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Gold - The Image of the Language Picture of the World

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ABSTRACT: This article is devoted to the historical and ethnographic research of the production of rare and non-ferrous metals in Central Asia. The history of the mining of rare metals from ancient times to the present day and the principles of improving the technology for the production of rare metals has been studied. The main historical sources for the production of rare metals are analyzed to clarify objective data. Ethnocultural and ethnolinguistic features of the areas are characterized.

KEY WORDS: metal, gold, mining, mining and processing of metals, quantitative characteristics, symbol of power.

I.INTRODUCTION

Picture of the world is one of the main concepts that researchers refer to. The picture of the world is a complex interweaving of philosophical, psycholinguistic, cultural, ethnic and many other sections [6.393]. The idea of reality, enshrined in linguistic signs and their meanings - linguistic division, linguistic ordering - constitutes the content of the linguistic picture of the world. Each natural language reflects a certain way of perception and structure of the world, or "linguistic picture of the world." The totality of ideas about the world, contained in the meaning of different words and expressions of a given language, add up to a certain unified system of views and is imposed as mandatory on all native speakers. The representations that form the picture of the world are included in the meanings of words in an implicit form; a person takes them on faith without hesitation. Using words containing implicit meaning, a person, without noticing it, also accepts the view of the world contained in them [7.86-106]. Language proficiency presupposes conceptualizing the world. At the same time, the configurations of ideas, enclosed in the meaning of the words of the native language, are perceived by the speaker and are therefore "key" for understanding the picture of the world [7.86-106]. The study of the linguistic picture of the world goes back to the study of the conceptual picture of the world (the image of the world in the mind of a person), which, in turn, involves the issues of culture and society in the research process [6.345-393.]. Modern linguistics has focused its attention on the human factor in language [2.338; 11.141-171]. In the context of this approach in linguistics, the concept of "linguistic picture of the world" is being actively developed as "an important part of the general conceptual model of the world." "The linguistic model underlies the world study of native speakers, representing the essential properties of the world in their understanding and is the result of all their spiritual activity" [11.21-44; 4.574]. The question of the picture of the world to this day in science remains open, much is uncertain. Most often, it is customary to talk about the conceptual picture of the world and the linguistic picture of the world. The main unit of the conceptual picture of the world is the concept - "a global mental unit, which is a quantum of structured knowledge" [14.30], "an operational, meaningful unit of memory, mental vocabulary, conceptual system, the whole picture reflected in the human psyche" [11.141-171]. "The conceptual picture of the world is realized through language, in part of it is fixed in the human psyche through mental representations of a different type - images, schemes, pictures" [11.25]. Yu.D. Apresyan defines the linguistic picture of the world as a "language of interpretations", which is considered the most clear and "formalized" language of modern semantics "[1.456]. The concept of a linguistic picture of the world is different: the conceptual one operates with images, concepts, the linguistic one - linguistic signs. The linguistic picture of the world is inextricably linked with the conceptual picture of the world at the verbal stage, it is a means of implementation [7.39-89]. The conceptual picture of the world is included in the linguistic picture as concepts, through the meanings of words, it is broader, because not all concepts can have their symbolic representation and exist in the human mind as an indirect image [12. 8-22]. The universalism of understanding the elements is associated, first of all, with the very nature of this object. It permeates any era, any conceptual human structure: cultural, social, personal. In addition to these four elements (concepts), gold stands at the origins of the world, it is the original given, and it also "flows" from culture to culture, in a given system and new images generated by a separate culture and a new era [Vardzelashvili, 2012]. Gold generates many universal



