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| <p>TASKS OF STUDYING THE LANGUAGE OF FOLKLORE WORKS IN LINGUISTICS</p> |  | <p>Linguistics</p> <p>Keywords: title, metaphor, title classification, traditionality, figuratively, plot title, folklor.</p> |
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Abstract

This article explores the historical evolution of linguofolklore studies, tracing its origins back to ancient Greece and ancient India, where scholars have analyzed language variations in literary and spoken forms. This section discusses the efforts of Greek thinkers to interpret the language of Homer's epics and the work of Indian grammarians such as Panini in distinguishing between Sanskrit and Prakrit. Furthermore, it highlights the contributions of Arab scholars in interpreting Islamic texts and the emergence of linguistics as a distinct field in the 19th century, particularly through the works of Wilhelm von Humboldt and Jacob Grimm. The article also delves into the philological study of Russian folklore, with scholars such as A. Kh. Vostokov and A. A. Potebnyamade significant contributions. It examines debates on the relationship between folklore language and dialect, along with the efforts of contemporary scholars such as A. T. Khrolenko, E. B. Artemenko, and S. E. Nikitina in advancing linguo-folkloristics. This article underscores the interdisciplinary nature of linguo-folklore studies and their role in understanding language, culture, and societal dynamics.

The first observations in linguofolklore were made in ancient Greece in the 5th century BC. During this period, Greek thinkers studied the language of Homer's epics "*Iliad*" and "*Odyssey*". The language of these epics differed from the spoken language of the Greek people and was incomprehensible to ordinary people. Initially, Greek thinkers wrote explanations for hard-to-understand words in these epics. In the grammar of Panini, created in ancient India, the differences between Sanskrit, the language of the written monuments of the Vedic religion of the Indian people, and Prakrit, the spoken language of the people, are explained, and explanations are given for words in Sanskrit. Arab scholars in the Middle Ages were engaged in the interpretation of the Qur'an, which is considered the holy book of the Islamic religion. At the same time, the surahs and verses (verses) of the Qur'an were interpreted by each scholar in his own way, and the ambiguity of the verses followed from this. Additionally, the interpretation of the meanings of suras in the second book of the Islamic world, "Hadith", caused many scientific disputes among Arab scholars, and to prove their opinions, they used legends and aphorisms taken from works of oral folk art to explain the meanings of the verses.

The first half of the 19th century was a period of language science development. Wilhelm von Humboldt formed his theoretical ideas, and F.Bopp, R.Rusk, J.Grimm and A.Kh.Vostokov equipped young science with a powerful tool—the comparative historical method. As a result, linguistics not only emerged as a separate science but also took first place in the field of humanities.

The famous German scientist Jacob Grimm (1785-1865) paid special attention to the task of studying the language of oral folk art and collected samples of German folklore.

He is widely known in world literature as a coauthor of the book *“Tales of the Brothers Grimm”*. Together with his brother Wilhelm, he prepared a German dictionary for publication. Jakob Grimm points to the need to study the spoken language of the people, the language of folklore, and writes, “... Usually, we idealize the words and grammatical forms used in Greek and Latin written monuments. In fact, these words and grammatical forms can be found through a deeper study of the materials of colloquial speech and dialects of the German people.”

The philological study of the language of Russian folklore began in the 1940s. After the Patriotic War of 1812, the leading representatives of Russian social thought no longer imitated French literature and culture as before but became more interested in the works of Russian folk art. They paid special attention to the fact that the “national spirit” is preserved only in the people themselves in their artistic culture. During this period, active work was carried out to record and collect oral folk tales.

The first arguments from the point of view of linguo-folkloristics in Russian linguistics appeared after the publication of the works of A.Kh.Vostokov (1781-1864). At a young age, he was interested in verbal art. He collected Russian folk sayings and proverbs. Work in the Imperial Library in St. Petersburg made it easier for him to access old Slavic manuscripts. He owns such works as “Experience on Russian versification” (1817), “Description of Russian and Slovenian Manuscripts of the Rumyantsev Museum” (1842), “Dictionary of the Church Slavonic Language” (1861), and “Collection Proverbs” (1865 St. Petersburg).

In 1844, F.I.Buslaev’s book *“On the Teaching of the National Language”*, which addressed the methodology of teaching the native language, was published. This work provided information about some phenomena in oral poetic language.

