


SOME SCIENTIFIC VIEWS OF UZBEK FOLKLORE TERMINOLOGY			Linguistics
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Abstract			
<p>This paper analyzed the terms of Folklore, which is used in the Uzbek language. Folklorism, its comprehension, adaptation, and change in other geographical and temporal conditions are considered artworks. This paper paid attention to the folklorisms, which are specific linguistic means organized in a particular order, which poets skillfully use in an Uzbek folk genre, analyzed in the second stage of the work.</p>			

One should understand the essence of the term and terminology and its meaning compared with a common word. Simultaneously, the essential features of terminology and the content of the concepts of "terminology" and "terminology system" are defined. B.N.Golovin and R.Yu. Kobrin wrote about the meaning and usage of the term and the general word: "The central unit of terminology (its most minor component) is the word. Therefore, word-term theory plays an essential role in terminology. Apparently, in elucidating the term's semantic nature, the authors mainly note its nominative function and rely on well-known linguists V.P.Danilenko and M.A.Marusenko in proving their views. This definition is essentially the same as the tariffs above. It focuses only on the naming function of the term.

The roots of ethnographic studies in Uzbek linguistics go back to ancient times. Many proofs are found in Mahmood Kashgari's "Diwan lugat at turk". However, the ethnographic lexicon study for specific scientific purposes is observed by the XX – XXI centuries linguists.

The above research has studied the semantics of a child's birth, its chill period, the semantics of ethnography related to weddings and mourning ceremonies, its historical basis, various religious and magical beliefs, etymological basis, methods of construction and grammatical features, etc.

As noted by N.Mirzaev, ethnography is a significant part of the Uzbek people's vocabulary and reflects the local dialect's features. Therefore, it is observed that an ethnographer has different names in different dialects. For example, a single circumcision wedding is called differently in other Uzbekistan regions: *xatna, gula, chukburon, chipron, chukpuron*. It is clear, as N.Mirzaev admits, that ethnographic words are not used in the same way in the vernacular language. In many ways, they are local.

Ethnographies are linguistic phenomena related to people's history, so they reflect the social activities, labour processes, cultural and everyday life of people living in a particular area.

Y. Bobojonov agrees to classify ethnographies in Uzbek dialects into three main parts on the example of South Khorezm ethnographic lexicon. According to him, ethnographies:

1. Ethnographies related to human birth and its chill period;
2. Ethnographies of weddings (circumcision and marriage) to ethnographies related to pre-wedding, during the wedding, post-wedding ceremonies;
3. Divided into ethnographies representing mourning ceremonies [3].

Besides, Y. Bobojonov's research is also related to the Uzbek people's cultural and domestic sports, local, children's and adult games; representing food names; attention is also paid to ethnographies associated with the flower ceremony [3, p. 47].

The main theoretical direction for research in this area was H. Zarifov, founder of Uzbek Folklore, who considered the uniqueness of the repertoire of khalfas in its mixed character. He praised Ms. Suvchi as "a great storyteller, singer and original artist" and praised her work.

Folklorist J. Kabulniazov is known not only as a collector of folk songs, including the works of khalfas, but also as a principal researcher. He classified the works in the repertoire of khalfas in terms of genre structure and development, collected information about the life and work of Onajon Sobirova, Onabibi Otajonova and published samples of works in their repertoire.

Professor H. Abdullaev's scientific works also contain comments on the peculiarities of the repertoire of khalfas. In his doctoral dissertation, entitled "Interrelationships and typological features of Uzbek and Karakalpak folk epics" shows the role of *khalfa* in the system of folk and creative work and the importance of khalfa's repertoire in enriching folk and women's performance.

The linguistic-etymological essence is clarified. N. Saburov first studied the peculiarities of Khalfa's performance and the works' ideological and artistic features in their repertoire. He learned the traditions of Khorezm folk theatre. T. Kilichev analyzed the local characteristics of wedding songs performed by khalfas living in different parts of the oasis based on materials collected in the 70 years of the last century.