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metaphorical images that have entered the usus of individual languages [10.89-96]. As a result of semantic transformations, gold in the Uzbek linguistic consciousness has become a symbol that forms the semantic field "Mercy / Mercy" from a qualitatively different thematic sphere - the spiritual and social life of a person. [13.32-76] The history of gold is closely connected with the history of human development. Long before gold was used as cash, its aesthetic qualities and emotional impact were valued. Gold has always symbolized wealth and power. They were used to decorate palaces, mosques, temples and castles from it, insignia and emblems of power, awards and weapons were made from it [5.1074]. Many archaeological studies have reliably proven that this was the first metal that people knew. Even in the period of the birth of human society on earth, when the cult of religions was formed, gold became one of the first items of religious paraphernalia. For our distant ancestors, it embodied the sun god. According to some linguists, the Slavic word "gold" Turkic "oltin" (gold) may be associated with the bright yellow symbol of the Sun, the English "Gold". [9. 7-9] Jewelry made from gold can be viewed from aesthetic, social and economic aspects. From the standpoint, gold serves primarily as an ornament. Gold items with precious stones are in the economic aspects of the prestigious position of their owner in society, an indicator of wealth and wealth The linguistic pragmatic analysis of the mythologeme "gold" as one of the most frequent dominants of the mythopoetic worldview made it possible to single out its most essential characteristics that were relevant to the texts of ancient times. Classification of the relevant features of "gold" in the Uzbek heroic epic. The concept of "gold" is an essential attribute of the wealth and power of the Middle Ages. In the mythopoetic picture of the world of the Uzbeks, the concept of gold is not perceived as something holistic, but is characterized according to various characteristics that can be considered as its cognitive classifiers. According to our observations, in mythopoetic texts the pragmatic aspect of the mythologeme "gold" is determined mainly by its following criteria, such as: - quality; -toponymy; - its color; -function; - method of use; - quantative (like money) characteristic. Of great importance was also the fact of the combination of gold with silver or silk (China and Central Asia). A relevant feature of the mythopoetic picture of the world, correlating with the reflection of the symbol of wealth and power, is the wide and varied use of gold as decoration. For example, in the Uzbek jewelry art from the ancient and Middle Ages they are also used as an art form. The largest group is made up of lexical units representing gold jewelry for Uzbek women. However, the priority feature of gold in mythopoetics is its quality. The history of gold quality goes back centuries. So, as already indicated, the highest priority (dominant) feature of gold is its quality. It was the qualifying factor of the quality of gold that determined the level of social welfare of its owner. The quality of the products is characterized by the fact that they are made of pure gold, and, in addition to beauty, special durability. The best gold was for travel. The superlative degree from the "red Bukhara" implicitly expresses the highest quality of gold. Toponymy of gold. The toponymic status of gold undoubtedly also fulfilled its pragmatic function. It should be noted that luxury items in the X-XI centuries. were not produced in Europe, but were imported from the East (expensive jewelry, weapons, silk fabrics, spices, etc.) since in the central and northern parts of Europe in ancient times, gold was mined only in small quantities. Later, gold began to be mined in the valleys of the Elbe and Rhine rivers [5. 672]. The toponyms "Arabia" and "Arabs" used in mythopoetic texts indicate the origin of gold as a sign of wealth, grace, special beauty and strength. Gems shone on Arabian gold. The value of gold was that it was exported from the East, and everything that was associated with this region meant a sign of wealth, grace and special beauty. Place names of Central Asia and the Caucasus, Russia represent the value of armor, their special eastern strength, the absence of flaws in gold knee pads from Arabia and were brought from the mountains of the Caucasus. Gold color. The color of gold plays an important role in historical texts. The rich, noble, refined color of gold had a significant impact on those around him. In mythopoetic texts, as a rule, two colors dominate - "gold" and red (pure gold, that is, Bukhara). Red (beautiful) gold is present in the decoration of the harness of horses. The beauty of weapons (armor) is also emphasized by the color of gold - the Shield was made of red gold. According to the customs of the Middle Ages, all departing guests were presented with rich gifts. And if the guests were presented with red gold, this spoke of the wealth of gifts and the generosity of the hosts. For example, the German word "Goldglanz" represents both the color of gold and its quality: "Precious stones seemed to compete with the brilliance of gold, its radiance. Gold shines so brightly that precious stones cannot overshadow it. " Method of using gold. A relevant feature of mythopoetic texts is an indication of the wide possibilities of using gold. In each case, attention is focused on the high pragmatic status of gold, in particular; a) gold for donation; b) gold as a gift, in gratitude; c) gold as a deal, as an opportunity to agree; d) as a manifestation of generosity; e) gold as an object of envy. The Uzbek word combination oltin and tillo reflect not only rivalry, competition, but also, to a certain extent, envy of the wealth of another woman. The idea is that gold is evil, the apple is new. The fact that gold carries with it envy, death, takes place even in mythology, and later was reflected in Uzbek mythological sources. The idea of death for gold (gold - death) finds its confirmation not only in examples of works of art, but even in factual materials of distant ancient times and at the present time. Gold as a decoration. One of the largest groups of lexemes denoting gold is formed by lexical units that characterize gold as an



