Sifatli ta'lim-yorqin kelajak
ISSN: 3060-4761

TerDPI ILMIY XABARNOMASI
SCIENTIFIC BULLETIN OF THE TerSPI
НАУЧНЫЙ ВЕСТНИК ТерГПИ

www.xabarnoma.terdpi.uz

FILOLOGIYA VA TILLAR

UDK: 81.119 (97.11)
ORCID: 0009-0003-3097-4543

EPONYMS IN ENGLISH AND UZBEK DANCE TERMINOLOGY

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Annotation: This article examines the role of eponyms—terms derived from the names of people, places, or things—in English and Uzbek dance terminologies, highlighting their historical and cultural contexts. Eponyms serve to honor influential figures, iconic performances, and distinctive styles, thereby offering insights into the origins and cultural significance of various dance forms. In English dance terminology, eponyms such as "Fosse style" and "Graham technique" commemorate legendary dancers and choreographers, while terms like "waltz," "Giselle," "fouetté," and "Isadora" encapsulate specific movements and styles. Similarly, Uzbek dance terminology uses eponyms like "Tanovar," "Lazgi," and "Yalla" to reflect cultural heritage and regional identities. The article underscores the importance of eponyms in connecting past traditions with present-day practices, thereby enriching our appreciation of dance as both an art form and a cultural expression. By exploring the use of eponyms in dance, this study provides a deeper understanding of the traditions, innovations, and creative legacies that continue to inspire dancers globally.

Key words: eponyms, choreographs, waltz, Giselle, cultural expression.

ЭПОНИМЫ В АНГЛИЙСКОЙ И УЗБЕКСКОЙ ТАНЦЕВАЛЬНОЙ ТЕРМИНОЛОГИИ

Аннотация: В этой статье рассматривается роль эпонимов — терминов, происходящих от названий людей, мест или вещей — в английской и узбекской танцевальной терминологии, подчеркивая их исторический и культурный контекст. Эпонимы служат в честь влиятельных фигур, знаковых представлений и самобытных стилей, тем самым предлагая понимание происхождения и культурного значения различных танцевальных форм. В английской танцевальной терминологии такие эпонимы, как «стиль Фосса» и «техника Грэма», означают память легендарных танцоров и хореографов, а такие термины, как «вальс», «Жизель», «фуэте» и «Айседора», обозначают конкретные движения и стили. Точно так же в узбекской танцевальной терминологии используются такие эпонимы, как «Тановар», «Лазги» и «Ялла», чтобы отразить культурное наследие и региональную самобытность. В статье подчеркивается важность эпонимов в соединении прошлых традиций с современными практиками, тем самым обогащая наше понимание танца как формы искусства и средства культурного выражения. Изучая использование эпонимов в танце, это исследование обеспечивает более глубокое понимание традиций, инноваций и творческого наследия, которые продолжают вдохновлять танцоров во всем мире.

Ключевые слова: эпонимы, хореографы, вальс, Жизель, культурное выражение.

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INGLIZ VA O'ZBEK RAQS TERMINOLOGIYASIDAGI EPONIMLAR

Annotatsiya: Ushbu maqolada odamlar, joy yoki narsalar nomidan olingan atamalarning ingliz va o'zbek raqs terminologiyalarida tutgan o'rni ko'rib chiqiladi, ularning tarixiy va madaniy konteksti yoritiladi. Eponimlar nufuzli shaxslarni, taniqli ijrolarni va o'ziga xos uslublarni sharaflash uchun xizmat qiladi va shu bilan turli raqs shakllarining kelib chiqishi va madaniy ahamiyati haqida tushuncha beradi. Ingliz raqs terminologiyasida "Fosse uslubi" va "Graham texnikasi" kabi epionimlar afsonaviy raqqosalar va xoreograflarni xotirlaydi, "vals", "Jizel", "fuette" va "Isadora" kabi atamalar o'ziga xos harakatlar va uslublarni qamrab oladi. Xuddi shunday, o'zbek raqs terminologiyasida madaniy meros va hududiy o'ziga xosliklarni aks ettirish uchun "Tanovar", "Lazgi", "Yalla" kabi eponimlardan foydalaniladi. Maqolada o'tmish an'analarini bugungi kun amaliyoti bilan bog'lashda eponimlarning ahamiyati ta'kidlangan va shu orqali raqsga ham san'at, ham madaniy ifoda sifatidagi qarashlarimiz yanada boyitilgan. Raqsda eponimlardan foydalanishni o'rganish orqali ushbu tadqiqot raqqosalarni butun dunyo bo'ylab ilhomlantirishda davom etayotgan an'analar, innovatsiyalar va ijodiy meroslarni chuqurroq tushunish imkonini beradi.