Folklorist S. Ruzimbaev's monograph "Epics of Khorezm" noted Sunakhalfa, Niyazonkhalfa's role Ogiljonkhalfa in the variation and partial "processing" of folk epics. He also described the life and work of the famous caliph and poetess *Ojiza* (Onabibi Otajonova), several poems and the epic "Khilolapari and Garib" in his repertoire in his article. "Khorezm traditions of the caliphate and the work of poetic caliphs."

Doctor of Philology A.Musakulov notes that the relatively later formed romantic groups have a vast place in the repertoire of khalfas. There is a tradition of singing epic groups on their own. In her dissertation, N.Kuranbaeva, a researcher of the Folklore of the Khorezm oasis's wedding ceremonies, studied the cradle ceremonies, circumcision and marriage, the role of khalfa performance in the wedding system. He explained that based on several examples, the songs, melodies, and dances performed by khalfas at cradle weddings, circumcision weddings, and weddings have a unique character.

Ethnographies name a particular event in objective reality and express a modal attitude towards it. For example, the ethnography of "wedding" is often used in applause to give a person good intentions, good mood: "Amen, let there be weddings in these homes!". At the same time, it is possible to understand that the joys, generosity, entertainment, joy of the wedding ceremony are generalized in the context of "*to'y*" ("wedding") ethnography.

In the ethnography of "mourning," there is a concept of grief typical of this ceremony. That is why a person who is in grief among the people will ask, "Why are you mourning?" will be asked.

Ethnographies are often combined based on semantic coherence. For example, wedding ethnography creates a similar harmony with ethnographies such as bride, groom, marriage, chimpanzee, bridesmaid. Of course, such coherence of ethnographies is also observed in the language of translation, such as *wedding, bride, groom – nikoh, chimildiq, sovchilik*.

In ethnography and the phenomena of synonymy, harmony, antonymy, homonymy and paronymy, there are also phenomena of variation and duplication. But synonymous (mutually meaningful) ethnographies differ from each other in terms of meaning. For example, ethnographies such as *beshikerti*, ear bites, and skirt tearing belong to the same synonymous niche and refer to children's engagement from an early age. Still, they differ in the variety of their organization and conduct, their behaviour. Besides, the phrase "*beshikkerti*" from these ethnographies is widely used in general speech. Others are specific to everyday speech, meaning that these rituals are used mainly in the people's language in the area where they are performed.

The point is that synonymy should not be confused with variability because that concept is broader conceptual phenomenon than synonymy. Ethnographies such as, say, *beshikkerti, quloqtishlatar, etakyirtishare* variants of the word *sovlik*. However, these synonymous ethnographies and variants of ethnography have a particular place in the Uzbek language. Because each of them requires the necessary explanatory link as a synonymous ethnography, they are characterized by biblical, neutral, conversational, simple style.

It is essential to study in detail the examples of Uzbek mourning folklore. The mourning ceremony's Folklore has been studied with some interest in the Russian, Ukrainian, Kurdish,

Lezgin, Georgian, Karelian, Mordovian, and Finnish peoples. There are also many monographs and scholarly articles devoted to studying the artistic interpretation of primitive ideas and beliefs in various folklore genres, which are the basis for the origin of mourning rituals. In particular, the expression of V.P.Dyakonova's funeral in Tuvan Folklore and R.S.Lipets in the Turkic-Mongolian epic, the genesis of V.N.Basilov's "death and resurrection" motif in legends, some mythological images in V.Y.Propp's fairy tales and valuable epic insights into the influence of ancient burials on the origin of the motifs are found from similar sources.

Even though several scientific studies on the poetics of folklore genres have been created in Uzbek Folklore. The origins of historical holidays, their historical development, differences from ceremonies and traditional customs, the principles of using folklore genres have not been studied separately. Although there is a great attention paid to the study of holidays and their nature in M.Kadyrov, M.Murodov, B.Sarimsakov, T.Kilichev, G.Gafurov, U.Karabaev, yet they remain as one of the leading elements of our spiritual culture. In the media, and even in some ethnographic literature, we often see confusion in using the terms "holiday" and "ceremony".

