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Гюльчехра Ходжиева, Фотима Мустафоева

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**Linguocultural Characteristics of the Terms Relating to the Fields of
"Jewelry" and "Goldsmithing"
(In the Example of Uzbek and French Languages)**

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***Annotation:** This article deals with the terms "jewelry" and "embroidery" and tells about the role and importance of the language units created with them, in the lexicology of the two incompatible Uzbek and French languages. It also investigates the history of these arts and their current development.*

***Key words:** terminology, art, national handicrafts, intangible cultural heritage, jewelry, jewelry making technologies, decorating with gold and silver water, lime paper, gold thread, gold embroidery, embroidery with gold thread, orfèvrerie, joaillerie, filigrane, metteur en oeuvre, bijoutier, torque, Opus Anglicanum, Or Nué.*

I. Introduction. It is known from the world civilization that art is the most important factor that glorifies the nation and introduces it to the whole world. It is a powerful force that strengthens ties. Therefore, art shows the past, present and future of the nation and aims to pass ancient traditions from generation to generation. At this point, it should be noted that at the heart of every reform implemented in our country, important changes related to the further development and presentation of our many-thousand-year-old traditions, including the art of jewelry and goldsmithing, are being implemented. In particular, the ratification of the International Convention "Protection of Intangible Cultural Heritage" in our country in December 2007 and the fact that the Republic of Uzbekistan became a participating state of this Convention from April 29, 2008, the place of jewelry and gilding arts among UNESCO's intangible heritage caused it to get a place as one of the,. In addition, the decision of the President of

the Republic of Uzbekistan dated April 29, 2021 No. PQ-5098 "On the organizing of the International Goldsmith and Jewelry Festival" is an important step towards the preservation and development of our national traditions. is lib. In this regard, the field of terminology of modern linguistics aims to further research the terms related to these types of art, their comparative and comparative analysis with different non-related languages, in particular, the French language.

II. Literature review. The term "jeweller" analyzed during the research means a Persian goldsmith, and it describes the profession of a craftsman who makes jewelry and jewelry from various precious stones and metals such as gold and silver. This term is equivalent to the term "orfèvre" in French, which is derived from the Old French words or - gold and fèvre - craftsman [4,973].

III. Analysis. The lexical-semantic features of these two terms are expressed in the following example:

1-misol.

1. Zargar 1. orfèvre;
2. orfèvre-joaillier;
3. orfèvre-bijoutier
4. bijoutier, ière;
5. diamantaire;
6. metteur en oeuvre;
7. joaillier, ière;
8. lapidaire [1,588].

It can be seen from the above examples that the French translations of the term "jeweler" are made not only on the basis of words, but also on the basis of pairs of words and word combinations, which in general form mutual synonymy. Among these examples, the term "orfèvre" is dominant.

Picture-1.

The craft of "jewelry" has existed since ancient times, and archaeological finds related to this craft dating back to the 1st century BC found in Egypt, Greece, Iran and China, as well as in Dalvarzintepa in Uzbekistan, testify to this. In this, mainly, the preparation of women's jewelry by means of technology, head, temple, forehead, neck, ear, chest tilakosh, gardon, pillow-salt, fish gold, earring, crown, almond moon, silsila, sochpopuk, gold-comb, tosaukele, amulets, bracelets and rings, hundreds of types of jewelry were made. [3,202].



Picture-2.

The art of jewelry, which was in crisis at the beginning of the 20th century, was revived in the years of independence, and today's craftsmen are mainly working in two traditional directions: local, restoring forgotten traditions, and creating in a modern style. In this regard, along with the above-mentioned features, this term has a number of other definitions in Uzbek linguistics, including:



- mastering the profession of a jeweler;
- making ornaments from precious metals and stones;
- type of decorative and practical art;
- stall, row where jewelers are located in the market;
- Neighborhood where jewelers live [2,136].

From the explanations of the term "jewelry" it is understood that it is a multi-meaning word. In the language, you can find the following synonyms of this term, typical of the French lexicon:

Example 2.

Orfèvrerie *m.*:

1. jewelry;
2. items of jewelry [1,376];
3. art;
4. sale of jewelry;
5. a collection of items made by a jeweler [4,973].

It is also worth mentioning the following lexical units built around the term "orfèvrerie" in French:

- pièce d'orfèvrerie ouvragée - processed jewelry item;
- marque d'orfèvre - goldsmith's mark;
- orfèvrerie d'argent massif - jewelry made of silver.
- ouvrage d'orfèvrerie - jewelry

From these examples, it can be seen that concepts specific to both languages are sometimes expressed on the basis of words, sometimes on the basis of word combinations.

