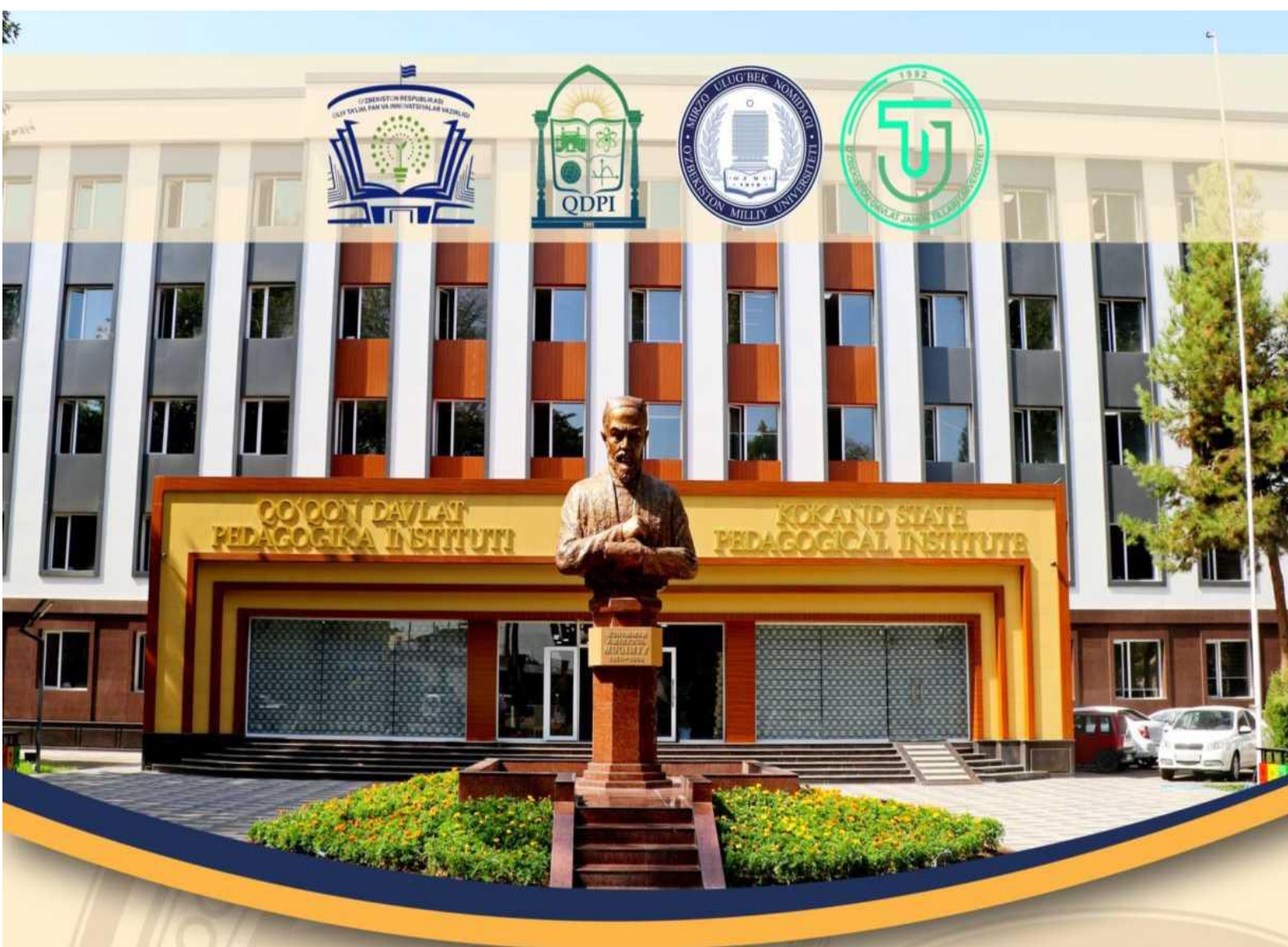


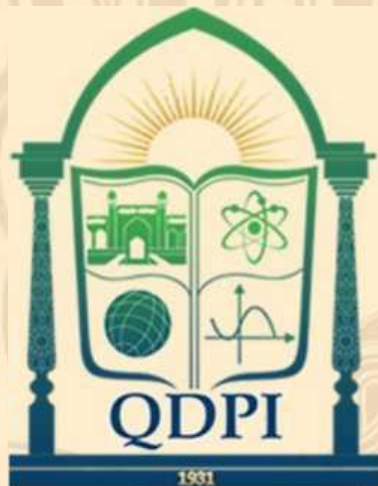


TA'LIMDA TILSHUNOSLIK, TARJIMASHUNOSLIK VA CHET TILLARNI O'QITISH MASALALARI: MUAMMO VA YECHIMLAR

**MAVZUSIDAGI XALQARO
ILMIY-AMALIY ANJUMAN**



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QO'QON - 2024

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communicatively irrelevant elements of the meaning of a sentence (existential presuppositions); 1, b) communicatively irrelevant components of the word meaning, ensuring the correct assignment of the word to the denotation; 2) semantic determination of one word or statement by another word or statement in the text (syntagmatic presuppositions); 3) the speaker's ideas about the degree of awareness of the addressee of the speech (communicative presuppositions).

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THE FUNCTION OF EPONYMS IN ENGLISH AND UZBEK DANCE

TERMINOLOGY

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Annotation: Eponyms, derived from the names of influential figures in dance, serve a critical function in both English and Uzbek dance terminology. This article examines the roles eponyms play in the lexicons of these two cultures, focusing on their cultural, pedagogical, and linguistic significance. By utilizing comparative, descriptive, and etymological analyses, the study highlights how eponyms preserve

cultural legacies, facilitate technical instruction, and contribute to the standardization of dance education.

Keywords: *eponyms, English dance terminology, Uzbek dance terminology, cultural preservation, comparative analysis, etymological analysis, linguistic significance, dance education, choreographic styles.*

INTRODUCTION

Dance, as a cultural and artistic expression, often incorporates terminology that reflects its evolution and the contributions of key individuals. In both English and Uzbek dance lexicons, eponyms—terms derived from the names of significant people—serve as a powerful linguistic device. These names, often associated with pioneers, choreographers, and influential dancers, encapsulate techniques, movements, and styles that shape the dance culture. The purpose of this study is to investigate the functions of eponyms in English and Uzbek dance terminology, focusing on their roles in cultural preservation, technical instruction, and the dissemination of dance styles.