The works of the talented linguist, literary critic, folklorist A.A.Potebnya on the study of the language of Russian folk art also deserve attention. In his opinion, “oral and poetic speech is the sphere where the ethnic, philosophical, historical, linguistic and aesthetic views of the people organically merge.” The merit of Potebnya in the study of the language of folk literature lies in the fact that he did not limit himself to stating individual facts but sought to create a concept of oral poetic speech.

A.A.Potebnya built the theory of poetry and prose, art and science in the book *“Thought and Language”* (1862) on the basis of the system he developed. He continued the ideas of W. Humboldt, who noted that “poetry and prose, art and science are realized on the basis of language.” Potebnya writes, “It is very important to study the myths and legends that can be created with the help of language and words, because they unite people into one society.”

In his master’s thesis *“On Some Symbols of Slavic Folk Poetry”*, as well as in his latest works, A.A.Potebnya cited many examples from the folklore of the Slavic peoples to determine

the linguistic features of folklore forms. The views of scientists on the nature of folk songs and the relationship between metrics and language have not lost their scientific significance to date.

A student of A.Kh.Vostokova, a professor at the University of Vienna Franz Mikloshich (1813-1891), studied the artistic and visual means of language in epic poems and epics of the Serbo-Croatian, Bulgarian, Russian and Ukrainian peoples.

Karl Vossler (1872-1949), the founder of the aesthetic school in linguistics, noted the importance of studying the emotional and expressive function of language and emphasized the need to study the relationship between the folk language and the language of the masters of artistic speech, as well as the development of language in close connection with the history of culture and wrote about it in his works *Spirit and Culture in Language* (1925), *Language and Culture of France*.

In linguistics, representatives of the Prague linguistic circle (V.Mathesius, V.Gavranek, V.Skalichka, N.S.Trubetskoy, etc.) pay great attention to the functional differentiation of the elements of the language system, the study of the language of works of art and the study of questions of linguoculturology.

The modern stage of the study of Russian folklore began in the 40s and 50s of the twentieth century. One of the researchers of the language of Russian folklore, I.A.Ossovetsky, in his article “*How to learn the language of Russian folklore*”, analyzes the relationship between the language of folklore, the literary language and the history of the Russian literary language based on materials from folk songs and epics (tales about heroes). He writes, “The language of folklore is closely connected with the literary language, because both of them have a common language as their base and exert a strong influence on each other. A full-fledged study of the history of the literary language is impossible without studying the language of folklore.” [14, p.98]

P.G.Bogatirev, in his article “*Some Regular Questions of the Comparative Study of the Epos of the Slavs*”, notes that the difference between the language of folklore works and the literary language is characterized by the fact that the performers of the epics speak a certain dialect. In his article “*The Language of Folklore*”, he focused on the linguistic features of a folklore work and expressed the opinion that the dialect is the basis of the language of any folklore work. P.G.Bogatirev distinguishes between the language of folklore and the language of dialect in its communicative function.

His article “*The Language of Folklore*” begins with the thesis that “Language is the fundamental basis of both written and oral poetry, and therefore it is impossible to study the features of a literary and folklore work without knowing the primary element from which these works are created.” “An analysis of the literary language in its aesthetic function is impossible if we do not know the literary language in its communicative function, just as it is impossible to

identify the specifics of the language of a folklore work of a particular genre without knowing the dialect in which the work is performed, the dialect in its communicative function” [3, p.326].

At the same time, Bogatirev draws attention to the following fact: the language of folklore differs significantly from the language of the dialect in its communicative function. On the one hand, the language of folklore, in contrast to the language in its communicative function, sometimes has a “narrower supply of linguistic means”, and on the other hand, the language of songs is much richer than the spoken language of the dialect since the language of songs includes archaisms and borrowed elements from another dialect [2, p.107]. The morphological structure of folklore works preserved in written form differs significantly from the morphology of the dialect. In the language of folklore works, preserved in written form, there are more old grammatical forms. Bogatirev also paid special attention to the place and role of diminutive words as a specific feature of the Slavic folk song [2, p.106].

