

## **EMBROIDERY VOCABULARY OF KARAKALPAK LANGUAGE**

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**Annotation.** This article discusses the vocabulary related to the embroidery and terms related to the handicraft. The art of embroidery is very popular among the people of Karakalpakstan. One of our national legacies is the embroidery art of our women and national ornaments on it, which reflects the nationality of the people of Karakalpakstan in the work of the handicrafts of our people. The embroidery is sewn on the collar, sleeves of the clothes, collar and the apron and pockets of dresses with silk thread of all colors.

**Key words:** embroidery, handicraft, ornament, collar, silk thread, types of the ornaments, types of national dresses of the Karakalpaks.

Each language has its own vocabulary. The set of words that appear in a certain period in each language forms the lexical structure of that language. In the post-independence years, the focus on the national culture, customs, and spiritual wealth of our people continues to grow. The first President of the Republic of Uzbekistan, I.A. Karimov, said: "Of course, it is impossible to imagine the spirituality of any people or nation in isolation from its history, customs and traditions, values of life. It is only natural that spiritual heritage, cultural riches, and ancient historical monuments serve as one of the most important factors," [1, 29]he wrote. One of our national legacies is the embroidery art of our women and national ornaments on it, which reflects the nationality of the people of Karakalpakstan in the work of the handicrafts of our people.

The terms related to the handicraft are given in the works of Uzbek scientist S.Ibragimov [9], a researcher of professional lexicon. In this work, the terms related to handicrafts are divided into several branches, exploring their lexical-semantic differences, their morphological structure. T.Tursynova in her work "O'zbek tili amaliy sanat leksikasi (Vocabulary of Applied Art of the Uzbek Language)" [13] made a comprehensive research on the embroidery lexicon, which is a form of handicraft. This work provides extensive information on the history of embroidery and carpeting lexicon, lexical-semantic differences, word formation, and thematic groups. In the Karakalpak language, the meaning of the terms of handicrafts is explained in the "Qaraqalpaqsha kórkem- óner atamalarınıń sózligi (Karakalpak Vocabulary of Fine Arts)" (Nukus 1991). In K. Mambetov's "Qaraqalpaqlardıń etnografıyalıq tariyxı (Ethnographic History of the Karakalpaks)" (Nukus, 1995), in A. Otemisov's "Qaraqalpaqlardıń óner-kásipleri (The Art of the Karakalpak people)" and "Étnografiya karakalpakov XIX nachalo XX veka (Ethnography of the Karakalpaks in the 19th and early 20th centuries) the information about customs, professions and clothes is given.

Each profession has its own peculiarities and methods of work. The professional words are often used in the language of those who does it. There are wood craftsmanship, craftsmanship, embroidery, ceramics, jewelry, textile and other professions related to handicrafts. In addition to making things that are necessary for life, the owners of these professions decorated them with various ornaments to give people a special beauty and elegance. The art of embroidery, like other types of handicrafts, has a long history. The women embroidered on household items, clothes, and created a variety of ornaments. Their mastery and talent can be seen in beautiful and elegant clothes. The embroidery was mostly practiced by women. The art of embroidery is very popular among the people of Karakalpakstan. The embroidery is sewn on the collar, sleeves of the clothes, collar and the apron and pockets of dresses with silk thread of all colors. The young girls tried to portray their dreams of the future in their embroidery. The embroidery are distinguished by their beauty, elegance and brilliance. The master girls were described by poets as "ten fingers that embroidered are like a piece of jeweled wire."

The word "keste" is derived from the Persian-Tajik word "kashta" with a phonetic change. Kashta, káshtá (fors-taj, to pull, draw, paint, kachidan, kashta- Russ. Vichivka (embroidery)). There are different phonetic variants of the term kashta (embroidery) in Turkic language [13, 50].

The person who does embroidering is called embroiderer, and the profession of embroidering is called embroidery.