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.

METHODS

This study employs several linguistic and comparative methods to analyze the role of eponyms in English and Uzbek dance terminology. The following methodologies are used:

1. *Comparative method:* To compare the usage of eponyms in English and Uzbek dance terminology, we analyze their origins, usage, and meanings.
2. *Descriptive analysis:* This method is used to describe the function and morphology of eponyms in both languages, focusing on their integration into everyday language use.

3. *Etymological analysis*: We trace the historical development of eponyms, studying the influence of choreographers, dancers, and dance educators on the evolution of dance vocabulary.
4. *Statistical analysis*: Statistical tools are employed to examine the frequency and distribution of eponyms in various dance genres.
5. *Conceptual analysis*: This analysis identifies the conceptual significance of eponyms and how they contribute to the broader understanding of dance culture.

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.Taylor, V.N.Gubin, S.B.Korolev and R.P.Samusev, Ye.Kakzanova [1] 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 [2], English eponyms of scientific and technical terms by V.V.Vaxrameyeva [3], the use of proper names as terms in English linguoculturology by I.L.Kuchesheva [4] are among these studies.

In English, the use of eponyms in dance is widespread, especially in ballet and modern dance. Famous choreographers, dancers, and styles have left a lasting impact on the lexicon of dance. According to Brown (2019), **eponyms** serve as both linguistic markers of prestige and as historical reference points. For instance, the term “*Graham technique*” refers to the modern dance style created by Martha Graham, whose innovative movement vocabulary revolutionized 20th-century dance. Similarly,

“*Fosse*” denotes a distinct style of jazz dance popularized by the choreographer Bob Fosse, recognized for its sharp, angular movements.[5;56]

RESULTS

English dance terminology is replete with eponyms that immortalize the contributions of influential figures, particularly in modern, jazz, and ballet dance styles. Eponyms such as “Graham Technique” (named after Martha Graham), “Fosse Style” (after Bob Fosse), and “Cunningham Technique” (after Merce Cunningham) reflect the technical innovations and personal styles introduced by these individuals.