In 1963, A.P.Evgenyeva defended her doctoral dissertation on the topic “*Essays on the language of Russian oral poetry in the records of the 17th-20th centuries*” and published a monograph on the same topic. She writes, “The language of oral folk poetry, like the language of fiction, should be studied from two points of view: first, from the point of view of its grammatical structure and vocabulary, and second, from the point of view of artistry, expressiveness, that is, from aspects of the stylistic use of certain linguistic phenomena. In her opinion, “the language of oral poetry is a living language for creators and its speakers, and not one that came from outside or ‘descended from above’ and was mechanically assimilated or assimilated. The dialectal features in it are not an outer later shell” [13, p.6]. The author examines the issue of the relationship between the language of folklore and dialects in connection with the problem of the popularity and relevance of folklore works in different historical periods. “Because both the creator and performer of folklore are people who speak a certain dialect. That is why the language of folklore works is considered a dialect language,” the scientist writes.

Among researchers of the language of folklore works, disputes arise over the following question: “What is the basis for the emergence and use of dialectisms in folklore works?” Scientists are interested in connecting historical layers of words in the lexicon of folklore works and dialectisms with other layers. The basis of the language of folklore works—dialect (A.P.Evgenieva) or supradialect—an element not subject to dialect differentiation (A.V.Desnitskaya); disputes of this nature have become an incentive for future scientific research in this direction. According to A.P.Evgenieva, dialectisms in the language of folklore are a later influence of dialects on the supra-dialect [4, p.55].

The works of A.P.Evgenieva, P.G.Bogatyrov, and I.A.Ossovetskaya are highly important since they have attempted to define the concept of the “language of folklore”, which is of paramount importance in linguistics. This definition was not unambiguous for them, which is

explained by the multidimensionality and complexity of the subject, as well as by the fact that these works were examples of this subject.

The concept of the “language of folklore” was understood as the totality of linguistic facts in the texts of folklore works. The fact that the language of folklore works organically included in the figurative and artistic system of verbal art was ignored.

At present, linguo-folklore research is being carried out at the Kursk, Voronezh and Petrozavodsk universities in Russia. Professor of Kursk State University, Honored Scientist of the Russian Federation Alexander Timofeevich Khrolenko, who is deeply rooted in the Russian Federation, is the founder of the Kursk school of linguistic folklore.

A.T.Khrolenko was the first to use the term ‘Lingo-folkloristics’ in linguistics. At present, this school is known not only in Russia but also in other countries. In 1968, he defended his PhD thesis on “*Paratactical Constructions in the Language of Russian Folk Lyric Song*”. In 1974, two articles, “*The problem of an integrated approach to the study of the language of folklore*” and “*Problems of linguo-folkloristics*”, were published as part of the collection “*Essays on Lingo-folkloristics*” in the first issue of the journal “*Russian speech*” (Kursk, 1974). A.T.Khrolenko devoted his work “*The Vocabulary of Russian Folk Poetry*” to determining the structure and semantic features of words used in folklore works [8].

In 1984, A.T.Khrolenko defended his doctoral dissertation at Leningrad State University on the topic “*Poetic Phraseology of Russian Folk Lyric Song*”. In 2006, the author’s anthology “*The Language of Folklore*” was published in Moscow, and in 2010, the textbook “*Introduction to Folklore Linguistics*” was published for higher educational institutions [7, p.122].

Kursk lingo-folklorists conduct their research in four areas: folk lexicology, folk lexicography, folklore dialectology, and cross-cultural linguo-folkloristics. The anthology “*The Language of Folklore*” contains statements about folklore works and the importance of studying their language, outstanding figures of Russian culture, poets, writers and scientists such as Pushkin, Gogol, Ushinsky, V.I.Dal, Belinsky, Chernyshevsky, and Portolyubov. For example, A.S.Pushkin advises young creators to “read folk tales” to learn the richness of the Russian language and its uniqueness. “The study of old songs, fairy tales, etc., necessary for a perfect knowledge of the properties of the Russian language,” he wrote. The textbook “*Introduction to Linguistic Folkloristics*” by A.T.Khrolenko consists of an introduction and eight parts.

The introduction describes the importance of learning the language of folklore and its educational aspects. The first chapter is entitled “*Formation of the Science of the Folklore Word*”. This section presents the topics “*The Beginning of the Science of the Folklore Word*”, “*The Current Stage in the Study of the Language of Russian Folklore*”, “*The Expediency of a Special*

Discipline”, “*The Place of Folklore Linguistics in the Structure of Humanitarian and Philological Knowledge*”, and “*The Disciplinary Status of Modern Folklore Linguistics*”.