**Keste zat (Embroidery noun)** 1. The ornament sewed on the fabric or other things with the colored threads [15, 293].

**Keste zat.** Handmade, embroidered, knitted, embroidered all kinds of ornaments woven from cotton yarn and silk [8, 334].

For example: **Keste** tigip otrıǵan qız ózimmen on jas úlken Hürbiybi degen qız apam. (The **embroidering** girl is my sister, Hürbiybi, ten years older than me). (G.Esemuratova)

One of the wonderful examples of Karakalpak embroidery is a kók kóylek (blue dress). The reason of calling it "blue dress" is that it is embroidered with the silk thread on which is dyed thick blue.

**Kók kóylek** (Blue dress) – the dress of which the collar, breast, sleeve, apron is embroidered with a yellow, red, green silk thread on the which is dyed blue. It is not found in other nations. The blue dress has the terms "embroidered dress", "dyed dress", and "ring dress". Example: **Kók kóylegim** tayın. Onı 8-9 jasımnan-aq kesteley baslap edim. (My blue dress is ready. I started embroidering it at the age of 8-9). (G.Esemuratova)

The ornaments that cover the front side of the blue dress from the beginning to the end of the skirt are called "**sawıt naǵıs** (armor ornaments)". The reason is that the connections of the ornaments look like an armor. Traditionally, masters of handicrafts imitated to the natural landscapes, flora and fauna, geometric figures which give wonderful aesthetic pleasure and leded their similarity rules in creating a wide range of ornaments of all kinds.

The blue dress was worn on holidays. "The blue dress is one of the most unique creations of Karakalpak folk art, which reflects a number of traditions of the formation of the history of our people, social consciousness, and the aesthetic view. It has all sorts of historical and social strata, such as the belief that blue is sacred, the wearing of blue in mourning, and the resemblance of the embroidery ornament to an armor." (A.Allamuratov "Máńgi miyras")

**Kiymeshek** is a national costume for girls, which is embroidered with silk threads of various colors and covers the head, back and chest. The front of the dress is embroidered with ornaments.

The kiymeshek consisted of a few pieces and was made of wool-like material and silk. There are two types of clothing. The bridesmaids wore a "qızıl kiymeshek (red dress)" and the old women wore "aq kiymeshek (white dress)."

**Qızıl kiymeshek** (red dress) - a headdress won by brides, embroidered ornament with the silk threads on the red and black wool-like material.

**Aq kiymeshek** (A white dress) is a headdress embroidered ornament on a white fabric, worn by older women. For example: Qızlar jaǵı bolsa ǵoy, pútkilley uwdır-juwdır geybirewlerdiń iyninde **kiymeshegi** bolsa, ayrımları naǵıslı bášpent kiyip alǵan. (As for the girls, all are mess, some wear kiymeshek, and some wear a ornamented bashpent (jacket). (G.Esemuratova) Kiymeshek consists of a number of parts, which have their own terms: the front side of the dress, the tail, the middle, the side, the shoulder.

**Kiymeshek aldı** (The front part of the dress) is the front fringed ,part of the garment, which embroidered with the ornaments, and covers the chest.

**Kiymeshek quyırıq** (The tail) is the triangle part of the dress that covers the back. The tail of the dress is lined with fringes, and beads are arranged on top of it. The triangle part that covers to the back is embroidered. The middle of the front of the dress is embroidered with ornaments to a black wool-like material. This is called the **orta qara** (middle black). The embroidered lower part of the front of the dress is called **sheptegi qara** (side black). The embroidered connected place of the front with back of the red dress is called **iyin qara** (shoulder black). Example: The front and the tail of the dress are sewn black wool-like material, and in the middle glitter brocade are sewn. The flame red color of the dress is age-appropriate ornamented.

**Jegde** (covering) is a light women's dress, which is made of silk and worn on the head. His sleeves are long, and are tied together and thrown back without putting them on. The women covered their head with jegde. The jegde is called **aq** (white) jegde and **qızıl** (red) jegde due to its material and age difference.