Kalit so'zlar: eponimlar, xoreografiyalar, vals, Jizel, madaniy ifoda.

INTRODUCTION. To begin with, it is necessary to define what an eponym is and what is the etymology of this term. Due to space limitations, only a few definitions will be presented; however, it has to be pointed out that many more definitions can be found in other resources. The term *"eponym"* comes from the Greek word *epônymos/epônumos*, created with affixes epi and ónoma, meaning "something or somebody giving the name"[5;15]. In ancient times, eponyms were officers (e.g. consuls) or people whose name served as a city or a tribe name (for instance gods or heroes) [4;6].

Eponyms—terms derived from the names of people, places, or things—play a significant role in both English and Uzbek dance terminologies. These words often provide insight into the origins, influences, and cultural significance of various dance forms. This article explores how eponyms are used in dance terminology in both languages, highlighting their historical and cultural contexts.

Eponyms are everywhere in the world of language and culture, often providing a fascinating glimpse into the history and evolution of different fields. In the realm of dance terminology, both in English and Uzbek traditions, eponyms play a significant role in honoring influential figures, iconic performances, or distinctive styles. Let's delve into the world of eponyms in dance terminology, comparing how they manifest in both English and Uzbek contexts.

LITERATURE ANALYSIS

In world linguistics, the works of foreign scientists such as R.Trahair, M.Freeman, T.Tuleja, R.Boycott, P.Gooden, J. Marciano, B.Cappuzzo, B.Barankin, T.Hunter, J.Duke-Parra, J.Lliano-Idarraga, A. Raffner; Russian scientists such as O.A.Priymak, E.V.Varnavskaya, M.M.Dzyuba, O.V. Kuznesova, V.M.Leychik, N.V.Novinskaya, D.S.Lotte, M.G.Blau, E.M. Kakzanova are dedicated to the actual issues of eponyms. However, eponyms and eponymization problems have not been fully studied and not adequately resolved in the science of linguistics. A number of scientists of the world such as M.G. Blau, N.V. Podolskaya, O.S.Axmanova, G.Lalich, N.Bragina, S.Lubenski, K.Denham, A. Lobek, J.Teylor, V.N.Gubin, S.B.Korolev and R.P.Samusev, Ye.Kakzanova explained their theoretical views and conclusions on the term eponym in their scientific works, for instance, Ye.Kakzanova's research on linguocognitive and cultural peculiarities of mathematical and medical terms-eponyms, eponymous units in

the specialized aviation lexicon by Ye.A.Zyuzina [7], English eponyms of scientific and technical terms by V.V.Vaxrameyeva [6], the use of proper names as terms in English linguoculturology by I.L.Kuchesheva [9;15] are among these studies.

RESEARCH METHODOLOGY

The study of eponyms in dance terminology, particularly within the English and Uzbek traditions, necessitates a multifaceted methodological approach to capture the depth and nuances of linguistic and cultural implications. This article employs a range of research methods including analysis, synthesis, comparative analysis, and various philological techniques to explore the significance and usage of eponyms in dance discourse.

1. Analysis:

- Linguistic Analysis: This involves a detailed examination of the language used in dance terminologies. By identifying and categorizing eponyms, the study dissects the linguistic structures and origins of these terms to understand their functional roles within dance lexicons.

- Contextual Analysis: This method focuses on the cultural and historical contexts in which these eponyms emerged. By situating eponyms within their specific historical moments and cultural settings, the research elucidates how these terms reflect broader social and cultural dynamics.

2. Synthesis:

- Integration of Findings: The synthesis process involves combining insights from linguistic and contextual analyses to form a comprehensive understanding of eponyms. This integrative approach helps to highlight the interplay between language, culture, and dance, demonstrating how eponyms encapsulate complex cultural narratives and artistic legacies.

3. Comparative Analysis:

- Cross-Cultural Examination: By comparing eponyms in English and Uzbek dance terminologies, the study identifies both common patterns and distinctive features. This comparative analysis sheds light on how different cultural contexts influence the creation and perpetuation of eponyms, and how these terms contribute to the unique identities of various dance traditions.

