroidery and etc.</p> <p>AHTA is used to copy the pattern in some types of applied art, such as embroidery, carving, painting, ganch carving, etc. by piercing the pattern from paper to the surface of the product.</p> <p>AHTA is used in the process of copying the pattern in some types of applied art, such as embroidery, painting, ganch carving, etc. with the help of needle punching the pattern on paper.</p> <p>AHTA II Very thin, strong, much brighter, on one side glossy paper.</p> <p>CHINESE PAPER Very thin, strong, rather hard, on the one hand more glossy paper.</p> <p>INDIA PAPER Rather thin but resistant and firm paper. On one side is more shining.</p>

Also, there are monosemantic and polysemantic terms and H.Sh. Narkhojaeva deeply analyzes process terms on a semantic scale.

Monosemantic	Polysemantic
<p>RAVOQ [a. رواق facade, terrace; closed corridor] The upper part, united in the form of a mihrab garden or arch.</p> <p>FRAME [a. رواق - facade, terrace. closed corridor] The upper part, united in the form of a mihrab garden or arch.</p> <p>RAVOK [Arab رواق - facade, terrace, corridor] The upper part of an arch combined in the form of mihrab.</p>	<p>SUV 1. The part of the sample used at the edge. 2. Straight lines used in some embroidery patterns.</p> <p>SUV [Uzbek water] 1. Part of the pattern used in Jiyak. 2. Smooth lines used in some embroideries.</p> <p>SUV [Uzb. water] 1. A part of a pattern used in djiyak. 2. Straight lines used in some kinds of embroidery.</p>
<p>TAHMON [uzb.] Shelves folding on the wall of the house or on the porch with bedding a special place.</p> <p>TAHMON [uzb.] A niche in the wall where chests with stacks of blankets stacked on them are placed.</p> <p>TAHMON [uzb.] A wall niche for placing trunks with stacked blankets on them.</p>	<p>TAHRIR [from a. ريتحر - writing; editing]</p> <p>1. Marking of flower edges with ink pen. 2. A buckle used to decorate an embroidery flower in the art of embroidery.</p> <p>TAHRIR [from a. ريتحر - writing; editing] 1. Selection of flower edge by ink pencil in painting. 2. Seam used in decorating the edges of the flower in gold embroidery art.</p> <p>TAHRIR [from Arab - ريتحر writing, editing] 1. Marking of flower edges with indelible pencil in painting. 2. A stitch used in flower border Decoration in golden embroidery.</p>

The provided classifications are simple and can be easily expanded, researched and studied. Since certain recommendations are available, research is in progress. The fact that the terms are constantly updated indicates that research will continue in the future. To classify them and assemble them into a single system will not be an issue.

Proposed methodology

Based on the research results, the terms of national fine and applied arts were identified as follows:

- As mentioned in the article, handicraft industry was more widely spread in the territory of Uzbekistan than the art sphere, since from the religious point of view people looked at this industry with suspicion, thus affecting the spread of these special units. The diagram below shows this trend: the terms of national applied art play a dominant role in comparison with the terms of national fine arts in Uzbekistan.

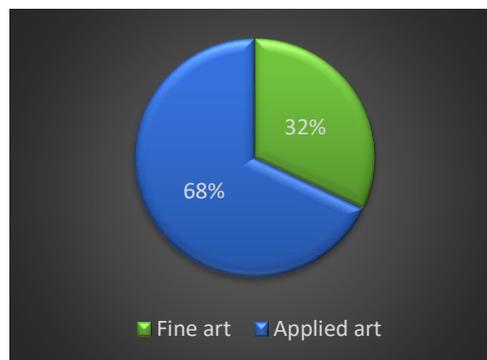


Fig.1: Percentage of national fine and applied art term

- Besides, according to lexico-semantic criteria, compound national fine and applied art terms have been revealed and finally, came to the conclusion that simple terms due to their peculiarities are more active than phrase terms:

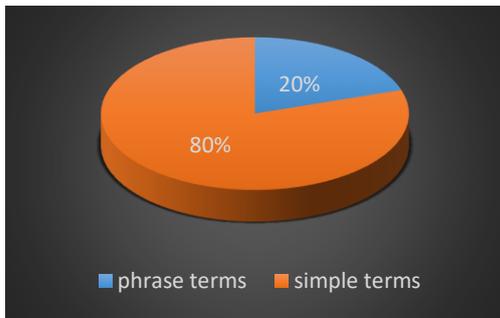


Fig.2: Percentage of national fine and applied art terms by lexico-semantic criteria

3. The study also included a comparative analysis of the derivative structure of national fine and applied art. Obviously, the agglutinative aspect of the Uzbek language also effected on the formation, and the aforementioned terms are no exception. It should be emphasized that word-forming affixes can be divided into groups that form nouns, expressing the meanings of persons, professions, instruments, etc. However, they can be referred to one group, the so-called derivatives. Eventually, a result is shown in the diagram.

