



## METALLIC CRAFT PHRASES AND EXPRESSIONS

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**Abstract.** The article analyzes examples of expressions related to crafts associated with metal items, such as blacksmithing, bronze casting, copper working, locksmithing, and jewelry-making. Additionally, theoretical information on these types of crafts is provided, along with discussions of their linguistic and linguistic-cultural characteristics.

**Keywords:** linguistics, periphrasis, language, speech, craft, profession, jeweler, blacksmithing, metal items, field, field linguistics.

**Introduction**

In linguistics, traditional paradigms exist, which may retreat into the periphery of science, thereby creating space for new paradigms. Modern trends in linguistics such as cognitive linguistics, gender linguistics, pragmalinguistics, linguocultural studies, ethnolinguistics, and legal linguistics have already been in place. However, entirely new fields such as ecolinguistics, internet linguistics, biolinguistics, tibilinguistics, linguo-economics, and neurolinguistics still lack fully developed theoretical and methodological frameworks, although they are progressing rapidly.

Modern research must adopt an anthropocentric approach, focusing on the dialectical interaction of language and its speaker. Uzbek has a rich lexicon with diverse and unique semantic properties, including metaphorical and periphrastic meanings that reflect the cultural and spiritual values of the Uzbek people. Periphrastic elements are crucial for understanding the linguistic depth, social culture, and linguistic analysis associated with Uzbek.

Understanding the linguistic expressions of craftspeople is of practical importance for linguistics and language studies. From ancient times, the art of processing and



working with metals has held significant importance for the lives of the people of Uzbekistan. Among various types of metalworking, copperworking is the most widespread.

Skilled craftsmen contributed to the centuries-long development and sophistication of these crafts. The intricate and refined copperwork designs have been preserved across generations, continuing to fascinate enthusiasts of Uzbek applied arts.

Uzbek applied arts are distinguished by their harmony, proportions, and expressiveness. Historically, items made by copperworkers were not only used in daily life but also served as decorative elements in homes. Expressions and periphrastic phrases related to these objects reflect social status and cultural values.

For example, objects used for food storage, washing, and other purposes included trays, basins, dishes, water carriers, oil containers, and similar items. Craftspeople employed diverse periphrastic expressions to refer to these items. Examples include:

- **Deep carving – "kandakori"**
- **Shallow carving – "chizma"**
- **Uzbek-style metal processing method – "shabaka"**

Further examples from textual linguistics demonstrate such expressions:

- **Geometric patterns – "girix"**
- **Plant-inspired patterns – "islmiy"**
- **Finely intertwined plant-inspired patterns – "islmiy"**, which is the most widespread pattern type.
- **Geometric pattern as an auxiliary feature – "girix"**

Additionally, the expression **"metal thread – 'kalebatun'"** provides insights into the unique terminology related to metalworking in Uzbek crafts.

In Bukhara, a fine type of thread called "kalebatun" was used, which was formed by tightly wrapping fine wires made from metal or silver and copper around silk or cotton thread. This is why the local population referred to it as "metal thread" (from speech).

In Uzbekistan, during the 17th to early 20th centuries, traditional candakorlik schools and centers were formed in the cities of Bukhara, Khiva, Kokand, Samarkand, Karshi, Shahrisabz, and Tashkent. These cities are still considered the main centers of candakorlik production today.



Kokand decorations are mostly composed of floral, small, shimmering decorative elements. Due to the extremely fine, shimmering patterns used, the candakorlik items were not deeply carved. From the late 19th century onwards, Kokand masters began using images of humans, mythological animals, palaces, and other new motifs as decorative elements for the first time.

Tashkent's candakorlik, i.e., products made from metal items, is notable for its distinct forms and decorative patterns.

Bukhara's metal-related crafts stand out due to their traditional patterns and ancient forms. In addition to "islimiy" patterns, epigraphic inscriptions are also popular decorative elements.

Deep floral carving – a technique beloved by Khiva craftsmen. Khiva masters became famous for creating dishes with their perfect forms and rich decorative patterns.

Uzbek candakorlik decorations are mostly composed of plant-like, geometric, and zoomorphic patterns. Astral motifs, calligraphic writings, and depictions of daily objects are also common. The most beloved decorative motif in Uzbek candakorlik is the plant-like pattern, "islimiy."

Flowers, floral motifs, and intertwining branches are placed centrally in compositions and at the edges of designs. These plant-like patterns – flowers, leaves, branches, and clusters – are rendered with great detail, making them easily recognizable in complex compositions. For example: almond, tulip, pepper, bush, and other flowers.

In the general color scheme, geometric patterns serve as auxiliary motifs connected to architectural terminology, such as brick, arch, and others. Such associations with terminology lead to periphrastic expressions.

Examples include:

- **"Chashmi bulbul"** – bulbul's eye
- **"Qo'chqorak"** – goat's horn
- **"Baliqi mohi"** – fish skin
- **"Jimjimadori"** – snake-like shimmer
- **"Bir kunlik umr"** – butterfly (metaphorically indicating a short life)

These periphrastic expressions are linked to zoomorphic names and are used as ornamental features in decorative patterns.