Example 3.

Joaillerie *f.*:

- 1) jewelry art;
- 2) trade in jewelry;
- 3) jewelry store;
- 4) Jewelry goods.

Example 4.

Filigree *m.* - filigree, very elegant jewelry.

From these examples, it can be seen that the French terms "orfèvrerie", "joaillerie", "filigrane" are equivalent to the term "jewelry" based on mutual meaning.

Picture-3.



The ancient ancestors of the French people were also very skilled in metalworking, especially in making jewelry, especially the Gauls, in the 8th century BC and 3rd century AD, worked wrist rings known as "**torque**" with great delicacy and high taste.

In addition to jewelry, French goldsmiths were also

Picture-4.



skilled in making ornaments for clothes, vessels with symbols of holy gods (La patère de Rennes - Holy vase, III century AD) [5].

The term "Zardo'z" means Persian "zar" - gold, "dozi" - sew, and has many definitions: 1) dice maker; 2) who sews flowers from dice on clothes; 3) pattern maker; 4) chevar; 5) an item made of dice.

From these examples, it is clear that the term "zardozi" has a polysemantic nature. The language also contains the terms "zardozi" and "zardozi" [2,137], and in linguistics these language units form one synonymous line.

IV. Discussion. Goldsmiths create works of art using several techniques such as zardozi zamindozi, zardozi guldozi, birishimdozi (if silk is used) and pulakdozi (when using button-like metal leaves) as decorations. . Here, if we look at the historical sources, archaeological finds and historical manuscripts show that goldsmithing of clothes and artistic items has been developed among the peoples of Central Asia since ancient times. As a proof of this, the Spanish ambassador de Clavijo wrote in his memoirs about the beds made in the goldsmith's method, expensive curtains and tents made of silk fabric, as well as men's and women's clothes made with gold threads.

The term "goldsmithing" as a type of art made in cooperation with a belt, a needle, scissors and a needle first appeared in the East, spread to ancient China through the Great Silk road and through it to Europe. This craft, which flourished in England in the Middle Ages, was called "**Opus Anglicanum**". The type of goldsmithing that continued to develop in Italy in the 15th century was called "**Or Nué**", that is, "**Silent Decoration**".

Since the 17th century, since the golden thread was so elegant that it was possible to thread it through fabrics, new goldsmithing and embroidery techniques were added to the traditional tailoring and decorated women's and men's clothes.

Picture-5. But with the development of science and technology, gold embroidery gradually lost its popularity from the 19th century. By the 20th century, goldsmithing took a new look, thanks to the use of gold threads instead of pure gold.



Today, goldsmithed costumes are mainly used by artists in their performances [6].

In Central Asia, goldsmithing rose to a high level in the 15th-18th centuries. At the end of the 19th century and the beginning of the 20th century, Uzbek traditional costumes such as chapon, ton, doppi, peshonband, belt, kiikcha, nimcha, as well as chimildik, joynamoz, takhmanposh, were preserved and spread widely in Bukhara. , zinposh, dayri, yolposh and various household items were prepared were preserved and spread widely in Bukhara. At first, men, and then women, were engaged in this profession. [3,204] there are several more definitions of this centuries-old art form in today's terminology:

- profession of goldsmith
- sewing pattern (embroidery) with dar thread;
- Sewing an item by adding dice.

Although the language units in the above examples differ according to their constituent elements, they form a single synonymous line in terms of meaning.

The French variant of "goldsmithing" is called "broderie d'or", and the owner of this art is called "un brodeur". When these terms are analyzed according to their lexical features, the Uzbek term "zardoqlik" is an artificial word with noun+word-forming suffix, its French equivalent is a compound word in the form of noun+noun. lib can be seen.

V. Conclusion. The following conclusions can be made by comparing and contrasting the French and Uzbek terms "jewelry" and "goldsmithing" and "orfèvrerie" and "broderie d'or" according to their lexical-semantic and national-cultural features. :

1. The terms specific to the two non-kin French and Uzbek languages, while originating from the norms of this language, sometimes acquire commonality and sometimes uniqueness in expressing their culture and lifestyle.
2. It can be seen that the structure and translation of the terms characteristic of both languages are composed of a word, a pair of words, a phrase or a phrase.
3. At the same time, Uzbek and French terms are characterized by the fact that they have many synonyms and paronyms at this language level.

Picture-6.



4. Goldsmithing, which first appeared as a craft in Europe, has today become a harmony with modern industry, while the goldsmithing of Central Asia, in particular, Bukhara, is an art that has preserved its traditions based on national craftsmanship is worthy of recognition.

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