**Qızıl jegde** - The dress worn by the girls and brides, sewn embroidered from red silk, was also called "silk jegde".

**Aq jegde** - a dress ornament embroidered on the white coarse calico is worn by older women.

**Jegde baw**- a fringe made from the silk thread of any color that can be tied on the collar of a jegde. Example: Qız hár qıylı naǵıslar menen kestelengen **jegdesin** jamlıǵan. (A girl is wearing a jegde that has been embroidered with all kinds of ornaments). (G.Esemuratova)

In the Karakalpak language, Jegde has the terms white jegde, red jegde, silk jegde, and silk jegde. Aq jegde is also called "kesteli (embroidered) jegde". The reason is that there are many ornaments.

**Beshpent** is a lined garment worn over the dress [8, 252]. This word is also used in the Karakalpak language as "bášpent". This dress is worn by both men and women. The national beshpents of the Karakalpak women were with sleeve and sleeveless. No matter what material the national beshpents of the Karakalpak girls are made of, their collar, sleeves, and mouths of their pockets are embroidered with various ornaments. Example: Ústine qızıl shubar kóylek shubatıldırıp kiyip, onıń sırtındaǵı qara **beshpentiniń** óńiri menen etegin qarıs súyem naǵıslap, belin quwırshaqtay qınaǵan, basına aydınlı menen túrmeni júyin keltirip, tegislep sheber oraǵan. (She wears a red dress, a

black beshpent on it, its chest and skirt are embroidered with a piece of ornament, a belt around his waist, and covered her head with a turban and kerchief skillfully). (G.Esemuratova)

**Kamzol** (Camisoles) are the outer garments of the women, and their ornament are sparse.

For example: Áne sol qızıq túnlardıń birinde qız apam basın sulıwlap orap, shilt jańa yarım aydınlı kóylegin, jıynlıq **kamzolın** kiyip, tap peridey bolıp otırǵanın hesh umıtpayman. (On one of those funny nights, I don't forget my sister to wrap her head beautifully, put on a new semi-light dress, a camisole, and sit like a fairy). (G.Esemuratova)

**Jeńsiz** (Sleeveless) - sleeveless short outerwear of women with embroidered edges and pockets. Example: Ústinde aq kóylek, **qara jeńsiz** qızdıń shegip otırǵan kestesi dizesiniń ústinde kórinip tur. (A girl's sewing embroidery who is wearing a white dress and a black sleeveless is visible above her knee). (G.Esemuratova)

**Jaǵa** (collar) - the top part of the garment that wraps around the neck, and embroidered collar – embroidered ornamented collar.

**Jeńse** (like sleeve) is a embroidered piece of clothing that is placed on the sleeve of the dress, coat, a chapan at special days. It is made of red, black wool, and blue dyed coarse calico. The ornaments on this wool are often similar to the plant or jewelry items, while the ornaments on the coarse calico are more like geometric figures. For example: Men kishkene waqtında geyde túyinshigin aqtarıp, láttesi shıqqan góne-kóksilerin, bizlerge áhmiyeti joq buyımlardı- **shayqalta** dey me, **belbew**, **jeńush** dey me, **jeńse** deyme-aw, góne **shapanını** jiyegi dey me, áytewir tozıwı jetken **taqıya** ma quday-aw, qullası, hárqaysısın bir sıypap kórip, mıldap otırǵanları kóz aldında keledi. (When I was a child, I image my mother's looking for the old things from the knots, and the things that didn't matter to us, such as shayqalta, belbew, **jeńush**, jeńse, edge of the old chapan, old duppi, after all, singing and stroking each of them). (G.Esemuratova).

According to the place of using **jeńse**, there are terms such as **ton (coat) jeńse**, **shapan (chopon) jeńse**.