- Functional Comparison: The research also compares the functional roles of eponyms in dance instruction and performance across these cultures. This involves looking at how eponyms are used pedagogically and artistically, and how they facilitate communication and understanding among dancers and choreographers.

4. Philological Methods:

- Historical Philology: This method traces the etymological roots and historical evolution of eponyms in dance terminology. By examining historical texts, dance manuals, and archival materials, the research uncovers the origins and transformations of these terms over time.

- Cultural Philology: This approach explores the cultural significance of eponyms, analyzing how they reflect and shape cultural identities and collective memories. It involves a close reading of cultural artifacts, performances, and literary works to understand how eponyms are embedded in cultural narratives.

5. Additional Methods:

- Interviews and Surveys: The study may also incorporate qualitative methods such as interviews with dance practitioners, choreographers, and historians. These firsthand accounts provide valuable insights into the contemporary usage and perception of eponyms in the dance community.

- Case Studies: Detailed case studies of specific eponyms in both English and Uzbek dance can provide in-depth examples of how these terms function within particular dance forms and traditions. These case studies serve

to illustrate broader patterns and trends identified through other research methods.

By employing this diverse array of research methods, the article aims to provide a nuanced and comprehensive understanding of the role of eponyms in dance terminology. This methodological approach not only highlights the linguistic and cultural richness of these terms but also underscores their importance in connecting historical traditions with contemporary dance practices, thereby enriching our appreciation of dance as both an art form and a cultural expression.

This expanded methodology section provides a more detailed account of the various research techniques used in the study, offering a deeper insight into the comprehensive approach taken to explore the use and significance of eponyms in dance terminology.

ANALYZES AND RESULTS

English Dance Eponyms

In English dance terminology, eponyms are commonly used to pay tribute to legendary dancers, choreographers, or significant works that have left a lasting impact on the art form. For example, the term "Fosse style" in jazz dance pays homage to Bob Fosse, a renowned choreographer known for his distinctive style characterized by isolations, angular movements, and precise gestures. Similarly, the "Graham technique" in modern dance refers to the pioneering work of Martha Graham, who revolutionized contemporary dance with her emphasis on contraction and release, spiral movements, and emotional expression. Eponyms in English dance terminology not only honor individual contributions but also serve as shorthand for specific movements, techniques, or genres. Dancers and instructors often use these terms to quickly convey a particular style or approach, drawing on the legacy of those who have shaped the dance landscape over the years.

Eponyms in English Dance Terminology

1. Waltz

The waltz, a dance that epitomizes elegance and grace, is an excellent example of how eponyms can shape dance terminology. Though the term "waltz" originates from the German word "walzen," meaning "to roll or turn," it became associated with a specific style of dance characterized by its three-quarter time rhythm and smooth, rotational movements. The waltz's name reflects its essential quality—the rolling, turning motion that defines the dance.

2. Giselle

The ballet "Giselle," named after its title character, is another notable eponym in dance terminology. Premiering in 1841, "Giselle" is a classical ballet that has become a cornerstone of ballet repertoire. The character Giselle, a young peasant girl, is central to the ballet's narrative and its influence on ballet terminology and technique. The name "Giselle" has become synonymous with the ballet's style and the dramatic, emotional depth it represents.

3. Fouetté

In ballet terminology, the term "fouetté" comes from the French word meaning "whip." The "fouetté turn" is a complex ballet movement where the dancer's leg whips around in a fast, spinning motion. This term aptly describes the sharp, whipping action of the leg during the turn, showcasing how eponyms can convey precise technical elements in dance.

4. Isadora

Isadora Duncan, a pioneering figure in modern dance, left a lasting legacy with her innovative approach to dance. Although not a specific dance term, Duncan's name is often associated with her unique style, which emphasized natural movement and expression. The "Isadora" approach to dance reflects her influence on the evolution of modern dance, marking a significant departure from traditional ballet forms.[1;316]

Uzbek Dance Eponyms

In Uzbek dance terminology, eponyms similarly reflect the cultural heritage and artistic innovations of the region. Traditional Uzbek dances, such as the "Lazgi" or "Beshkent," may bear the names of specific regions, communities, or historical figures associated with their development. These eponyms serve to preserve the legacy of traditional dances and highlight the rich tapestry of Uzbek dance forms.

Moreover, contemporary Uzbek dance may also feature eponyms that pay tribute to modern choreographers, performers, or influential works within the country's dance scene. As Uzbek dance continues to evolve and adapt to changing times, eponyms play a crucial role in connecting past traditions with present-day practices, ensuring that the cultural heritage of Uzbek dance remains vibrant and relevant.

