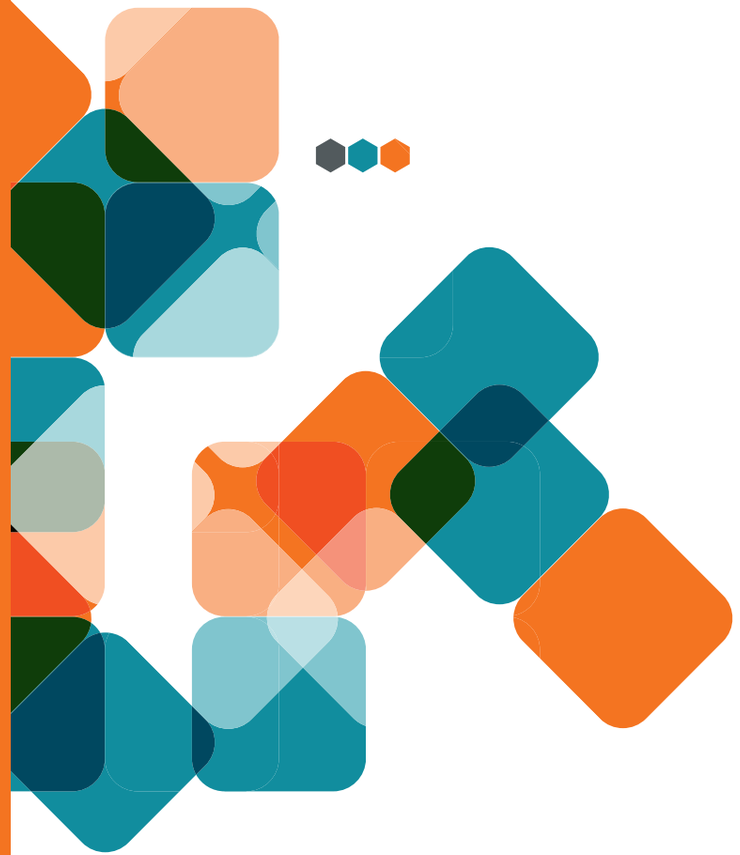
XI МЕЖДУНАРОДНАЯ КОНФЕРЕНЦИЯ
ПО КОМПЬЮТЕРНОЙ ОБРАБОТКЕ
ТЮРКСКИХ ЯЗЫКОВ

TurkLang 2023

Узбекистан,
Бухара,
20-22 октября 2023 года



TurkLang • 2023

Министерство высшего образования, науки и инноваций Республики Узбекистан
Бухарский государственный университет
Академия наук Республики Татарстан
Евразийский национальный университет имени Л. Н. Гумилёва Министерства образования и науки Республики Казахстан
Стамбульский технический университет

“TURKLANG 2023 TURKIY TILLARNI KOMPYUTERDA QAYTA ISHLASH” NOMLI XI XALQARO KONFERENSIYA

Konferensiya materiallari

2023

UOT 004.8+81’32
KBT 81.1

Tashkilotchilar:

O`zbekiston Respublikasi oliy ta’lim, fan va innovatsiyalar Vazirligi

Buxoro davlat universiteti

Tatariston Fanlar Akademiyasi
Amaliy semiotika instituti

L.N. Gumilyov nomidagi Yevrosiyo milliy universiteti
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Turkiy tillarni kompyuterda qayta ishlash bo‘yicha o‘n birinchi xalqaro konferensiya “TurkLang 2023” – Konferensiya materiallari. – Qozon: Tatariston Respublikasi Fanlar akademiyasining nashriyoti, 2023. – 1030 p.

ISBN 978-5-9690-1197-7

To‘plamda turkiy tillarni kompyuterda qayta ishlash bo‘yicha “TurkLang-2023” o‘n birinchi xalqaro konferensiyasi (Buxoro, O‘zbekiston, 20–22 oktyabr, 2023-yil) materiallari o‘rin olgan. Mazkur konferensiya to’plami Kompyuter lingvistikasi va uning yo’nalishlariga doir sohalarda izlanish olib borayotgan tadqiqotchilar, professor-o’qituvchilar, tayanch doktorantlar va talabalar uchun mo’ljallangan.