The copperworker creates molds from red or yellow copper and coats the interior of dishes with tin. Rixtagar crafts use metal casting techniques to create specific components. Examples include vessel handles, necks, lids, loops, and others. These processes led to the creation of periphrastic expressions such as "rixtagar" (caster), meaning someone who casts, and "kandakor" (metal ornament creator). Each craftsman's contribution is crucial to shaping items. The copperworkers and rixtagar masters create the perfect forms, while candakor craftsmen decorate items with intricate compositional patterns.

Our national craftsmanship also places significant importance on jewelry-making. Traditionally, in Uzbek families, girls usually receive their first pieces of jewelry from their grandmothers. Girls are gifted with earrings, small rings, and bracelets early on, and these items symbolize the most important events and transitions in the lives of Uzbek girls and women from childhood to old age. At weddings and festivities, girls and women adorn themselves with their entire collection of jewelry.

Traditional Uzbek jewelry is very diverse. Women and girls adorn their ears, foreheads, hands, chests, and even noses with ornaments. Almost all types of ornaments are included in the collection: golden leaves, golden stones, golden buttons, pearls, breastplate amulets, nose rings, talismans, necklaces, rings, bracelets, anklets, and other decorative items. Among these, talismans held symbolic meaning, believed to ward off evil spirits and protect from the evil eye, especially in rural areas.

During the 19th century, the major centers of Uzbek jewelry-making art were Bukhara, Khiva, Tashkent, Samarkand, Kokand, Shahrisabz, Karshi, Andijan, Namangan, and other cities. The products of Khorezm craftsmen stood out for their complex decorative compositions, refinement, and the abundance of pearls and other elements. Each detail was crafted with meticulous attention to form.

Among jewelry items, one of the bride's ornaments, "tillaqosh," holds special significance. This ornament is made from gold or silver plated with gold. The base of the tillaqosh consists of two interlinked crescent-shaped pieces, with a single coral stone embedded at the point of connection. Its lower part consists of leaf-shaped small pendants, while the upper part is decorated with intricate patterns, and the stones are



inlaid. The tillaqosh, adorned in a uniform artistic style, is worn together with a gajak, earrings, and zebigardon, forming a complete composition of the bride's jewelry.

The tillaqosh has been found not only in Samarkand but also in Tashkent, Kokand, and Bukhara. A metaphor, "balo-abru," has been applied to the tillaqosh. Another type of jewelry worn by women on their heads is "tilla bargak." It is composed of four interlinked square plates, whose surface is decorated with pearls and turquoise stones, while its lower part is filled with small leaf-like pendants. Bukhara's "tillabargak" is structurally very similar to Khorezm women's "manglay tuzi," and this metaphorical phrase is also applied in the description of adornments. Many jewelry pieces are not merely decorated with leaf-like patterns. In ancient times, leaves were considered symbols of life and the renewal of nature.

In jewelry production, precious and semi-precious stones such as gold, silver, turquoise, pearl, coral, agate, ruby, and shell are primarily used. Jewelers skillfully employ techniques such as engraving, casting, embossing, gold-plating, enameling, and instruction to create these ornaments. Generally, numerous metaphors related to metal goods are used. Among them are:

1. **"Yordamchi bolg'a" (assistant hammer)**
  - Copper workers often used red and yellow copper as the primary metals and employed "yordamchi bolg'a" as a tool for creating patterns. (from speech).
2. **"Idish ustuni" (vessel column) = qubbapo'shlar**
  - To close the top of a food container, the "qubbapo'shlar" was used, referred to as the "vessel column" metaphorically. (from speech).
3. **"Bosh himoyachisi" (head protector) = dubulg'a**
  - A dubulg'a is a type of protective weapon and headgear. Dubulg'as were made from wood or woven sticks during primitive times. Among the local population, it came to be known metaphorically as the "head protector." (from speech).

Moreover, metaphorical expressions are connected with cold weapons, symbolizing love, eternal romance, fidelity, and union. Generally, a man would gift various forms of cold weapons (knives) as a symbol of love to his wife or fiancée. This gave rise to the use of metaphorical representations, and artisans crafted various beautiful, intricate knives and sheaths.

4. **"Tilla buyumlar ustasi" = zargar (goldsmith)**

- The goldsmith is considered the master of goldwork (from speech).

5. **"Hoshiyalovchi tasma" = zehi kurta (edging ribbon)**

- In ancient times, women used "zehi kurta" to cover the embroidered areas of their dresses. (from speech).

6. **"Yarim oyli tig" = oybolta (half-moon blade)**

- The oybolta is a handicraft tool shaped like a semi-moon, installed on a long wooden handle. The local population referred to it as "yarim oyli tig" (from speech).

7. **"Quyma idishlar ustasi" = rixtagar (casting master)**

- The rixtagar is referred to as the master of casting utensils, especially working with colored metals. They are primarily engaged in creating cast utensils. (from speech).

In general, many metaphors are used in relation to metal goods.

It is known that in the past, the use of metal-made dishes was not widespread among the population. Wealthy households and members of the upper class would place these decorative items on the shelves of guest rooms solely for aesthetic purposes. These items served not only as decorations but also as symbols of the owner's wealth and social status.

In conclusion, it can be said that there are many metaphors related to metal crafts. These metaphors have become widely accepted in colloquial language and are deeply ingrained in the cultural lexicon.

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