**Jeńush** is a short type of jense that you can wear on your dress sleeve.

For example: Sheshe, biziń biykeshtiń **jeńushını**ń bir jeri shala qalıp tur. (-Sister-in-law, there is a lack on our little sister-in-law's jenush). (G.Esemuratova)

**Oramal** (A scarf) is a headgear made of four-dimensional material to cover the head. There is also a term "sharshi" in the Karakalpak language. In the Uzbek language, it is rumol- women's hats, quartet-shaped material wool, rope, silk, synthetic material, etc [16, 31].

The word oramal (scarf) is used in the form of **qol oramal**, **shashaqlı oramal** (handkerchief), which are connected to the embroidered items. For example: Sonsha jıl qástelep saqlaǵan Nurimniń keste túskén tulǵasın diywaldan sheship aldı da, jumsaq alaǵanı menen ásten sıypalap, **aq jipek oramalına** orap, Nurimniń úyine jol tarttı. (He picked up a embroidered Nurim's dummy, who had been ill for many years from the wall, rubbed it with a soft palm, wrapped it in a white silk scarf, and went to Nurim's house). (G.Esemuratova).

**Geji at**. It's a type of wool, silk scarf. Qara (Black) geji, aq (white) geji, qızıl (red) geji. Geji is a kind of scarf that the Karakalpak women cover their heads.

Shapan (caftan) is an outerwear for both men and women, whose edges and pockets are embroidered sewn from all kinds of fabrics. In Karakalpaks, shapans have been in the same form for both men and women. Earlier the shapans were not ornament embroidered at all. Nowadays, shapans are embroidered on their collar, edges and pockets.

Chapans are divided according to materials and processing techniques. In the Karakalpak language, there are terms related to shapan: **pashshayı (silk) shapan**, **aydınlı shapan**, **qazma maqqal shapan**, **zer shapan**, **duwxat shapan**, **sırma shapan**, and **paxtalı shapan**.

Parts of the chapan: height, skirt, sleeves, shawl, form, cut on the side - jirmash. For example: Qızdan alısraqta basında aq degeleyi jaltraǵan bir jigit qızıl **mór shapanını**ń shalǵayı jelibrep **keste tigip** otırǵan qızǵa názerlep adımlap kiyatır (In the distance from a girl, a young man with a white blister hat on his head is stepping looking at a girl embroidering who is wearing a red mesh shapan). (G.Esemuratova)

**Belbew** (A belt) is an embroidered kerchief from the different fabrics to tie the waist to keep the outerwear neat. Both men and women tied the belt. The belt, which is made of leather and is beautifully decorated, is called qamarı, degment belt. The second name is belt.

One of the Karakalpak women's dress is shatırash kóylek. Shatırash- is a fabric with circle eye, the name of the fabric. A dress sewn with a ornament on the chest of this fabric is called a shatırash dress. For example: **Shatırash kóylek** degenniń jańa shıqqan waqtı, onı da toqıp pitkeriwim kerek (it is time that the Shatırash dress came out, I had to knit it too). (G.Esemuratova)

Pópek is a circle-shaped ornament that looks like a flower that can be tucked into hats or other clothes to make it look good. Pópek adds more beauty to the beauty of that thing. For example: Oǵan sheber qızlar hár túrli sabaqtan juwan etip esip **pópeklep** tómenge qaratıp baw-tuyaq jiberedi. (The skilled girls collect and tie as popek from all sorts of threads and made them down and send). (G.Esemuratova)

**Taqiya** (skullcap) is a Persian word for a hat, which is ornament embroidered from the different fabrics. In our language, the word *taqiya* means the headdress of both men and women. Depending on the method used, the *taqiya* have the names of **kesteli (embroidered) taqiya**, **sırma taqiya**, **pópekli taqiya**, and **aq (white) taqiya**. Example: Qız tómente turıp kestelengen shayqalta menen sulıw **taqıyasın** jigitine usınıp tur. (A girl offers her boyfriend an embroidered tea pocket and a beautiful duppi). (G.Esemuratova)

**Ónirshe** – is embroidered breast part of girls' dresses, there are also decorated with precious stones. In most Turkic languages, the word "Ónir" means the breast part of the embroidered collar of the dress. In the Karakalpak language the word "ónirshe" is used in connection with the embroidered breast of the dress. These words in the lexicon of embroidery have been used in the vocabulary of the Karakalpak language since ancient times.