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ornament (material for the manufacture of luxury goods). We have identified the following groups of lexical units that exist in decoration: a) jewelry for women and men: -a gold bracelet, -gold chains, - brooches, -rings, -adornments (earrings, etc.) b) clothes decorated with gold; - buckles, -gold seams on clothes (in Bukhara, gold seam factories flourish to this day); c) knights decorated with gold; d) decoration of horses with gold; - saddles, - bridles, - bells, e) dishes made of gold; - cups, -cups, - teapots, etc. f) furniture and interior items; - armchairs, -pillows; g) attributes of power; -a magic golden wand, etc. Dominant in gold decoration is the sign of "jewelry for women and men." In accordance with the fashion of that time, women and men wore not only gold jewelry, which emphasized their beauty and wealth, but also clothes richly inlaid with gold - beautiful and graceful. Gold jewelry and precious dresses reflect the idea of the beauty and wealth of women, which corresponds to the mythopoetic worldview. The woman's outfit was decorated with gold clasps in accordance with the fashion. Since ancient times, not only women, but also men have worn clothes richly decorated with gold, gold jewelry, bracelets, chains, etc. In some historical sources, the value of gifts is emphasized by the presence of gold-edged helmets and shields. Particular importance was attached to the decoration of the horse: the bridles with a set were made of gold ... which served as a fashionable decoration. Golden bells on narrow chest straps of horses were chic, emphasizing the wealth and nobility of kings and rulers. The richness of the decoration of the horses was emphasized by the presence of golden saddles. Gold is also present in the description of pieces of furniture, household items, dishes, etc. Golden chairs for guests of honor emphasize not only the wealth of the dwarfs, but also the honor with which they greeted the guests. Pillows decorated with gold embroidery also speak of wealth, craftsmanship and craftsmanship. The nobility of the drinks, the richness of the treats were emphasized by the fact that everything was served on gold and silver dishes. Gold combined with silver and silk. For the extraction of gold nuggets in ancient times, less labor was expended in comparison with the manufacture of other metals, and, for example, in Arabia, gold was cheaper than silver. In Egypt, silver was called "more gold" and was more valuable than ordinary yellow [8.49-50]. "In the richest tomb of one of the Egyptian queens, among the gold dishes and numerous gold necklaces, rings and bracelets, only a few silver bracelets with turquoise and carnelian were found. There is no more silver in the famous tomb of Tutankhamun. Silver was used to make personal jewelry, signs of power, religious objects, household utensils and dishes, silver was used to trim ceremonial weapons; silver is money. Silver and gold often duplicate and complement each other: silver is money. Silver and gold often duplicate and complement each other: an admixture of silver makes gold harder, gilded silver looks b Silver and gold often duplicate and complement each other: silver is money. Silver and gold often duplicate and complement each other: an admixture of silver makes gold harder, gilded silver looks more elegant "[13.84]. Gold and silver as a means of payment are significant in the mythopoetic picture of the world. The combination of gold and silk emphasizes the special beauty of silk products decorated with gold. A silk bow with gold on the shield belt emphasizes the grace and richness of the shield. The quantitative characteristic is gold. A symbolic sign of the use of gold as a symbol of wealth and power is its quantitative characteristic. Mythopoetic texts constantly note the fact that gold was brought in, given away, etc. in hard-to-measure quantities. As a measure for determining the amount of gold, "ships" (two ships loaded with gold), "horses" (one hundred horses - heavyweights), "carts", etc. were used. In addition, it was often emphasized that the quantity was not measurable. In "golden" contexts of this kind, as a rule, the lexeme "soviel" is used, which, on the one hand, reflects the degree of the amount of wealth, on the other hand, it acts as a lexeme - a tote / amplifier. It is important to emphasize that gold is a precious metal, which during long historical periods played the role of a universal equivalent, i.e. money. Gold was used as money in ancient China, India, Egypt and the states of Mesopotamia in 1500 BC. Gold constantly acts as payment. Often, gold is viewed more as the price of life, freedom, but insufficient, since freedom cannot be bought for all the gold in the world. The tower of gold is not an insufficient price to risk your life, to deal with a dangerous person. The quantitative characteristic of gold in mythopoetic texts is also represented by quantitative numbers: the Queen gave her daughter 12 gold bracelets. He gave him his weapon and 6 gold bracelets. Gold is seen as a symbol of light, dawn, the sun. The ideas of constancy, dignity, superiority, greatness, perfection, strength, power, wealth, wisdom, purity, life principle, love are associated with it. At the same time, such traditions are also known where gold, on the other hand, is associated with the decline of corruption, jealousy, and betrayal. The meaning of gold in dreams is loss, loss of wealth (money) [16.85-88]. Thus, the pragmatic status of "gold" was determined by both the essential and symbolic characteristics of gold (quality, origin, color) and its functions. Of great importance in terms of achieving a pragmatic effect is the quantitative factor that reflects the quantitative characteristics of gold and is relevant for mythopoetic texts.

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