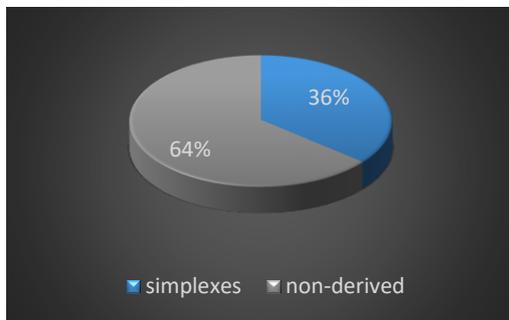


Fig.3: Percentage of national fine and applied art terms by derivative structure

4. The research objective was to investigate fine and applied art terms in terms of national peculiarities. For this reason, we divided these terms into two main categories. It is obvious that national terms exceed borrowed terms.

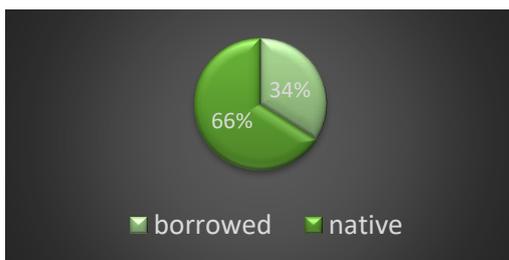


Fig.4: Percentage of Uzbek fine and applied arts terms

Research result

Aims and objectives of the research are published as articles and theses in scientific journals and collections of scientific conferences. Uzbek national terms on Fine and Applied Arts have been collected and translated into Russian and English. Their definitions have been developed in these three languages. Their etymology is studied and reflected in scientific articles.

In the process of research, some conclusions were made, and the specificity was determined:

- necessity to systematize the modern Uzbek national fine arts with low consumption and interpretation in Russian and English;
- necessity to seek the Uzbek alternative to modern terms and units, to explain the lack of alternatives and to fill up the

vocabulary without interfering with the enrichment of the Uzbek language dictionary;

- in the thesaurus the expressions and definitions in Russian and English languages of the Uzbek national fine and applied arts should be in accordance with the phonetic and grammatical peculiarities of each language.

Based on the results, the following outcomes were obtained:

1. a brief dictionary of Uzbek, Russian and English national applied and fine arts has been compiled. The dictionary is written in Uzbek alphabet and contains about 1500 terms of fine and applied art. Some of these terms are included in the "Thesaurus of Uzbek Language" and can be repeated. However, we found it necessary to group together them according to their specialization. Some terms are obsolete, but are still in the vocabulary of the masters. The etymology of some words is not specified for certain reasons. Because it was difficult to have a complete idea, to get exact information about each word. For this reason, the dictionary is not without some flaws.

2. the publication of the monograph "Term and Interpretation". The monograph is devoted to the study of terminology of national fine and applied arts, and also examines the problem of creating a three-language dictionary of these terms. As a result of the evolution of art and culture in Uzbekistan, the terms of fine and applied art reflected in the speech were analyzed from the national point of view, and some peculiarities of Russian and English alternatives were highlighted.

CONCLUSION

Uzbek art is unique by its diversity and originality, and because of this, more people all over the world are becoming interested in Uzbek art. It would be essential to develop a certain program in order to understand the spirit of unique and interesting "art world" of this nation. So, the dictionaries of fine art play an appropriate role as a program. Among the dictionaries of fine and applied art of the Uzbek terms are S.S. Bulatov's dictionary "Engraving, ornament and wood carving thesaurus" and the dictionary of B.Nadyr "Fine and applied art thesaurus".

It is important to mention that Uzbek fine and applied art are very diverse. Hence, they should be classified by different spheres. However, from the point of view of nationality, it should be considerable that the terms of applied art and fine art are almost in the same sphere. The reason is due to the historical, religious and cultural emergence of these terms.

Undoubtedly, today the Uzbek national fine and applied arts attract many foreigners. This is witnessed by the large number of foreign citizens who participated in art festivals held in Uzbekistan. From this point of view, it is important to introduce art to art-lovers in other languages. It was decided to choose Russian and English languages for our research work since these languages are the most global languages in the world.

The creation of a thesaurus gave a great opportunity to understand these terms with one meaning because in every territory of Uzbekistan peoples' perceptions of terms are different. It will serve as an important source for introducing local masters with their achievements in the field of art and for the deep study of Uzbek national art for future generations.

It is very important that the terms should be under the requirements of linguistics. This article analyzes some of them from the lexical and semantic point and compares them with Russian and English languages. The conclusion is different, but the most significant is not to limit the usage of borrowed words, as the Uzbek language can enrich itself with the help of those words. It is not suitable to translate them into another language because they can lose the value of exact meaning. In addition, one more useful phenomenon is that phonetic features should be taken into account during writing of Uzbek national terms in Russian and English since each language has its own pronunciation, which is acceptable to this or that native speaker.

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