

Frame-Semantic Approach in the Analysis of Handicraft Lexicon in Uzbek and English

Vakhidova Fatima Saidovna

Bukhara State University, associate professor of English Linguistics Department, PhD

Urunova Iroda Nurulloyevna

2 st year Master's student

Abstract. *This thesis explores the relevance of the frame-semantic approach in analyzing the lexicon of handicrafts in both Uzbek and English languages. The study demonstrates how frame semantics provides a deeper understanding of linguistic units not only as isolated meanings but as conceptual structures connected to cultural knowledge and worldview. By applying this approach, the research uncovers the linguacultural, cognitive, and etymological layers that reflect national identity and cultural heritage embedded in handicraft terminology.*

Key words: *frame semantics, handicraft lexicon, cognitive linguistics, cultural heritage, semantic field, linguistic worldview, conceptual frame, national identity.*

Introduction. In modern linguistics, the frame-semantic approach has become one of the most significant theoretical directions that bridges semantics, cognition, and culture. Developed within the scope of cognitive linguistics, frame semantics focuses on how people structure and interpret their knowledge of the world through language (Fillmore, 1976). This approach emphasizes that words do not exist as isolated units of meaning; instead, they activate conceptual frames that represent situations, experiences, and cultural models (Evans & Green, 2006). In the context of Uzbek and English linguistics, the analysis of craft and embroidery terminology through a frame-semantic perspective is particularly relevant. These lexical units embody the national mentality, cultural codes, and traditional practices that have been passed down through generations. Therefore, analyzing them from the viewpoint of frame semantics allows for a deeper understanding of how language mirrors the social, historical, and cultural experience of a nation.

Main Body. *Theoretical foundations of frame semantics* Frame semantics, introduced by Charles J. Fillmore in the 1970s, defines meaning as a system of interrelated conceptual structures known as frames. According to Fillmore (1982), a frame is a structured representation of a stereotypical situation, which provides contextual information for interpreting lexical meaning. For example, the English word 'weave' or the Uzbek term 'to'qimoq' cannot be understood without invoking the weaving frame, which includes the notions of thread, loom, pattern, and craftsperson. Later scholars, including Croft and Cruse (2004) and Lakoff (1987), expanded the theory by emphasizing the interaction between language, thought, and culture. Frame-semantic analysis, therefore, investigates not only the meaning of words but also the conceptual and cultural background that gives rise to these meanings.

The cultural and linguistic value of handicraft lexicon The lexicon of handicrafts (such as embroidery, needlework, suzani, carving, pottery, metalwork, etc.) forms a rich semantic field that represents a community's aesthetic values and worldview. In Uzbek, terms like 'suzani', 'do'ppi tikish', and 'kashta'

are connected with national identity and local traditions. In English, terms such as 'needlepoint', 'cross-stitch', or 'lace-making' carry historical and cultural connotations of British and European craftsmanship (Campbell, 2013). By analyzing these lexical items through frame semantics, researchers can identify conceptual structures that connect craftsmanship to broader cultural concepts like beauty, patience, creativity, and spirituality. For instance, in Uzbek culture, embroidery (kashtachilik) often symbolizes female artistry, family continuity, and blessing, while in English culture it is more closely related to aesthetic pleasure, domestic craft, and artistic hobby. These differences reflect distinct cognitive models shaped by cultural experience (Lyons, 1995).

Comparative frame-semantic analysis The comparative analysis of English and Uzbek craft lexicon reveals both universal and culture-specific frames. Universally, both languages share conceptual elements such as tools, materials, process, and product. However, culture-specific frames emerge in symbolic meanings. For instance, the Uzbek 'gul naqsh' (flower motif) represents prosperity and harmony, while the English 'rose embroidery' often symbolizes romantic love or memory. Through the frame-semantic method, these symbolic meanings are analyzed as components of national frames—sets of culturally conditioned knowledge that organize and interpret experience (Demyankov, 2005). This demonstrates how linguistic data serves as a cognitive map of cultural worldview.

Significance of the approach The frame-semantic approach contributes to linguistics in several ways:

- It unites semantic, cognitive, and cultural analysis, enabling a holistic understanding of meaning.
- It helps identify the linguacultural motivation behind lexical choices in both Uzbek and English.
- It supports cross-cultural comparison, revealing how national identity is encoded in language.
- It aids lexicography, translation studies, and linguistic pedagogy by clarifying conceptual structures that underlie word meaning (Fairclough, 1995; van Dijk, 1998).

This approach is particularly important for analyzing the linguistic worldview of nations whose traditional crafts form part of their intangible cultural heritage. Thus, studying craft lexicon through frame semantics not only enriches theoretical linguistics but also contributes to the preservation of national cultural memory.

Conclusion. In conclusion, the frame-semantic approach is a modern and relevant linguistic methodology that enables the comprehensive study of meaning through the integration of language, cognition, and culture. Applied to the analysis of handicraft lexicon in Uzbek and English, it reveals the deep conceptual, cultural, and etymological foundations of words that express a nation's creative identity. By uncovering the frames that structure such lexical fields, this approach highlights the ways in which language preserves cultural heritage and worldview. It provides valuable insights into how linguistic meaning is shaped by human experience and collective memory. Therefore, frame-semantic analysis stands as a promising direction for future comparative and interdisciplinary studies in linguistics.

References:

1. Campbell, S. (2013). *Textile Terminology and Cultural Identity*. Oxford University Press.
2. Croft, W., & Cruse, D. A. (2004). *Cognitive Linguistics*. Cambridge University Press.
3. Demyankov, V. Z. (2005). Frame semantics and text understanding. *Cognitive Studies*, 5(2), 45–59.
4. Evans, V., & Green, M. (2006). *Cognitive Linguistics: An Introduction*. Lawrence Erlbaum.
5. Fairclough, N. (1995). *Critical Discourse Analysis*. Longman.
6. Fillmore, C. J. (1976). Frame semantics and the nature of language. *Annals of the New York Academy of Sciences*, 280(1), 20–32.
7. Fillmore, C. J. (1982). Frame semantics. In *Linguistics in the Morning Calm* (pp. 111–137). Hanshin.

8. Lakoff, G. (1987). *Women, Fire, and Dangerous Things*. University of Chicago Press.
9. Lyons, J. (1995). *Linguistic Semantics: An Introduction*. Cambridge University Press.
10. van Dijk, T. A. (1998). *Ideology: A Multidisciplinary Approach*. Sage Publications.