In the art of embroidery, the importance of the fabric used for embroidery is great. This is due to the fact that the materials have a special place in the beautifully embroidering of the ornaments.

For sewing clothes, Karakalpaks first used the coarse calico and then silk. Due to the lack of the fabrics, in the XIX century, the Karakalpaks, as a result of interaction with other peoples, imported materials from other lands. About this A.Allamuratov in his work "Karakalpaksкая narodnaya vyshivka (Karakalpak folk embroidery)" gave Riza-kuli-mırza's opinion: "Karakalpaks' relations with other countries expanded, and the traders began to bring goods to Karakalpak markets from Russia, the Caucasus, and Persia". For example, in 1874, silk imported from Bukhara and goods imported from Russia were sold in the Shymbay market [2, 21]."

And, in the work dedicated to the Karakalpaks' ethnography in the end of the 19th and the beginning of the 20th century, due to the lack of materials for sewing clothes, it's shown that the silk and silk-like material was brought from Bukhara and Khiva, silk, madeli from Turkmenistan, aydinli and wool-like material from Russia [14, 104].

The main materials needed for embroidery are: satin, red and black wool-like material, white and blue dyed coarse calico, silk thread of all colors, velvet, mawiti, plush, madeli, aydinli.

**Atlas** (satin) - a fabric made of the silk, a type of material, the surface of which is shiny silk. All kinds of ornament are embroidered on it and sewn for men and women.

For example: Hárqıylı **atlas**, **gazma maqqal**, bilezik, júzik, dizilgen marjan-monshaqlar (different satin, embroidered velvet, bracelet, ring, string necklaces). (G.Esemuratova)

**Maqqal** (velvet, plush) is a type of fabric. It's made of the natural silk or artificial fiber, with a thick fur on the face. There are several types of maqqal: **gújim maqqal**, **barxıt maqqal**, **mawıtı maqqal**, **shıymaqqal**, **gázma maqqal**. The *taqiya*, *shapan*, *beshpent* (sarafan) are sewn ornament embroidered from makpal for women and men. Example: Soń **aq jipek** kóylek penen **maqqal kamzol** ákelip berdi. (Then he brought a white silk dress and a velvet jacket). (G.Esemuratova)

**Barxıt** (Velvet). The soft-haired product, its fluff is sewn overturned, woven from silk, and the surface is tightly cut.

**Mawıtı** is a type of makpal, a hairy light blue color, made of original silk. For example, Shayqaltanıń awzın buwǵan bawınıń ózi álle qanday sheberlik, al tawarı qap-qara múyizdey **mawıtı** maqqal. (The ribbon tied the mouth of the tea pocket is of some skill, and material itself is mawiti velvet like a black horn).

The word "Maqqal" is used in the portable meaning in the literary works. For example: Uzaqtan kóringen jaylar aldında úlken háwız, onıń dógeregin búrkegen gújimlerdiń aynası jasıl **maqqal** tóselgendey sup-sulıw bolıp kórinedi. (A large pool in front of a house in the distance, surrounded by the elm-tree, looks as beautiful as green velvet lined).

The Karakalpaks called the Russian sukhnos "ushyga (wool-like material)" and saved it carefully, used it to embroidery the front and tail of the *kiymeshek*, dress collar, the collar of the *beshpent* (sarafan) and *jegde*.

**Ushıǵa** - is the original fabric made from the wool. It is very valuable because it is original fabric, and among the people the phrase "ushıǵanıń qıyqımınday (like a piece of the wool-like material)" is used, which means "precious".

