

**ETYMOLOGICAL FEATURES OF UZBEK FOLKLORE TERMS**

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**INTRODUCTION**

Folklore art, deeply rooted in human culture, emerged during the early stages of communal societies. The development of labor, collective experience, and consciousness paved the way for the evolution of oral literature. Humans began to utilize figurative language to express their experiences, thoughts, and understanding of nature and society. The growth of artistic expression, the refinement of aesthetic taste, and the pursuit of pleasure led to the diversification of artistic forms and literary genres. Oral creativity, often preceding written literature, played a crucial role in shaping the development of written forms, passing down knowledge and stories through generations. This oral tradition underwent continuous creative processing, adapting to new historical contexts, and integrating new information, resulting in a dynamic and evolving body of folklore.

Modern literature often incorporates elements of folklore, leading to ongoing debates regarding the relationship between folk tradition and literary analysis. Uzbek folklore, a rich repository of oral tradition, encompasses diverse genres such as epics, fairy tales, short stories, myths, anecdotes, ritual folklore, children's folklore, oral drama, proverbs, sayings, spells, and songs. Folklore, the spiritual treasure of any nation, plays a pivotal role in shaping individual and collective consciousness. Fairy tales, proverbs, and songs, often shared by mothers and caregivers, contribute significantly to a child's language development and worldview. Folklore games, engaging individuals of all ages, foster physical and mental growth. The linguistic richness of any nation is reflected in its folklore, revealing its language skills, observational prowess, and creative potential.

The vocabulary richness of folklore works is a significant factor contributing to their scientific and artistic value, as noted by scholar Hodi Zarif. Linguists throughout history have been captivated by the study of folk poetic creativity. The extensive body of research dedicated to folklore, from the works of Mahmud Kashgari to the present day, has greatly enhanced our understanding of this invaluable cultural legacy.<sup>1</sup>

While Uzbek folklore has been a subject of significant study, particularly regarding its narrative and cultural significance, a notable gap exists in the realm of in-depth etymological research focusing specifically on Uzbek folklore terms. While general studies on Uzbek language and etymology exist, a dedicated and comprehensive investigation into

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<sup>1</sup>Шамсиев Ш. И., Ахоров А. А. О'zbekfolklorshunosligi, tarixivauningadabiyotdagi o'rnini. // Образование и инновационные исследования международный научно-методический журнал. – 2023. – №. 7. – С. 137-141.

the origins and evolution of terms within the rich tapestry of Uzbek folklore remains largely unexplored. This lack of focused etymological research presents a significant opportunity to deepen our understanding of the language's historical development, cultural connections, and the evolution of folk practices and beliefs.

Tracing the origins of folklore terms sheds light on the evolution of the Uzbek language, revealing how it has borrowed, adapted, and innovated words over time. This provides a deeper understanding of the language's historical trajectory and its connections to other Turkic languages and influences. Moreover, examining etymology allows researchers to trace the development of word meanings, revealing how concepts and ideas were expressed and understood in different historical periods. It helps uncover the nuances of language change and how terms have shifted in meaning over time.

Etymological analysis can reveal the influence of other cultures on Uzbek folklore through loanwords or hybrid terms. This helps illuminate historical interactions and cultural exchange between Uzbek society and neighboring civilizations. It can reveal common roots and shared linguistic ancestry with other Turkic languages or even more distant language families. This helps understand the broader linguistic landscape and the connections between cultures.

The etymology of folklore terms provides valuable insights into the evolution of traditional practices, beliefs, and customs. It helps researchers understand how these elements have changed over time and how language has played a role in shaping cultural values and traditions. Delving into the origins of words unveils the symbolism embedded within folklore terms. This understanding can deepen our appreciation for the nuances and layers of meaning within Uzbek folk traditions.

The Uzbek language, a member of the Turkic language family within the Altaic language group, traces its origins to ancient Turkic languages spoken in Central Asia. Early Uzbek development was influenced by migrating Turkic tribes, including the Karluks, Oghuz, and Kipchaks, who brought their dialects and linguistic features. This shared history is reflected in the close linguistic ties between Uzbek and other Turkic languages such as Kazakh, Karakalpak, and Uighur, evident in their shared vocabulary, grammar, and phonetics.

