



**STRUCTURAL FORMATION OF LEXICAL UNITS RELATED TO  
CALLIGRAPHY**

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**ABSTRACT**

The article analyzes the morphological and semantic formation of lexical units related to the art of calligraphy, the transformation of terms borrowed from Arabic and Persian into the Uzbek language, and their role in the cultural context. The research is conducted in accordance with IMRAD requirements, and calligraphy terms are extensively studied based on historical sources, dictionaries, and modern linguistic theories.

**KEYWORDS**

Calligraphy, lexical unit, morphology, semantics, nasta‘liq, suls, linguistics, terminology.

**INTRODUCTION**

Although the field of calligraphy has developed uniquely across different cultures, the expressions related to this art and their stages of application are reflected in every language. One of the main priorities is to study the identification of productive and less productive structures, their status in modern linguistic frameworks, and their scope of use. Therefore, the results of lexical elements related to calligraphy in Uzbek and English are analyzed. In addition, the similarities and differences of calligraphy concepts in the linguistic systems of both languages are compared, highlighting their lexical and semantic aspects. This research is considered an important factor in understanding the developmental tendencies of calligraphy-related concepts and in comprehensively studying their linguistic description. The practice of calligraphy also led to the emergence of special manuals, treatises, and textbooks for professional scribes and court writers, which explained in detail the proportions of letters, page layout, and writing techniques. Calligraphy, as one of the highest forms of Eastern art, not only created the aesthetic form of writing but also enriched the lexical wealth of the language. Terms borrowed from Arabic such as khatt, suls, muhaqqaq, and styles from Persian such as nasta‘liq and šekaste were adopted into Uzbek, generating new forms.

Examples:

Khattot — khatt (writing) + -ot (profession holder).

Khattotlik — khattot + -lik (activity).

Kitobat — derived from Arabic kitāba (writing).

The formation of these terms is significant from a linguistic perspective, as they developed through morphological and semantic mechanisms and have been preserved as part of our cultural heritage.

## **METHODOLOGY**

Each language assimilated and developed calligraphy-related terms according to its sound system, word formation, and semantic features. The formation of calligraphy terminology in Uzbek and English is influenced by:

**Cultural and historical factors:** Calligraphy is an integral part of each nation's cultural heritage. Arabic, Persian, Latin, and Greek writing traditions influenced Uzbek and English to varying degrees.

**Technological development:** Advances in calligraphy tools and methods led to the emergence of new terms.

**Linguistic factors:** Most Uzbek calligraphy terms are borrowed from Arabic and Persian, while English terms often derive from Greek and Latin roots.

**Word frequency and psycholinguistic effects:** High-frequency words are recognized faster and pronounced with fewer errors compared to low-frequency words, a phenomenon known as the "frequency effect." Productive lexical units play a crucial role in forming new words and terms, while less productive ones are limited to specific contexts.

**Research methods included:**

**Source analysis:** Works of Alisher Navoi, Arabic and Persian manuscripts, modern dictionaries.

**Morphological analysis:** Words formed through affixes (khattotlik, khattotnoma).

**Semantic analysis:** Expansion of meanings (kitobat initially meant religious writing, later general writing activity).

**Comparative approach:** Comparison of terms in Arabic, Persian, and Turkic languages.

## **RESULTS**

Semantic analysis requires attention to the semantic field — a set of words or expressions sharing a common functional root (sema). Words within a semantic field are used in the same domain. For example, words in the semantic field of horticulture are specific to that domain. In linguistics, special attention is given to connotative meaning, which reflects emotional, stylistic, and evaluative aspects beyond denotative meaning. As V.N. Teliya explains, connotation adds expressive value by conveying the speaker's attitude toward reality.

Language inherently carries both denotative (naming, nominative) and connotative (emotional-expressive) meanings, reflecting its dual nature: on one hand, a form of thought representing objective reality, and on the other, a system of internal relations among elements. Thus, denotative meaning coexists with connotative meaning in word semantics.

## **DISCUSSION**

Calligraphy terms in Uzbek are used not only in art but also in scientific and cultural contexts. Morphologically, affixes form names of professions and activities. Semantically, historical and cultural needs define the meanings of terms.

**Examples:**

Muhaqqaq style was initially used in religious texts, later in literary works.

Šekaste emerged in Persian culture as a fast-writing style and was adopted by Uzbek calligraphers.

Katib originally meant a state scribe, later a general writer.

Calligraphy terminology plays a vital role in preserving cultural heritage, allowing us to study the historical development of writing art, the lexical richness of our language, and the aesthetic dimensions of our culture.

## CONCLUSION

The structural formation of lexical units related to calligraphy holds a special place in linguistics. Their morphological and semantic analysis demonstrates the development of language, cultural heritage, and the inseparable connection between art and language. The results of this study serve as an important resource for deeper exploration of calligraphy terminology and its application in modern linguistic theories.

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