Function of Eponyms in English Dance:

- *Cultural Preservation*: Eponyms in English dance terminology serve as cultural markers, preserving the legacy of the pioneers who revolutionized the art form. For instance, the “Graham Technique” encapsulates Martha Graham's unique approach to modern dance, which emphasizes contraction and release.
- *Technical Instruction*: Eponyms facilitate the teaching of specific dance techniques. The use of a term like “Fosse Style” immediately communicates the specific aesthetic—characterized by stylized movements and isolations—introduced by Bob Fosse.
- *Standardization of Terminology*: Eponyms help standardize terminology across dance schools and communities, allowing for a shared understanding of styles and techniques.

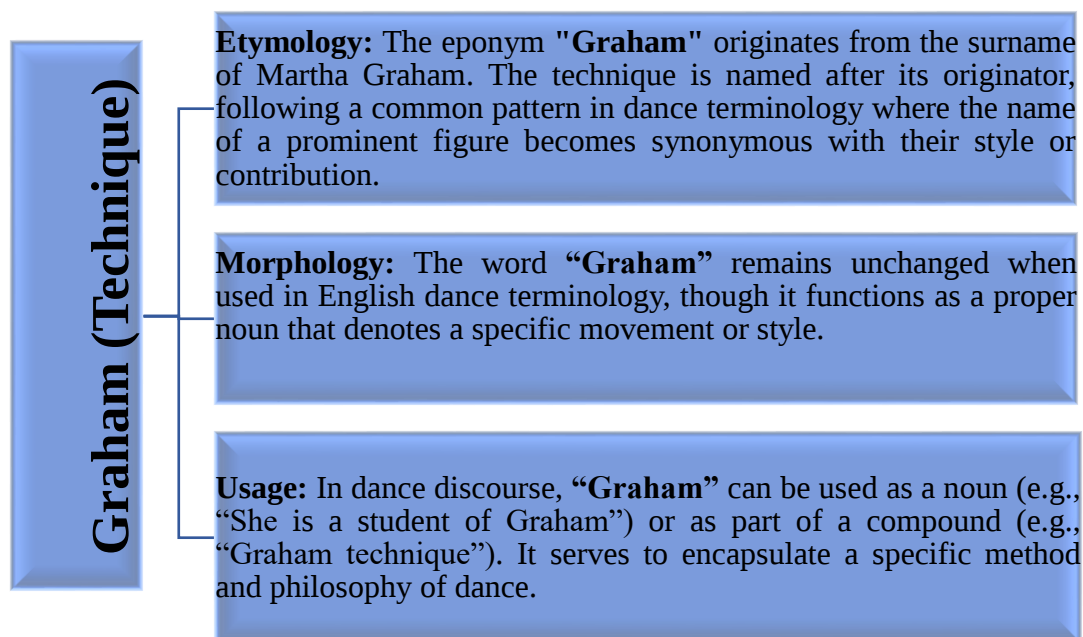
DISCUSSION

The comparative analysis of eponyms in English and Uzbek dance terminology reveals both shared and distinct functions. In both languages, eponyms serve as a linguistic device to honor influential figures, preserving their contributions and promoting standardization in dance education. However, there are notable differences in the underlying cultural implications.