During the medieval period (9th century onwards), Uzbek language and culture were significantly impacted by Persian and Arabic influences due to the spread of Islam and the Samanid Empire. This resulted in substantial lexical borrowing, with numerous words related to religion, science, administration, and literature being adopted from Persian and Arabic. The syntax of Uzbek also exhibits similarities to Persian and Arabic, due to prolonged contact and linguistic borrowing. While Uzbek initially used the Arabic script, it later transitioned to the Cyrillic script during the Soviet era and finally adopted the Latin script in 1993, which is closer to the original Turkic writing system. These cultural and

literary exchanges played a crucial role in the development of both the Uzbek language and its rich literary tradition.<sup>2</sup>

This study aims to investigate the etymological origins and features of Uzbek folklore terms. By analyzing the historical development of these terms, the study seeks to shed light on the linguistic evolution of the Uzbek language, reveal cultural connections and influences, and illuminate the evolution of Uzbek folk practices and beliefs.

### **MATERIAL METHODS**

The foundation of research is crucial part of scientific investigations. This research will draw data from a variety of sources to ensure a comprehensive understanding of Uzbek folklore terms entomology:

A primary source of data will be traditional Uzbek folklore collections, including oral narratives, songs, proverbs, and folktales. These collections, often compiled by folklorists and ethnographers, provide authentic examples of Uzbek folklore terms in their original context. Published Uzbek literary works, both classical and contemporary, will be examined. These works often incorporate folklore elements, including names, places, objects, and practices, which offer valuable insights into the evolution and use of folklore terms in literature.

Ethnographic studies focusing on Uzbek culture and society will be consulted for information on traditional customs, rituals, and beliefs. These studies can provide context for understanding the use of folklore terms within specific cultural practices and social contexts. Uzbek dictionaries and linguistic databases will be used to trace the origins, meanings, and historical development of individual terms. These resources provide valuable insights into the etymology of words, including their possible cognates (words related by origin), loanwords, and semantic shifts.

To ensure a focused and relevant analysis, the selection of terms, they will be selected based on their direct connection to Uzbek folklore, encompassing a wide range of semantic fields, including characters, places, practices, and objects. Terms that are frequently used in folklore narratives, songs, proverbs, and other forms of oral tradition will be prioritized. Ones, that reflect the historical development of Uzbek culture and language will be included. This may include terms that showcase the influence of other cultures or the evolution of meanings over time. Terms that are suitable for etymological analysis, i.e., those with identifiable origins and potential connections to other languages or historical periods, will be selected.

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<sup>2</sup>Beknazarovich B. Y. The history of the uzbek language //Eurasian Journal of Academic Research. – 2024. – T. 4. – №. 6-2. – C. 78-82.

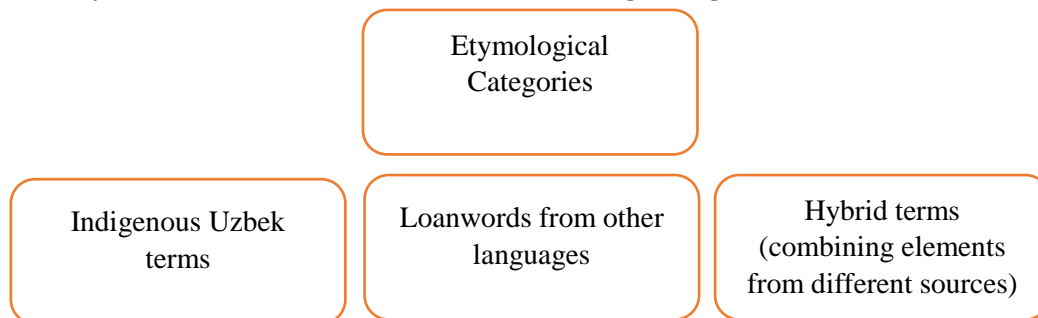


By employing a multi-faceted approach using a range of sources and applying these selection criteria, the research aims to gather a rich and representative sample of Uzbek folklore terms for a comprehensive etymological analysis.

### RESULTS

The results of the research are presented by classifying them in accordance to etymological categories and semantic fields of implementation.

Below you can see a detailed table illustrating categories of terms selected.