The second section is entitled “*Semantics of the Folklore Word*”. The following sections are called “*Morfemics of a word in a folklore text*”, “*The language of Russian folklore—a dialect or supradialect*”, “*Folklore dialectology*”, “*The role of the performer in the folklore language process*”, “*Cross-cultural linguo-folkloristics*”, and “*Modern information technologies in linguo-folkloristics*”.

The contribution of A.T.Khrolenko to linguo-folklore is appreciated by many scientists. The term “linguo-folkloristics”, proposed by Prof. A.T.Khrolenko, is rooted in linguistics and folklore and is used by all linguists who study the language of folklore, writes S.E.Nikitina (2007, 23) [6]. The term “lingo-folkloristics”, proposed by Khrolenko and entered into scientific use in the 1970s and 1980s, is a new scientific direction among the subjects of philology that is distinguished by its specificity but is also associated with several branches of linguistics (Tarlanov, 2007, 4).

Representatives of the Kursk School of Folklore Linguistics published the works “*Numerators in all genres of folklore*” (1971), “*The system of compound words in Russian epics*” (1975), and “*Vocabulary of Russian folk poetry*” (1976).

In 1979, the academic publications of Leningrad published the articles “*Problems of Folklore Lexicography*” and “*The Semantic Structure of the Folklore Word*”, which clearly substantiated the goals, objectives and main directions of such a field of linguistics as linguo-folkloristics.

Folklore texts are the subject of linguo-folklore studies, and the main task of linguo-folklore studies is to study the language of folklore. The Kursk School of Linguistic Folklore began to develop actively after 1990. I.S.Klimas and M.A.Bobunova defended their dissertations and became members of the Kursk school of linguistic folklore. Later, they defended their doctoral dissertation. The topic of the doctoral dissertation of M.A.Bobunova – “*Folklore lexicography: formation, theoretical and practical results, perspective*” (2006).

In 2005, at Kursk State University, Irina Sergeevna Klimas defended her doctoral dissertation on the topic “*Folklore lexicology: the originality of the object, the composition of units, the specificity of lexicological categories*” [9]. The introduction of this work provides information about the relevance of the topic, goals and objectives. The first part of the work is called “*The Object of Folklore Lexicology*”.

In the first chapter, “*The problem of identifying and describing the vocabulary of folklore and its units*”, the terminological apparatus is analyzed, an idea is given of the ambiguity of the approaches of lexicologists and lexicographers to the definition of a folklore word, the question of

the necessary and sufficient research base is considered, and the specificity of the lexicon of oral folk poetry is characterized.

The second chapter is entitled “*The problem of word identity in folklore*”. This chapter addresses the issues of delimiting variants from independent words, structural and phonetic modifications of words, words that differ in the composition of vowels, and words that differ in the composition of consonants, interchange of morphemes, and differences in the use of prefixes and verbal suffixes.

The second part of the dissertation work is called “The Composition of the Vocabulary of Russian Folklore”. The first chapter of the second part is titled “The stratification of the lexicon of oral folk poetry”. It studied “vocabulary in light of lexicographic data”, “principles of identification of lexical units”, “common words”, “dialectisms”, “folklorisms”, “archaisms”, “colloquial words”, “occupational words” and “units, not included in dictionaries”.

The second chapter of this paper is called “*The nuclear part of the lexicon of folklore*”. This chapter studied issues such as “Comparison of frequently used lexemes in all types of dictionaries”, “Lexemes representing the material world”, “Lexemes denoting the sign of an object”, “Lexemes denoting action”, and “Methods for identifying key words in folklore”.

The third part of the dissertation work is called “*The originality of lexicological categories in the language of folklore*.” The first chapter of this paper is titled “*Homonymy in folklore*”. It studies homonyms - nouns, homonyms-verbs, homonyms-adjectives, and homonyms-adverbs. The second chapter is titled “*Synonyms in Folklore*”. It addresses “controversial issues in the theory of synonyms” and “synonymic convergence, interchange of synonyms: contextual, situational”.

The third chapter of this paper is called “*Antonymy in folklore*”. This chapter addresses antonyms representing typical or basic and optional oppositions in folklore. At the end of the work, a list of used literature is presented.

