

About Some Names Of Precious Stones

Yusupova Dildora Yunus kizi

Doctoral student of Bukhara State University,
Doctor of Philosophy (PhD) in philology,
associate professor, Uzbekistan, Bukhara
e-mail: d.y.yusupova@gmail.com

ANNOTATION

There are stones on earth that have their own value, and those that have no specific value, and their names in language. In fact, the world of stones and their names also acquire a special beauty and value in the linguistic landscape of the world. Xrematonymy in Uzbek linguistics has been studied extremely poorly. There are practically no separate monographs devoted to the issues of stone names, their semantics and study. Indeed, in everyday life people widely use the names of precious stones, that is, xrematonyms, when choosing names for their sons and daughters, as expressions, proverbs, sayings, beautiful comparisons, metaphors, allegories. The names of precious stones migrated into masterpieces as a means of artistic expression. Our idea is confirmed by the effective use of the names of precious stones as a means of artistic expression in the works of Mir Alisher Navoi.

Keywords: onomastics, xrematonyms, menerology, image tool, aesthetic value.

Introduction. In the development of world linguistics, the functional and linguistic features of various names led to the formation of a separate branch of linguistics - onomastics. Since linguistic and extralinguistic factors in the names of objects are closely interconnected and of interest, onomastics is an extremely valuable area of research. In particular, in the modern period, studies of the linguacultural, linguapoetic and lexicographic features of mineral linguistic units - precious stones, minerals and musical instruments belonging to the group of xrematonyms - are of great importance. This, in turn, determines the need for a comprehensive study of the names of objects of material culture, which are actively used in the terminology of this integrative area. Lexical and nominative features of stones, minerals and musical instruments require identification from the linguo-cognitive and linguocultural points of view.

Main part. In world linguistics, onomastics studies the essence of individual names, their functional features, origin,

development, connection with all levels of language, theoretical and practical significance of science, as well as its relationship with other disciplines. In the context of the Uzbek language, the study of chrematonyms remains insufficient: there are no full-fledged linguistic explanations of special terms, educational dictionaries have not been created, the structure, semantics and synonymous connections of the studied units, as well as features reflecting Eastern culture, have not been studied.

The development of onomasiology in world linguistics is associated with the names of such scientists as M. Garvalik, T. Vitkovsky, V.D. Bondaletov, A.V. Superanskaya, N.V. Podolskaya, Y.S. Kubryakova [Radjabova, 2024: 4]. The nominative and motivational features of the names of precious stones and minerals are reflected in the studies of D. Powell, D. James, J. Wodiska, P.J. Dunn, J. Mandarin, E. Malcolm [Radjabova, 2024: 4].

Uzbek onomastics as a separate scientific field emerged in the 1950–60 s. Significant contributions to its development were made by such scientists as E. Begmatov, S.

Naimov, G. Sattorov, S. Rakhimov, I. Khudoynazarov, R. Khudoyberganov, B. Yuldashev, S. Karimov, S. Buriev, K. Sh. Markaev, Sh.Yokubov, D. Andaniyozova, Kh. Zhamolkhonov, Y. Eshonkulov, G. Kh. Nigmatova, M. Khoshimkhuzhaeva, Kh. Dadaboev, Sh. Bobojonov, K. Karimov, N. Ulukov, Y. Avlakulov, A. Muhammadjonov, M. Khusanova, S. Koraev, Kh. Khasanov, Sh. Orifzhonova, Kh. Saidova, B. Kilichev.

Results and discussion. The Uzbek language has a long historical history and contains lexical units that were formed at different stages of language development. They are related to the history of language, dialectology, ethnography, history of the people, socio-political and cultural relations between peoples. Such lexical units include cosmonyms, ktematonyms, ideonyms, biblionyms, fictionyms, chronyms, xromatonyms and xrematonyms.

Cosmony is a field of science that studies the proper names of celestial objects located in outer space [Begmatov, 2013: 2]. For example, the *Sun*, *Moon*, *Venus*, *Mercury*, *Jupiter* and *Saturn*. This topic was studied by Uzbek scientists H. Eshonkulov, A. Primov, M. Juraev, Z. Yunusova. Thus, H. Eshonkulov defended his candidate dissertation on the topic of “Celestial symbolism in the poetry of Alisher Navoi”, and Z. Yunusova completed a research project on the topic of “Structure and development of the lexical microsystem of the Uzbek language (on the example of the lexical group of heavenly bodies)”.