"Alpomish" (n): A legendary hero in Uzbek folklore. The name is likely derived from the ancient Turkic word "alp" (meaning "strong"). This indicates the hero's strength and courage, a common theme in epic folklore. Today the word is used to describe brave and strong men. There are different varieties of the legend, the epic "Alpomish" is called "Alpamis" in Karakalpak, "Alpamisbatir" in Kazakh, "Alp Manash" in Altai, "Alpamisha and Barsinkhilu" in Bashkir, The epic "Alpomish" is called "Alpamis" in Karakalpak, "Alpamisbatir" in Kazakh, "Alp Manash" in Altai, "Alpamisha and Barsinkhilu" in Bashkir.<sup>3</sup>

- "Dilbar" (n): A seductive and enchanting female character in Uzbek folklore. This term is related to the Persian word "dil" (meaning "heart") and "bar" (meaning "to carry" or "to take"). It suggests a captivating personality that can captivate and "carry away" the heart of the listener.

- "Qo'shiq" (n): The Uzbek word for "song", a prominent element in Uzbek folklore. This term is closely related to other Turkic words for "song," indicating a long-standing tradition of musical expression within the culture. Originated from the verb "qosh-", which has a meaning "to unit-" in Ancient Turkic language. This noun originally had a meaning of

<sup>3</sup>Buranov A. Etymology of the Anthroponyms "Alpomish" and "Barchin" Versions of the Epic "Alpomish" //European Science Methodical Journal. – 2023. – T. 1. – №. 9. – C. 45-49.

“poem” however as a result of the development of meaning, the meaning of 'poem to be sung', in general 'song', has arisen.<sup>4</sup>

- "Navruz": The spring equinox celebration, a significant cultural event in Uzbekistan. This term comes from the Persian word "nowrūz" (meaning "new day"), signifying the beginning of a new year and the renewal of life. According to historical sources and according to the opinion of our scientists, the formation period of Nowruz includes centuries from the most modern times to the emergence of "Zoroastrianism".

- "Do'ppi": The traditional Uzbek skullcap. Its name is likely derived from the . The "do'ppi" symbolizes cultural identity and tradition, often worn by men during special occasions.

- "Dutor": A two-stringed musical instrument. The name is believed to be a combination of two Persian words: "dū" (meaning "two") and "tar" (meaning "string"). It reflects the musical instrument's structure and its role in Uzbek music and culture.

- "Chillik": National game of the Uzbek people. For the game, a stick with a length of about one meter "Enasop" and a stick are prepared. The length of the stalk is 15-20 cm, both ends are pointed in the shape of a pencil. The purpose of this is to hit the tip of the chili while it is on the ground and lift it into the air. It is directed to a distance by hitting the air-raised chili with enasop. The game of Chillik has started to fall out of favor in recent years.



- "Lanka": Uzbek national folk game. The fact that Abu Ali ibn Sina's work on "Tib qonunlari" states that "the strongest type of physical preparation includes the game of "playing with one's own shadow on the field" ("Lanka")" indicates the antiquity of this term. Historians interpret the origin of the term "Lanka" differently. Some associate it with the Chinese word "lian-ga", and others with the Persian "lame-lame". The earliest records of the game date back to the 5th century BC, and it is called Tiszyanszi (ti-teshi, szyanszi-

<sup>4</sup><https://uz.wiktionary.org/wiki/qo%CA%BBshiq>

volan) in Chinese sources. The game was part of military training, and the generals used it as a psychological tool to raise the morale of the soldiers. Over the next thousand years, the game "Karabtep" spread from the land of Turan to Asia and other Eastern and European countries through trade relations. Great Silk Road trade relations played a big role in this. Historical chronicles testify that this game was very popular during the two thousand years of the Han (imperial period 206 BC - 200 AD), Sui and Tang, Sun (960-1278) dynasties.<sup>5</sup>

- "Qarsako'yin": — series of Uzbek folk dances. Consists of "Beshqarsak" and "Maydaqarsak". "Maydaqarsak" includes "Yakkaqarsak", "Qo'shqarsak" and "Tez" (or "Uzma"). It combines clapping, verses, chants and dance movements. Elements of clapping appeared in connection with hunting and Zoroastrianism, and gradually became cultural and became a spectacle shown at parties. In the 14th-16th centuries, he also decorated palace parties.