Therefore, one of the most critical issues to be addressed in Uzbek Folklore is determining the relationship between the concepts of ceremonies and holidays. Sarimsakov's theory of the genesis of holidays has an important scientific significance.

In particular, folklore genres belonging to the Uzbek system of wedding ceremonies, such as "*kelinsalom*", "*kuyovsalom*", "*olan*", "*yor-yor*" have a special place and form of performance. The penetration of modern wedding forms into people's lives is in some genres, e.g., creating the universe, the emergence of humanity on earth, its aspirations, and society's development are artistically interpreted in the artistic text of this genre.

So, we try not to study the holidays in detail but to study the existing folk genres, their nature and poetic features, and folk traditions in enhancing the art of the holidays.

Another feature of the research, which demonstrates the scientific novelty, is the special attention paid to the restoration of folklore genres used in festivals but forgotten today and revealed its poetics. As an example, it is enough to consider some genres of Folklore used in the holidays. These include the Bakhshi's holiday hymns, excerpts' performance from epics, the organization of a contest of riddles, folk dances, *askiya*, and anecdotes. These manifestations of folklore genres were previously considered as one of the main components of the holidays, but later their direct connection with the holidays was severe. For example, "*Boychechakxabari*", which is the prelude to the spring holiday, has recently been completely forgotten.

The study and promotion of folklore traditions is the spiritual foundation of our national independence today.

Even though in Uzbek Folklore there has been a growing interest in the study of mythological imagery and mythical images in recent years, the system of artistic fabrics associated with the fairy's image has not been specifically studied. However, from the sacred book of Zoroastrianism "Avesto" to the examples of our classical literature, folklore genres, such as epics, fairy tales, legends, demonological stories, songs, short stories, the image of the fairy has found its unique artistic expression. Relation to *pari*, the history of the emergence of folk ideas, its place in the system of mythological notions, the genetic connection of *pari image* with the ancient cult of fertility, the role of religious views in the artistic evolution, creative interpretations, semantic types and role of the epic plot are one of the current issues that need to be studied.

Because the study of the religious beliefs of our people in connection with the image of the fairy on the example of mythological and demonological views provides an opportunity to reveal the laws of formation of the system of epic images of Uzbek Folklore, according to Folklore, a fairy is a legendary sorceress who is extraordinarily beautiful. Therefore, by studying the genesis and artistic interpretations of the fairy's image, it will be possible to draw interesting conclusions about the evolution of our people's aesthetic views on beauty.

Level of study of the topic. Although folklorists have not explicitly studied the specific mythological interpretations of the image of Paris, the epics and works of such scholars as H.Zarifov, M.Afzalov, B.Karimi, K.Imamov, G.Jalolov, B.Sarimsakov, H.Egamov, M.Juraev [2; 4; 10; 5] in his research on fairy-tale poetics there are some considerations about the artistic functions of the fairy image.

To determine the role of the tradition of creative use of folklore traditions in improving the artistic skills of the playwright;

- to study the stage interpretation of folklore heroes;
- To determine the methods of creative feeding of Uzbek playwrights from Folklore, the main manifestations of Folklore and their role in the artistic structure of the dramatic work;
- Analysis of the aesthetic potential of the experience of creating drama based on the use of the artistic form and text of folklore works;
- to determine the artistic functions of folklore genres in the drama plot system, such as *myth, legend, legend, olan, yor-yor, kelinsalom, riddle, yigi-yoklov*;

To show the aesthetic potential of the symbolic images' philosophical views (slate, maple) inherent in the dramatic work's Folklore.

Theoretical and Methodological Bases of Research

The dissertation's methodological basis is the advanced experience of folklorists and literary scholars in studying cultural heritage. I.Sultonov, H.Abdusamatov, S.Mamajonov, T.Mirzaev, B.Sarimsakov, N.Mallaev, O.Sobirov, M.Kadirov, G.Jalolov, M.Rakhmonov, G.Muminov, M.Omilova covered the content of the work. We relied on the scientific and

theoretical conclusions of such scientists as A.Soliev, K.Imamov, T.Sobirov, L.Kayumov on the relationship between Folklore and written literature.