The word *ushıǵa* is also used in the portable sense. Example: Ol waqıtları ózlerińiz bilesiz seksewil degen **ushıǵanıń qıyndısı**. (At that time as you know, the haloxylon was precious). (G.Esemuratova)

**Coarse calico** – is a material made of the cotton. A coarse calico is made by weaving the thread or cotton thread to artisanal loom. Every day light clothes, embroidered skullcap, white *jegde*, white *kiymeshek*, blue dress, *jense* and *jenush*, tea pocket and others were made from the coarse calico.

**Mádeli** – is silk fabric, one-line red, one-line green, with a thin line between them, woven in the form of cellular of different colors, the type of fabric woven from the silk of the cocoon. Often, the women used to cover their heads. Example: Túyinshiktiń ishi tolı hasıl tawarlar- bir taxtası laplama, bir taxtası hawayı, bir taxtası altınday sarı, bir taxtası qırmızı **shını jipek mádeli**. (The bundle is full of value able fabrics - one ravel is laplama, one ravel is light blue, one ravel is yellow like gold, one ravel is red original silk madeli). (G.Esemuratova)

**Aydinli** – is the type of material, the type of calico, special ornamented. Often, the women used to cover their head. For example: *Áywanqaslap basina aydinli orap, sirttan qazangul, borlat geji oramal jamilgan.* (She wrapped the aydinli crossed on the head, covered qazangul and a borlat geji scarf on it). (G.Esemuratova)

**Túrme** is fabric woven from the silk to wrap the head of a woman or to tie the waist of a young man.

**Jipek** is a Persian word. It is original fabric that woven from the yarn, yarn made of the cocoon.

The word silk is used in the art of embroidery in connection with the sewing of clothes from silk, the terms related to silk such as **jipek sabaq (silk thread)**, **jipek jegde (silk covering)**, **jipek shapan (silk chopon)**, **jipek kóylek (silk dress)**, **jipek shapannin jagasi (the collar of the silk chopon)**, **jipek kiymeshekhtiń jawlǵı (the cover of the silk kiymeshek)** are used. Silk stalks of all colors are used to embroidery the ornaments. Example: **Aq jipek kóylek penen maqpal kamzol ákelip ber.** (Bring a white silk dress and a silk-like camisole). (G.Esemuratova)

This word is also used in portable meaning in our language due to the fact that silk is both pleasant and suitable. It is said that silk wind is good for a person, here means soft wind, and silk behavior is good, and here means open-hearted person. For example: *Usı kók kónbek aspan astında dń hawalı talasıp turǵan teńgedey jap-jasil japraqlar azanǵı jipek samalǵa sıldirlap jelibireydi.* (Under the blue sky, green leaves like the coin quarrelling in the air, flutter in the silken wind). (G.Esemuratova)

It seemed that the past life of the Karakalpak people, especially women's, the beautiful words spoken with the proverbs, the silky soft behavior, the rituals, all told like a ornament.

Thus, Karakalpak women and girls use unique materials in sewing clothes, and their ornaments attract a man with a special beauty. The ornament terms form a semantic group in the lexicon of handicrafts.

A.Allamuratov is a scientist who has studied the art of embroidery and national ornaments of the Karakalpak people. In his works "Karakalpakskaya narodnaya vyshyvka", "Mangi miras" he speaks about the handicrafts of the Karakalpak people, including the art of embroidery, types and the differences in the ornament terms. The ornaments and their terms are also studied not only by art critics, but also linguistically, in the Turkic languages, in S. Muradova's works in the Turkmen language and in T.Dadakhanova's works in the Uzbek language in the field of embroidery the ornament terms were divided into several thematic groups on the basis of similarity.

The word "**Naǵıs** (ornament)" comes from the Arabic word "naǵıs" into the Karakalpak language. The word "ornament" means any ornament that is hand-stitched, carved, or painted on a piece of wood. To make an ornament is common to all types of handicrafts. The ornament terms in the art of embroidery have emerged through the simulation of nature scenes, plants and animals and their organs, household items, and geometric figures. The Karakalpak women embroidered the things at surroundings in their daily lives, and they named the ornament with their names.

