

**TERMS OF ART IN FRENCH AND UZBEK LANGUAGES
STUDY OF ETYMOLOGICAL CHARACTERISTICS**

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Abstract: This article is devoted to the detailed analysis of art and its role in social life, linguistic-cultural characteristics of the etymology of terms related to art in French and Uzbek languages.

Keywords: art, etymology of terms, avangard, peyzaj, ansambl, kashta, bakhshi, *accordéon*, *bénéfice*, *allemande*, *annonce*

It is worth noting that during the years of independence, not only liberty and freedom, but also millennia-old traditions, customs, material and spiritual heritage were restored, and it was possible to be proud of them by showing them to the whole world. . In this regard, in particular, linguists have a huge responsibility, therefore, translation of such rare, masterpieces of art into world languages, analysis through comparative and cross-sectional study is one of the most urgent issues of today's linguistics and terminology.

Art is a way of showing the creativity of mankind and manifesting its taste, research and aesthetic feelings. The skillful execution of any work, thing, or object by people, and the perfection of it, means the level of human artistry. That is why works created by actors, painters, composers, sculptors, architects, potters and other creators are considered works of art. In art, every creator searches and works on his own. Specific types of art such as literature, music, theater, cinema, circus, visual and practical decoration, architecture are also products of such research.

Linguistic research shows that languages are not mutually exclusive, that is, one language can absorb sounds, words, and phrases from another language. It should be noted that many terms related to Uzbek music and art came from the original French language. In this sense, during the analysis of the lexical-semantic and national-cultural expression of terms related to art in Uzbek and French languages, the unique common and differential features of linguistic units related to art terms in two unrelated languages - French and Uzbek languages, culturally compatible with national culture dominants, linguistic and cultural aspects of these terms from an etymological point of view we analyzed it as follows:

The term of literary art **avant-garde** came to Uzbek language from the French lexeme *avant-garde* and it is the general conditional name of a number of modern movements in the literature and art of the 20th century. The proponents of avant-gardism want to radically update literature and art, expand its form and expressive possibilities, set a goal for themselves [3,4].

Peyzaj (*paysage* is a combination of country, place-*pays*, and the suffix *-age*. Painting is a genre that reflects nature in painting, graphics, and sculpture, or in the content of a separate work created in this genre, as well as in literature, the description of nature by means of artistic words, in the expression of the writer it becomes clear that he can perform different tasks in connection with the method of expression and creative style he chooses in his work (3,139).

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Flajolet (*flageolet* - small flute) in the first sense is a wind musical instrument, a flute with a high register played longitudinally, in the second sense it is an organ, the register of a fisharmony; in the third sense, high-pitched overtones that have a specific (squealing) timbre of strings and are produced by lightly touching the string with a finger, got this name because they resemble the sound of a flageolet instrument [3,242].

Akkordeon (*accordéon*) 1) is the general name of stringed musical instruments with ready-made chords on the left hand side, which appeared in 1829. When one key is pressed, the entire chord is played. Another meaning is harmonium: 2) the name of a musical instrument with a piano-type keyboard on the right hand side. This musical instrument has been part of professional and amateur ensembles in Uzbekistan since the 50s [3,9].

The term **benefis** (*bénéfice* profit, income) refers to the amount of money paid in whole or in part to a theater company or an individual actor. **Allemanda** (*allemande*) as one of the ancient dances known in France since the 16th century, in the 17th and 18th centuries, it is one of the main parts of a piece of music written for the harpsichord lute or orchestra called the French suite, and is close to the prelude in its character. The term **ansambl** (*ensemble* - together) refers to the performance of a vocal or instrumental piece of music by several performers and the performance of a group of artists as a whole artistic team, as well as music created for a small group of singers, vocalists or instrumentalists. work is considered. According to the number of performers, these ensembles are called differently. The artistic and creative integrity of actors and other creators in order to realize the highest goal in the performance is also referred to by this term [3,9].