UOT 004.8+81’32
KBT 81.1

ISBN 978-5-9690-1197-7

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УДК 81-11

ETYMOLOGICAL EXPLANATION OF THE PHENOMENON OF SONG AND THE PROFESSION THAT DENOTES IT

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Despite the fact that the song was created as a folk poem in the scales of finger and aruz, it differs in that it is intended for solo and collective, refined (sung) and unorthodox (sung in performance) performance. For example: "jugs", some types of songs on Navruz, "Let's go play", "song about sickles", songs performed at funeral ceremonies were performed solo and by a team. Previously, most seasonal ritual songs, the baker's song, ufo-jakala, family ritual songs were performed with a melody (sung), while labor songs were performed without rhythm (sung), boar, embroidery, hoe, etc. Folk songs, however, require a certain musical tone, regardless of which genre they are performed – solo, collective, oral, sung without melody. This is another of the main features of the song.

Basic concepts: motive, art, genre, song, belief, image, prayer, finger, ritual

As you know, art consists of three components: CREATOR – PERFORMER – LISTENER. A characteristic feature of this triad, perhaps, was the "presentation at a high level of human capabilities and skill" in art. Therefore, in folk art there is an absolute distance from artificial forms, in which there are no artistic structures that do not have a natural basis. In such a folk song we do not see anything too expressive, too polished, and shaved. However, in the samples of folk oral art, especially in works related to epic genres, there are often motifs built on the basis of magic, fiction and fiction. Nevertheless, a person is always able to enrich his simple, correct sincere opinion by returning to himself. No matter how much she is draped in a dress, nevertheless, aggressiveness, anger are also striking, as are such noble qualities as tolerance, affection, loyalty, compassion in her. M.Koshgari's reflections on the word *kög terani* confirm that he has existed in this for a long time. In addition, the "Explanatory Dictionary of the Uzbek language" states that "a song is a composed song performed by a singer, a group or a choir." If we rely on this idea, it turns out that "song" and "song" intrusions are terms that stand in the same synonymous row. However, the words of the song and the chant, although they stand in the same synonymous row, represent two separate phenomena in their meaning and content.

Professor O. Safarov in his textbook “Uzbek folk oral art” writes: “Many centuries have passed since the term “song” was introduced into scientific circulation. After all, it represents folk poetry in a broad sense, while in a narrow sense it represents the form – genre of folk lyrics. This can be observed in Tajik folklore, as well as in Karakalpak, Azerbaijani and Uighur folklore. The invasions of Chunonchi, Tajik “surud”, Karakalpak “koshik”, Azerbaijani “koshma” and Uighur “Koshak” have such an aesthetic essence. In M. Brown’s “DLT” there is such a quatrain:

Turkan qatin qutyog’a,
Tergur mendin qo’shig’
Ajgul sizni tabug’chi,
Otnur jag’i tabug’.

Mazmuni:
Turkon xotin qoshig’a,
Mendan yetkur she’r.
Xizmatda xodimingiz,
Rost, deb payom ber.

In English:
Turkan katin kutyoga,
Tergur Mendin ‘s Hut
Aigul you tabugchi,
From nur jaw tabug.

Content:
Turkon’s wife’s spoon,
a poem from me.
Your employee in the service,
Give Payom what is true.

This is the poetic literature of Academician A.Kayumov. Indeed, the word “song” was originally used to mean “praise, deception.” It is noteworthy that this activity took the form of a “song” in Yusuf Hos Khojiib’s book “Kutadgu bilig” (“Knowledge of the messenger of happiness”), which underwent phonetic change, while in Khorezm it took the form of a “song”. On the works of Yusuf Khos Khojiib:

Bu turkche qo’shiqlar tuzettim seg’e,
Oqo’rda uno’tma duo qil meg’e.
Content: I composed these Turkish songs for you (I wrote),
bless me, don’t forget when you read.

In Kharezmiy's poems:

Kel, ey oy yuzli dilbar, tut bir qo'sh,
Biror qo'sh birla, qilgil bizni madxush.

In this byte, the word "ko'sh" has the meaning of ending, creating a poem.

The 12th-century linguist Mahmoud Umar Zamakhshari comments in his Arabic-Persian- Turkish-Mughal quadrilingual dictionary "Muqaddimat ul-adab" that the Arabic "poem" is considered a "song" during the Turkish occupation, noting that the word "qo'shiq**chi** (singer)" formed with the suffix "-chi" attached to it, is essentially equivalent to the term "poet": "the poem by kotho guft is a poet-short singer". (Alisher Navoi also uses the "song" occupation in his work "mezon ul- avzon" to refer to "poetry", again noting that it is also referred to as feminine, lan, Turkic, where they occur as internal forms of folk poetry.