There are many types of ornaments used in the Karakalpak embroidery. A number of ornaments, their types and parts, can be found on rugs, carpets, and wood carvings. The embroidery ornaments are closely connected with the life of the people, with their worldview, with all the notions. These can be seen in both the image and the title of the ornament.

A.Allamuratov considers three types of the ornament terms in his works related to the embroidery: The first is the ornaments for the plant or flower in the terms of the plant. For example: "flower has blossomed", "flower with corral", "plump flower", "cotton plant flower", "apricot flower", etc. Secondly, the terms related to the animal world, here we use the word "terms". This is because it is difficult to see the exact image of the so-called "sheep", "snake liver", "crow nail", "goose neck", "wolf eye", and "camel foot". You can imagine them by fantasizing a lot [3, 49]."

In addition, he said that the ornament terms are related to natural phenomena and things, and included the terms "water ornament", "blowing", "whorl head", "madam's spittle" and others.

In the lexicon of carpet weaving in the Uzbek language as well, in the lexicon of embroidery, the principle of analogy, that is, the principle of assimilation, occupies a special place. These include naming by likening the body parts of people (eyes, eyebrows, nails), naming by likening the names of the birds and animals (chicken eye, puppy footprint, dog foot, ram's horn); naming by likening the celestial bodies (moon, star); naming by likening household items and tool (comb, samovar, sword); naming by likening the plants, flowers, their parts (horned flower, burgeon) [13, 76].

This means that the ornament terms are almost the same in most Turkic languages.

We divide the ornament terms into several thematic groups depending on their semantic differences.

1. The ornament terms that are formed by likening the flower of the fruit trees are: apricot flower, plump flower, flower ornament, cotton plant flower, flower with collar, etc.
2. The ornament terms that is formed by likening the plant species: sunflower form, leaf form, etc.
3. The ornament terms related to the flow and location of water: water ornament, flowing ornament, stream ornament, and river ornament, ditch ornament, etc.
4. The ornament terms related to geometric figures: cell pattern, cross pattern, shelf pattern, rhombus, moon, coin, shtak pattern, checkered pattern, etc.

5. The ornament terms related to the yurt: kerege eye pattern, pillow eye pattern.
6. The ornament terms related to household items: butter churn-like pattern, whorl head pattern, and hammer pattern.
7. The ornament terms related to the tools: shylawysh pattern, skein wood pattern, bent chisel pattern, fork pattern.
8. The ornament terms related to the weapons: armor pattern, quiver pattern, shield pattern, arrow eye.
9. The ornament terms related to children's toys: puppet mouth pattern.
10. The ornament terms related to jewelry: earring pattern, chain pattern, comb pattern.
11. Horn-related ornament terms: double horn, single horn, hornless horn, armpit horn, nail horn, eight horns, three horns, giant horn, twelve horns, khorasani horn, opposed horn, sulama horn, ram horn, broken horn, etc.
12. The ornament terms related to the muscles of domestic and wild animals: sheep teeth, wolf's eye, camel's foot, dog's foot, goat trace, colt hoof, spine pattern.
13. The ornament terms related to terrestrial and aquatic animals: snake liver, scorpion tail, frog ornament, stalk ornament, mouse trace, frog button (flat button), ant waist ornament, etc.
14. The ornament terms related to birds: bird's tongue, crow nail pattern, goose neck.

The rich examples of Karakalpak ornaments are still widely used in the clothes and household items of Karakalpak women. National ornaments give a special beauty and aesthetic taste, while reflecting the national identity of the people.

In general, the terms related to handicrafts are used not only in the language of masters of handicrafts, but also in the vernacular, oral literature, literary works, historical works widely. At the present time, special attention is paid to the handicrafts of the Karakalpak people, especially to the art of embroidery, and its new models are being introduced. The study of the terms of the art of embroidery is of great importance in reflecting the national identity of the people.

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