In the field of theater and cinema, **anons** (in French *annonce* - means public information and announcements, an announcement about the performance in advance), **beletaj** (*belle* - beautiful, *étage* - floor, usually built on the parterre with an amphitheater, a circle with seats), **artist** (entered into the form of the term from the lexeme *artiste*. Entering the French lexicon from Latin, *artiste* has the meaning of profession, art, scholar. Dramatic performance, role in the cinema, opera and ballet parties, a performer of pop concert and circus numbers; an actor, actress in theater and cinema; in a broad sense, a creator, composer, singer in a certain field of art), the term **montaj** (is related to the French lexical unit *montage* - in the sense of gathering radio broadcasting, television, pop art ati, photography, and especially the creative and technical process of filmmaking, the process of selecting individual shots and connecting them to each other), **pyesa** (French *pièce* in the first sense of theater, as well as a dramatic work for radio and television, and a soloist) a small piece of music for a musician or an ensemble of instruments), **parter** (*parterre* is a floor-art term for theater, cinema and concert halls, a low place compared to the stage), **rol** (*rôle* performance, stage as a term and the artistic image performed by the actor on the screen or the speech of the actor during the performance and figuratively the task, importance, position, contribution), **etyud** (*étude* - exercise, study, enthusiasm - in visual arts such terms as a work created for the purpose of learning) are still used today and are among the terms of Uzbek art [1,79-80].

Galereya is an art term derived from the French language *galerie*:

1) peshayvan, raid; in buildings, a device with a long, narrow porch with columns installed instead of one of the side walls; long balcony,

2) a long hall with one of the side walls made of glass; 3) corridors of palaces and houses decorated with paintings and sculptures in the Middle Ages;

4) upper level (seats) of the auditorium;

5) the name of many art museums has quality significance [1,83].

Most of the French painting terms served as a base for Russian painting terminology, and for some of them, the French language served as a tool. The French words pavilon (*pavilion*), fiksaj (*fixus*), medalon (*metallum*), mozaika (*mosaico*), model (*modulus*) were adopted from the Latin language by adapting their phonetic construction, and the word perspective into the same language

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was perspicero, fiksativ he made the word fixus, the word dekorativ decorare, the word avangardizm avante, the word naturalism from Latin lexemes. The word «relief» borrowed from French into Russian is the Italian «rilievo», the word «barokko» is phonetically adapted from the Italian «barocco» [4, 44]. The French term academism comes from the Greek word academeta, which was assimilated into Latin as academia and was coined as a French term. The term watercolor is derived from the Italian word aquarelle in French, which entered the Italian language from the Latin word aqua.

In addition, the term **kashta** (*Persian* sown, planted, seeded, cultivated) is lexically- semantically 1) a flower, picture, line stitched by hand or machine, mainly on fabric or leather with a needle; **bakhshi** (*Sanskrit* «blikshu» - Buddhist priest, sage; prayer; dervish) term 1) poet, reciter who sings folk songs and epics by heart; 2) as an obsolete word, phrase or historical term, a person in the position of overseeing the calculation of funds allocated for construction in the Bukhara Khanate; 3) in Turkmen clan elders were called «bakhshi»; 4) Alisher Navoi's work «Munshaot» is mentioned in the meanings of «kotib», «mirzo»; 5) Bakhshi «yuzboshi», «sozanda» in the southern regions of Central Asia, «soqi» among the Uzbek lackeys of Tajikistan, «sanovchi», «jirov», «jirchi» in the Ferghana Valley, it is worth noting that it is called by these names [1, 51,106].

At this point, it can be said that the terms of Uzbek painting were influenced by the terms of Russian painting and through it the terms belonging to French, German, Italian, Latin and Greek languages, and due to them, the terminology of Uzbek painting was enriched. Through the Russian language, a significant amount of terms related to European languages, especially French and Latin, and a small number of terms from German and Italian languages were acquired. The terms borrowed from the Greek language are very ancient, if not very many. Among the terms borrowed from European languages through the Russian language, the terminology of Uzbek art has enriched its richness at the expense of Iranian, Arabic, Russian, and French, German, Italian, Latin, and Greek language art terms. French and Latin terms make up a significant amount of Uzbek art terms.

Conclusions

1. There is a great terminological wealth in every field of science and art, including French and Uzbek art terms that cover a wide lexical area.
2. If we want to study any field from the point of view of linguistics, it is permissible to refer to the lexicon, terms and terms of that language along with its historical roots, formation, and development stages, as well as their national-cultural, comparative-historical characteristics.
3. Although sufficient experience has been gathered in studying the terminology of industries in the science and Uzbek linguistics, the terms of a number of industries have been scientifically analyzed and their place and position in the French and Uzbek literary languages have been described does not lead to the conclusion that all the researches in this field have been completed and all the problems specific to it have been fully solved. Because in order to ensure its development, the society pays special attention to the development of science and the research of its problems. In addition, there is a lot of work to be done in terms of terminology, especially in the combination of the terminosphere of art in French and Uzbek languages, and so far no consensus has been reached about the meaning and scope of the terms of this field. Of course, their etymological study of the terms of art within the framework of two unrelated languages paves the way for the development of cross-linguistics to a certain extent.

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