In Uzbek Folklore, children's ceremonial Folklore has its place and originality. The uniqueness of children's Folklore is determined by the uniqueness of the artistic word, ritual, and action. Our Folklore can be achieved by studying the creative words, customs and activities that make up the children's ceremonial Folklore as a dialectical unit.

Children's ceremonial Folklore has gone through several historical stages in its formation and development and has come down to us artistically rich. The scientific and theoretical study of children's ceremonial Folklore, an integral part of Folklore, allows systematizing Folklore works to understand them scientifically. The centuries-old tradition of folk oral creation based on folk thinking is purely national. It requires a diachronic and synchronous study of children's ceremonial Folklore. Because the study of the historical roots of each work of Folklore, particularly the employment of children's proper Folklore, which is the product of thought, reveals their current state, their functions, shows their socio-cultural essence.

Theoretical study of the Folklore of the Uzbek people's cradle wedding ceremony and the rituals and properties will help understand their importance in our people's cultural and spiritual lives.

The Folklore of the Uzbek people's cradle wedding ceremony has not been studied yet in details. This makes it very difficult for children to give an objective, objective assessment of ceremonial Folklore.

Problems of ceremonial Folklore in Uzbek Folklore have been studied in-depth and seriously in M.Alaviya, B.Sarimsakov, T.Mirzaev, M.Murodov, O.Safarov, K.Imamov [9]. Simultaneously, the Uzbek children's ceremonial Folklore, particularly the cradle wedding ceremonial folklore, its historical roots, related features, and regional features, have not been specially studied. With this in mind, in this work, we will try to shed light on the problems of cradle wedding folklore from a historical, scientific and theoretical point of view.

The folklore patterns associated with our ancient ceremonies, traditions, and holidays have been preserved and perfected over the centuries because they have emerged as an expression of a particular social reality on the ground of our ancestors' vital needs. Therefore, Uzbek ceremonial Folklore's study allows us to draw certain conclusions about our people's national identity and the breadth of artistic thinking.

Aesthetic functions of sources have played an essential role in Uzbek Folklore's history and written literary tradition, especially Uzbek Folklore's relationship with the folklore traditions ethnically fraternal and non-brotherly peoples, the part of this creative influence and typological

commonality in the development of artistic thinking. This is one of the current problems of research.

According to the specific place of performance, method of utterance, the composition of the performers, the structure of the poem and the function of life, the different aspects of the genre of dead and lapar are identified. The dead performance is nomadic, i.e. popular among the nomadic pastoral culture, and the formation of lapar commission, the specificity of forgiving people to folklore traditions has been proven.

The etymological basis of the terms "*o'lan*" (Uzbek) // "*vlen*" (Turkmen), "*elets*" (Kazakh) // "*yelen*" (Uyghur) in the Folklore of the Turkic peoples of Central Asia is "singing", "applause", "storytelling" in the ancient Turkic language, they are based on the verb "*ula / ola // ala*".

However, materials on Arabic Folklore have not yet been fully collected and systematized. The genre structure, sources, historical formation and development stages of the plot elements of Arabic Folklore have not been studied in depth. Besides, no scientific observations have been made on the peculiarities of the performing arts of Arabic Folklore, the ways of composition and artistic basis of the epic repertoire, genre variations, poetics, and ideological features of Folklore works.

It is well known that any nation's oral art develops under the creative influence of folklore traditions of other countries. Therefore, in determining the specific features of Arabic Folklore, it helps compare it with other peoples' oral works. Unfortunately, issues such as inter-genre relations in Arabic Folklore, Arabic Folklore, its creative influence on the written literary tradition, and the historical-evolutionary development and epic connections of Arabic Folklore have not yet explicitly been covered.

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