- "Sanda": - In Central Asia, Middle Eastern countries and Japan, an equipment designed for heating a certain place; It consists of a bed placed in the middle of the room or at the edge of the room, covered with a blanket and covered with blankets. From Middle Persian *cndl* (čandal), likely from Gandhari *caṃdana*, from Sanskrit चन्दन (candana).<sup>6</sup>

- "Yalla": - a light and cheerful song performed with dance. From Persian (yalali, yallali) idleness; joy.<sup>7</sup>

- "Qasida": - (derived from the Arabic word "qasd" and means "purpose", "intention", "intending something".) - one of the poetic genres of Eastern classical literature. A qasida is dedicated to the praise of a person (often a ruler). has an upbeat, solemn tone. Size can be from 20 bytes to 200 bytes.<sup>8</sup>

## DISCUSSION

These examples demonstrate the use of comparative linguistics, historical linguistics, and semantic analysis in understanding the etymology of Uzbek folklore terms. Researchers trace the evolution of words through time, examining their origins, meanings, and transformations. They also consider cultural influences, borrowing, and the interconnectedness of languages within a specific linguistic family.

As we can see a significant number of Uzbek folklore terms have origins in Persian and Arabic languages, particularly those related to religion, science, philosophy, administration, and literature. This reflects the historical influence of Persian and Arabic cultures on Uzbekistan, especially during the medieval period. Some terms have undergone semantic shifts, with their original meanings in Persian or Arabic evolving into different

<sup>5</sup> <https://www.fencing.uz/ru/page/2191/qarabtep-yoki-xalq-tilida-lanka-deb-yurituluvchi-oyin-haqida-nimalarni-bilamiz>

<sup>6</sup> <https://en.wiktionary.org/wiki/%D8%B5%D9%86%D8%AF%D9%84>

<sup>7</sup> <https://uz.wiktionary.org/wiki/yalla>

<sup>8</sup> O'zbektiliningizohlilug' ati.-257 b.

meanings in Uzbek folklore. For example, the term "ta'am" (protection) in Persian transitioned to "Tumar" (protective amulet) in Uzbek.

Moreover, many Uzbek folklore terms share common roots with other Turkic languages, indicating a shared linguistic heritage and cultural connections. This is evident in terms like "Alpomish" and "Do'ppi" which have cognates in other Turkic languages. While sharing common roots, Uzbek folklore terms also exhibit unique linguistic adaptations and evolutions, demonstrating the development of distinct features within the Uzbek language.

Some folklore terms have undergone a shift in meaning over time, reflecting changes in cultural practices, beliefs, and values. For instance, the term "Navruz" originally meant "new day" in Persian but has evolved to represent a major spring festival celebrating new beginnings in Uzbek culture. Certain terms have expanded their semantic range over time, acquiring new meanings and applications within Uzbek folklore. This demonstrates the dynamic nature of language and how it adapts to changing cultural needs and interpretations.

### CONCLUSION

The etymological analysis of Uzbek folklore terms unveils a fascinating narrative of the historical development of the Uzbek language and culture, revealing a complex interplay of influences and transformations. The significant presence of Persian and Arabic loanwords highlights the substantial influence of these languages on Uzbek. This reflects historical periods of cultural exchange and the adoption of concepts and vocabulary related to religion, science, and administration. The language adapted to these influences, integrating new terms into its lexicon while retaining its Turkic, Persian or Arabic core.

The presence of shared etymological roots with other Turkic languages underlines the common linguistic heritage and cultural connections of Uzbek people with their neighbors. The shared vocabulary and grammar illustrate a shared history and the enduring influence of these shared roots.

While acknowledging its roots, Uzbek folklore terms also demonstrate unique linguistic adaptations, reflecting the development of a distinct cultural identity. The evolution of language, particularly its vocabulary, reflects the specific cultural experiences and traditions of the Uzbek people. The prevalence of Persian and Arabic terms underscores the historical dominance of these cultures in the region and their impact on Uzbek language and society. This influence is evident in literature, art, religion, and even folklore. Despite these external influences, Uzbek folklore terms also highlight the resilience of indigenous cultural elements. The language has successfully incorporated elements of Persian and Arabic, while retaining its core Turkic features and building a unique cultural identity.

By tracing the origins and evolution of terms, we gain a deeper understanding of the symbolism embedded within Uzbek folklore. For example, the term "Tumar" not only

reveals borrowing from Persian culture but also sheds light on the importance of protection and warding off evil in Uzbek traditions.

Understanding the etymology of terms related to rituals, customs, and beliefs allows for a more nuanced appreciation of their historical development and cultural significance.

The existing research landscape exhibits significant lacunae regarding the etymology of Uzbek folklore terms, highlighting the necessity for further investigation. Future research should prioritize in-depth analysis of these terms, encompassing diachronic analysis. A thorough examination of the evolution of Uzbek folklore terms across various historical periods is crucial to understand their semantic shifts and changes in usage.

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