Ktematonymy is a field that studies the proper names of some rare types of weapons, tools and objects that have special significance for the history and culture of a people. For example, *Chinese porcelain* and *Chust knife*.

Ideonyms is a field that studies the proper names of historical works and documents: *the Law on Education*, *the Declaration of Independence*, etc.

Biblionyms are the field that studies the proper names of any artistic, scientific, religious or political works, i.e. the field that studies titles. For example, *"Days Gone By"*, *"Scorpio from the Altar"*, *"Starry Nights"*, *"Medicine for Generations"*, etc. Biblionyms are essentially a type of ideonyms.

Fictiononymy is a field that studies the names of works of art created by artists and creators. For example, *the painting "Stranger"*, *the painting "Madonna"*.

Xroniconymy (or xrononymy) studies the names of historical eras and periods, for example, *the Renaissance*, *the Third Renaissance*, *the Timur era*, etc.

Xromatonymy (or coloronymy) is the study of the nomenclature of colors or their names. Xromatonymy is a very broad field that studies specific names of objects of material culture, including the names of weapons, musical instruments, jewelry, gemstones, and tableware. In the onomastic sphere, xrematonyms play an important role – names of inanimate objects, as well as precious stones and minerals, jewelry. Precious stones, as part of material culture, are the object of study not only of mineralogists, geographers and geologists, but also of linguists. It would not be an exaggeration to say that the names of precious stones, especially large diamonds, are a section of the science of onomastics, which has certain traditions.

Experts have determined that there are more than one hundred and fifty precious and semi-precious stones in nature. At one time, stones with the properties of protecting from misfortune, bringing good luck and wealth, preventing and curing diseases were widely used by the population, and each of these stones has its own history. Some stones are named according to their origin (*sea pearl*, *Gazgan marble...*), size (*Kohiniur diamond*, *Samoyinur diamond*, *Columbus diamond...*), and sometimes the names of

jewelry (*diamond eye ring, ruby eye earring, pearl bead...*).

In ancient times, precious stones were classified solely by color. All red or reddish stones were called "*rubies*", green ones were "*emeralds*", and blue ones were "*gavhars*" (a Persian word). All luminous stones that emitted light were called "*javahirs*". Later, stones began to be evaluated not only by color, but also by purity, rarity, strength, and hardness. In fact, only four of them can be called "*javahirs*" (the Arabic word for "precious stone"). Precious stones are minerals with unique properties that are used to make expensive decorative items.

In fact, only four of them can be called gems (the Arabic word for precious stone): *diamond, ruby, emerald, and gawhar*. Gemstones are minerals with unique properties that are used to make expensive decorative items.

In the works of Alisher Navoi we see that the name of the precious stone *zumrad* (*emerald* – green) is used in the form *zumurrad*. For example, in the epic *Sabbayi Sayyor* there is a story told by a wanderer from the third climate. It tells of the wise, intelligent and generous Saad, the son of an Egyptian merchant. At an inn built for travelers, Saad once met two travelers dressed in green clothes with their faces uncovered, and arranged a feast. Here Navoi uses the word "emerald" to describe the color of the travelers' clothes:

Original: *Ul iki rahravi zumurradpo'sh, Rahnamoyi aning, nechukki suro'sh* [Navai, 2011: 3].

Meaning: *The leader asked a leading question to two strangers dressed in emerald green*. Thus, the expression "*a traveler wearing two emeralds*" is used to mean a stranger wearing two green garments.

Bahram listens to this story on Monday in the green palace. Navoi skillfully uses in his description a combination of words

meaning the color green: green palace, cypress in green attire (beautiful), emerald cup, water of life, fountain of life, Khizr.

Original: *Angachakim zumurradin gardun* –

Bo'ldi tun xayli dudidin shabgu [Navai, 2011: 3].

Meaning: The sky covers its face with an emerald tent of dawn, shimmering with different colors. That is, when the blue sky clears from clouds, the sun illuminates the green fields with its light. Here, too, the word "emerald" is used in the meaning of color. But not just green, but the color of emerald.

Original: *Af'iyi g'am chu elga ayladi zo'r, Ani jomi zumurrad ayladi ko'r* [Navai, 2011: 3].