The following representatives of this school also defended dissertations: O.A.Petrenko “*Folk-poetic vocabulary in the ethnic aspect*” (1996), E.V. Gulyaikova “*Ethnic features of the vocabulary of Russian folk songs*” S.P. Nabatchikova “*Adverbs in folklore*”, I.A.Dikevich “*Adjectives in folklore*”, I.Yu.Gusev “*Ornithonyms in folklore texts*”, E.S.Berezkina “*Ethnonyms in various folklore genres*”, R.V.Golovina “*Anthroponyms in lyrical songs*”, and N.E.Shishkova “*Vocabulary of Russian folk traditions*”.

The article by F. P. Sorokoletov “*Folklore and Dialect Dictionaries*” analyzes the dialect words used in folk songs. Representatives of this school published serial collections of articles called Lingo-folkloristics. In 2008, 14 volumes were published [11].

The School of Folklore Linguistics, founded at Voronezh State University, is headed by Prof. Evgenia Borisovna Artemenko. Representatives of this school study the language of folklore and dialects, the linguistic and melodic structure of folklore, oral poetry, the linguistic basis of folk wisdom, the semantics of linguistic units, and the structure of texts, especially folk poetic syntax [1].

E.B.Artemenko's PhD thesis is devoted to defining the syntactic functions of full and short adjectives in Russian folk lyrical songs. In addition, several monographs by the author have been published. Under the scientific guidance of E.B.Artemenko, seventeen of his students defended PhD dissertations in linguo-folkloristics.

The School of Folklore Linguistics at Petrozavodsk State University was founded by the Honored Worker of the Russian Federation, Doctor of Philology, Prof. Zamir Kurbanovich Tarlanov. In 1972, he defended his doctoral dissertation on the "*Syntax of Russian Proverbs and Sayings*" in Leningrad. The volume of the doctoral dissertation is 458 pages. Several works by Z.K.Tarlanova [12, p.136]. Representatives of his school set themselves the goal of studying the genre differentiation of the language of Russian folklore. Approximately 20 scientists defended their PhD dissertations at the Petrozavodsk School of Folklore Linguistics.

A great contribution to the development of linguo-folkloristics was made by a scientist from Moscow, S.E.Nikitina. In 1993, her fundamental work "Oral Folk Culture and Linguistic Consciousness" was published. Additionally, in 1999, she defended her doctoral dissertation on the topic "Cultural and linguistic picture of the world in the thesaurus description" [10].

The introduction of the work provides information about the relevance of the topic, goals and objectives, scientific novelty, and methods used.

The first chapter of the work is titled "*Linguistic folkloristics in light of the anthropocentric paradigm*". The first paragraph of the chapter is called "*Theoretical foundations for the study of Russian mentality in the language of Russian folklore*", and the second paragraph is called "*Folklore-linguistic picture of the world as a way of displaying mentality*."

The second chapter of the work is titled "*General genre folklore concept sphere reflected in dialog models*", and the third chapter is called "*Genre-specific folklore concept sphere reflected in dialog models*".

The fourth chapter is devoted to the issue of "*Representation of the folklore-linguistic picture of the world in dialog models*." At the end of the work, a list of 52 works of the author related to the topic is presented. This work is ethnolinguistic in nature.

In 2011, Emer Yuliya Antonovna defended her doctoral dissertation on the topic “*World Modeling in Modern Song Folklore: Cognitive Discursive Analysis*”. In this dissertation, modern song folklore is studied from the point of view of cognitive linguistics, as well as from the point of view of the connection between language and thinking and consciousness [5].

Recently, several doctoral and master’s theses have focused on topics related to linguo-folkloristics.

Based on the scientific work of linguists in this area, in recent years, a new scientific direction has been created between linguistics and folklore, which is called linguo-folkloristics. This branch is aimed at determining the place and function of the language structure in the construction of folklore works.

The success of the works of the above mentioned scientists outlined the main directions in the study of oral poetic language. Three directions for studying the language of folklore works have been identified. The first direction involves determining the nature of the language of folklore and determining its relation to the dialect. The second direction involves the study of the general structure and some elements of the folk poetic language. The third direction involves the functional-stylistic study of linguistic facts in the language of works of oral folk art.

In other words, linguo-folkloristics is a new direction for Karakalpak linguistics, and it contributes to a deeper knowledge of the history of our language and people thanks to a deep and comprehensive study of the language of the rich oral folk art of the Karakalpak.

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