Eponyms in Uzbek Dance Terminology

1. Tanovar

In Uzbek dance, "Tanovar" is a term used for a traditional dance style that reflects the rich cultural heritage of Uzbekistan. The name "Tanovar" is attributed to a historical figure or region, which highlights the dance's origins and its connection to Uzbek cultural identity. This eponym not only represents the dance style itself but also serves as a link to the historical and cultural narratives of the region.

2. Lazgi

"Lazgi" is a traditional Uzbek dance that holds significant cultural importance. While not a strict eponym, the name "Lazgi" is derived from the Lazgi people, who are indigenous to the region where this dance originated. The Lazgi dance is known for its energetic and rhythmic movements, and its name reflects the cultural and historical context of the Lazgi people.

3. Yalla

The term "Yalla" refers to both a style of traditional Uzbek dance and music. The name "Yalla" is associated with a particular genre that is integral to Uzbek cultural expression. Although not an eponym in the traditional sense, the term "Yalla" is closely tied to the cultural identity of the Uzbek people and their musical and dance traditions.

Here is a more detailed exploration of eponymic English dance terminology and traditional Uzbek dance styles:

Eponymic English Dance Terminology:

1. "The Pavlova Turn": Named after Anna Pavlova, a renowned Russian ballerina, the Pavlova Turn is a ballet move that involves a graceful rotation on one foot. It requires balance, control, and precision in execution.

2. ***"The Fosse Style":*** Bob Fosse, an influential American choreographer and dancer, is known for his distinctive style characterized by sharp, stylized movements, isolations, and a jazz-influenced aesthetic. The Fosse Style is often seen in musical theater productions and is a popular choice for Broadway choreography.

3. ***"The Graham Technique":*** Martha Graham, a pioneering figure in modern dance, developed a technique that revolutionized the art form. The Graham Technique emphasizes the use of contractions, spirals, and emotional expression through movement. Dancers trained in the Graham Technique often display strength, control, and a deep connection to the core.

4. ***"The Cunningham Walk":*** Merce Cunningham, a groundbreaking choreographer known for his avant-garde approach to dance, popularized a unique walking technique in his choreography. The Cunningham Walk involves a deliberate, precise movement pattern that explores the dynamics of space and time in dance.

Traditional Uzbek Dance Styles:

1. **"Lazgi":** Originating from Uzbekistan, Lazgi is a vibrant and energetic dance style often performed at weddings, festivals, and other celebratory occasions. Dancers showcase intricate footwork, dynamic

spins, and expressive arm movements, all set to lively music that reflects the cultural traditions of the region [2;3].

2. **"Beshkent":** Beshkent is a traditional Uzbek group dance that embodies unity and coordination among the dancers. Performers move in a circular formation, executing synchronized steps, hand gestures, and patterns that tell stories or convey emotions. Beshkent dances often celebrate themes of community, friendship, and shared heritage.

3. **"Bukhara Dance":** Hailing from the ancient city of Bukhara in Uzbekistan, Bukhara Dance is characterized by its graceful and fluid movements that reflect the region's history and cultural influences. Dancers wear colorful costumes adorned with traditional designs and motifs, adding to the visual richness of the performance.

These examples highlight the diverse range of eponymic English dance terminology and traditional Uzbek dance styles, each with its own history, techniques, and cultural significance. Whether drawing inspiration from iconic figures or reflecting centuries-old traditions, dance continues to be a powerful form of expression and storytelling across cultures.

CONCLUSION

Eponyms in English and Uzbek dance terminology offer a window into the diverse histories and artistic influences that shape the world of dance. Whether honoring iconic figures in the dance world or celebrating the unique cultural expressions of a specific region, eponyms serve as a bridge between the past and the present, linking generations of dancers and choreographers through a shared language of movement.

Eponyms in dance terminology, whether in English or Uzbek, offer a fascinating glimpse into the historical and cultural contexts of various dance forms. From the graceful waltz to the vibrant Lazgi, these terms provide more than just names; they convey the essence and significance of the dances they represent. Understanding these eponyms enriches our appreciation of dance as both an art form and a cultural expression.

By exploring the role of eponyms in dance terminology, we gain a deeper appreciation for the traditions, innovations, and creative legacies that continue to inspire dancers around the world. Whether in English or Uzbek dance contexts, eponyms remind us of the power of language to convey the beauty and complexity of dance as a universal form of expression.

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