Meaning: The dragon of sorrow was going to oppress the people, but the emerald cup blinded him. That is, according to the legend, the eyes of those who looked at the emerald with lust were blinded. At this point, the poet uses a beautiful metaphor, saying that the wine in the emerald cup washed away the people's sorrow - people drank wine and rejoiced, getting rid of sadness. Elsewhere the poet refers to this legend and writes:

Original: *Gar zumurraddin o'lsa ko'r af'i, Ham zumurrad qilur aning dafi* [Navai, 2011: 3].

According to legend, a treasury with precious stones is guarded by a dragon. In order to get a magic item from the treasury, honest and brave heroes fight with this dragon. If the dragon looks at the emeralds in the treasury, it will certainly go blind. This allows the hero to gain the upper hand in the battle between the dragon and the hero. Referring to this, the poet writes: "If emeralds blinded the dragon's eyes, now this precious stone (emerald) will also repel (defeat) him." Thus, the poet evaluates the fact that the emerald blinds the eyes (negatively), but the fact that it destroys the enemy with this blindness (positively).

In the examples given, emerald is used in the meanings of the color of clothing, the color of a vessel, the color of the sky, a precious stone, which creates a unique artistic beauty in this epic.

Beauty, considered objectively, as a part of nature, is not something we can clearly see, or how nature expresses it. It is inevitable that only a conscious being can understand it, not only understand it, but also feel it. An unconscious and inanimate being, for example, cannot comprehend the beauty of a stone. Man, on the contrary, distinguishes one stone from another very well. The fact that one stone is valued higher than another shows that he values the first stone. Although emeralds, mother-of-pearl and rubies in nature have their own value in social life, they are recreated in human consciousness as aesthetic values, and the beauty of the eyes *like emeralds*, *teeth like pearls* and *lips like rubies*; such linguistic products of thought as *gavharnishon*, *guharnamoy*, *duri yatim*, *lalmonand* and *sadafoso* in the works of Navoi are the result of national images of aesthetic axiological assessment.

For example, today the expression “I found a sumalak stone, I found a piece of the sun” is a vivid example of the reflection of national culture in language. Sumalak is the name of a national dish. Although the stone used in its preparation is a non-stick cooking technology, in the Uzbek national culture there was a belief that whoever eats this dish, from whose bowl this stone falls, will have their wish fulfilled. The people's hopes for the future, dreams of a happy life are embodied in the poems and songs that the people composed and sang. The stone found in Sumalak is the reality of Uzbek national culture. It creates the Uzbek national worldview, formed as knowledge and expressed in language through mental means, that is, in the lines of the song given above, the stone comes to life like the sun, because the hard, cold, inanimate essence

of nature created a warm, loving, valuable materiality in human consciousness.

Therefore, in the concept of culture, the human factor plays an important role in the implementation of such factors as value, and the person himself attaches importance to social phenomena and forms national consciousness. As a perceiving being, a person animates beauty in his thinking, evaluates it, values it and expresses it through symbols, using mental units, acquiring valuable materiality, creating a system of knowledge, that is, frames, or forming another cell of the stone frame in the Uzbek consciousness in the process of passing it on from generation to generation [Yuldasheva, 2024: 5].

After all, this may not be found in other national cultures.

From this point of view, the names of precious stones used as a means of artistic expression to reveal various meanings in the works of Hazrat Mir Alisher Navoi are universal in themselves and, in turn, are capable of reflecting the peculiarities of the Uzbek national culture. There are many names of precious stones in the ocean of Navoi's creativity. This requires a skillful immersion from the researcher.

Conclusion. In general, it would not be an exaggeration to say that the creation of a unique name for an object of material culture is a mysterious and truly magical act. After all, the name must convey to the future the most important thing about a specific treasure, clearly defining an important part of its meaning. It is important to determine whether chrematonyms living in the open system of the Uzbek language are included in the sphere of the domain vocabulary, to identify their national characteristics on a linguocognitive basis, and also from the lexical-semantic and morphological-structural points of view to identify that chrematonyms have a traditionally formed core (regular core) and a constantly replenished periphery.

Indeed, the study of the peculiarities of the use of stone and other chrematonyms in samples of literary texts, their national-mental properties in the linguacultural, lexicographic, methodological and poetic aspects allows us to reveal the image of beauty expressed in language.

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