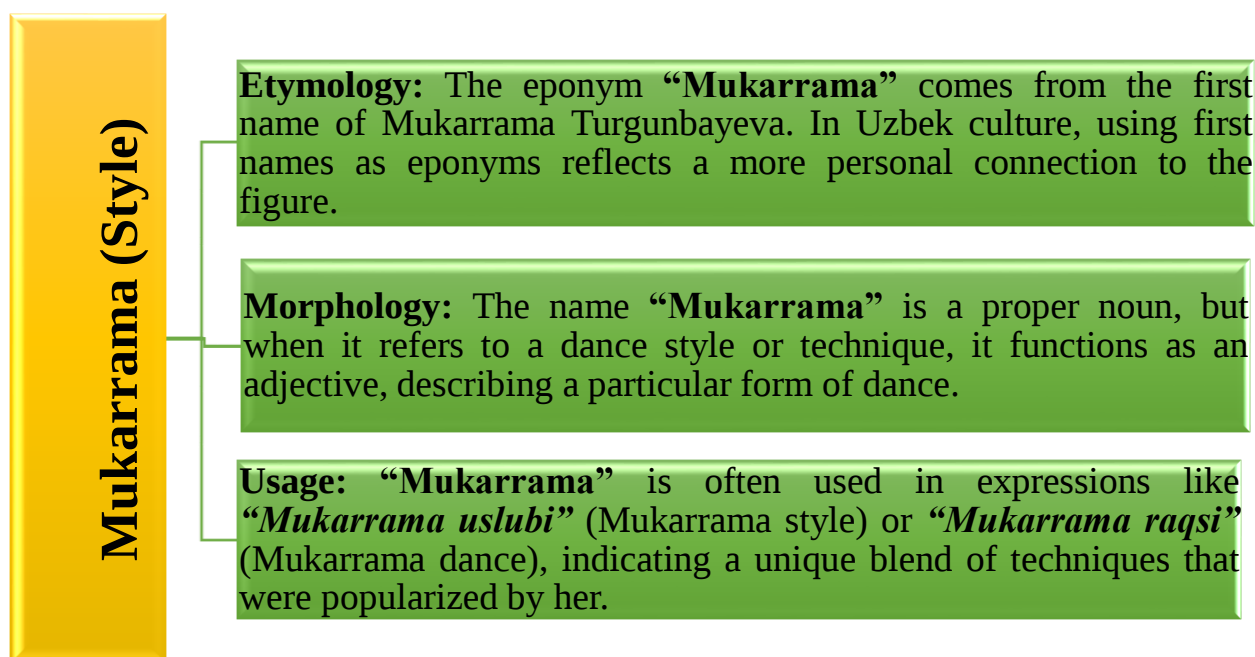
In English dance, eponyms often relate to technical innovation and stylistic uniqueness. The names of individuals like Graham, Fosse, and Cunningham are synonymous with groundbreaking contributions to modern and contemporary dance forms. In contrast, Uzbek dance eponyms are more closely tied to the preservation of traditional dances, with a focus on cultural heritage and regional identity.

Eponyms in dance terminology are words derived from the names of people, often individuals who have had a significant impact on the dance form or technique.

EXAMPLES OF EPONYMS IN DANCE TERMINOLOGY



Eponyms in Uzbek dance terminology, much like in English, are terms derived from the names of influential individuals who have contributed to the development of specific dance forms or styles. These eponyms are significant because they reflect the cultural and historical impact of certain figures on Uzbek dance, which is a blend of traditional folk elements and regional styles.



LINGUISTIC PATTERNS IN DANCE EPONYMS

Morphological Simplicity: Eponyms in dance tend to retain their original form, typically as proper nouns derived from surnames. They do not undergo significant morphological changes but may be paired with other terms (e.g. “technique”, “style”) to contextualize their meaning in dance.

Function: Eponyms in dance terminology often serve as “*adjectives*” or “*nouns*”. When functioning as adjectives, they describe a specific dance form (e.g., “Graham technique”), while as nouns, they represent the individual’s body of work or their associated style (e.g., “She teaches Balanchine”).

Semantic Shift: In everyday language, these surnames may refer to people, but in the context of dance, they undergo a semantic shift to refer to specific techniques, styles, or choreographic signatures. This shift highlights the cultural and technical significance of the individuals whose names are borrowed.

Cultural Connotations: These eponyms not only signify movement styles but also carry the cultural legacy of the individuals. The names evoke the broader philosophies and artistic contributions of the people they represent, often going beyond mere technique to encapsulate a vision or approach to dance.

CONCLUSION

Eponyms in both English and Uzbek dance terminology function as important linguistic tools that encapsulate the contributions of key figures in the dance world. While both serve to honor individuals and standardize techniques, English dance eponyms focus more on innovation and technical instruction, whereas Uzbek eponyms are closely tied to the preservation of cultural heritage and national identity. By analyzing these eponyms through comparative, descriptive, and etymological lenses, we gain a deeper understanding of their cultural significance and practical function in dance terminology.

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THE PLACE OF SYNONYMS IN THE SCIENCE OF LEXICOLOGY

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Abstract: The study investigates the treatment of synonyms in lexicography, discussing the challenges faced by lexicographers in defining and distinguishing between similar words in dictionaries. The pedagogical implications of synonymy for language learners are analyzed, emphasizing both the benefits and challenges synonyms present in vocabulary acquisition and usage. Finally, the research addresses some limitations of synonymy, particularly in translation and formal writing, where the precise choice of words can affect clarity and interpretation. The research begins with a theoretical overview of synonymy, examining various types of synonyms—absolute, relative, contextual, and stylistic—and their linguistic importance. It then delves into