Alisher Navoi writes, paying special attention to the fact that "song" has a genre concept in a narrow sense: "Yana is a song of durkim, an orgushtak method, and some supporters of kutubida ul usul olubtur and ul surud a'rob "teva surur gudi Vaz bila madidi musammani solimda voke olur, aning asli bu na".- vdurkim, beit:

Vahki ul oy hasrati dardi dog'i firqati,
Ham erur jonimga o't ham hayotim ofati"

A.Navoi imagines a folk song composed in such a way, finished in the aruz valley, that now such a phenomenon differs from the song by the invasion of "song" and is perceived as the internal monotony of the song.

Babur also writes in his "Risolai Aruz", confirming this point of view: "During the time of Sultan Hussein Mirza, there was another shooting season of thing appeared "Turkish".

Since the days of Alisher Navoi and The Beavers, it has become a principle to distinguish between the internal genres of the song.

In general, the term "song" is derived from the Turkish verb "add", which means to add and sing line by line. After all, a folk song is born together with a melody and this differs from poetry in written literature. In addition, folk songs have historically also been accompanied by dancing and, of course, differ in their consistency with singing. A.Musakulov takes this feature into account and considers folk songs as "a kind of poetic art that arose on a historical basis, inextricably linked with ancient ideas, customs, especially with the cult of productivity,

accompanied by singing and dancing, and steadily maintaining its connection with singing." In general, traces of beliefs are also important in folk songs that do not need the magic of it, and the secret. Therefore, scientists who have specifically studied the types of folk art related to art, as you know, came to the conclusion that beliefs, rituals played an important role in the creation and development of works of folk art. M. According to Khadyrov, the art of dance has proved its origin on the basis of symbolic actions related to the labor process, ritual and ancient beliefs, by the example of the development of traditional folk dances, such as the "big game", "status game", "dance game". But even on the basis of these dance patterns, the unity of man and nature served as an important factor. The dance elements in the game "five pops" grew out of ancient rituals based on imitation of hungry wolves and village dogs. Similar views on the history of folk dance have also been put forward by major folklorists. Chunonchi, Khodi Zarif, in his article "On the comparative study of folklore and archaeological materials" claims that the "clapping game" appears in connection with the hunting rituals of our ancestors and is the remnants of raccoon dances, which later merged with totemic beliefs. He points out that the dancers performing this dance are represented by a wolf in the middle, and people belonging to a tribe that worships a wolf in a circle."...Because the image of the Wolf is considered positive, even sacred, by some Turkic peoples, including several Uzbek Semenov, whose concept is due to the fact that they once believed in the wolf, knew it sacred as a totem," writes. Based on these considerations, we can say that a person expresses his feelings, thoughts, joys and sorrows, so to speak, colorful experiences in a ready state, often in four and in certain situations in binary, ternary, quintuple, hexadecimal forms, singing, intonation and dancing in various versions based on "from mouth to mouth" is a popular folk poem among the el. "Due to the fact that it is usually performed by men, often teenage boys, the style of performance observed in dance games also has characteristics associated with the expression of certain emotions through male dance movements." As it becomes clear, the song performed in the direction of "applause" was performed mainly by young people, which generated a harmony of specific content and meaning. Despite the fact that the song was created as a folk poem in the scales of finger and aruz, it differs in that it is intended for solo and collective, refined (sung) and unorthodox (sung in performance) performance. For example: "jugs", some types of songs on Navruz, "Let's go play", "song about sickles", songs performed at

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ПО КОМПЬЮТЕРНОЙ ОБРАБОТКЕ
ТЮРКСКИХ ЯЗЫКОВ
«TURKLANG 2023»

Труды конференции

В авторской редакции

Подписано в печать: 01.11.2023.
Печать офсетная. Гарнитура «Times».
Формат: 60×84 1/16. Усл.-печ. л. 59,87.
Тираж 100 экз. Заказ № 1.11/23

Издательство Академии наук РТ.
420111, г. Казань, ул. Баумана, 20.
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e-mail: izdat.anrt@yandex.ru

ISBN 978-5-9690-1197-7