



ANALYSIS AND LINGUISTIC-CULTURAL CLASSIFICATION OF NAMES OF CHILDREN'S GAMES IN ENGLISH AND UZBEK LANGUAGES

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ABOUT ARTICLE

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Abstract: The development of world linguistics in the anthropocentric paradigm increases the need for research on the speech tools of the language, the effectiveness of the word, its place in the formation of the linguistic image of the world and its basic structure, rather than the natural existence in a comparative and comparative aspect. In most cases, the issue of the relationship between language and culture is aimed at finding the connection between the common (universal) and specific features in the understanding of existence of the manifestations of different linguistic and cultural traditions.

INTRODUCTION

When talking about the interaction between language and culture, it is necessary to dwell in detail on the concept of "culture". There are many views on the interpretation of this concept. For example, G.V. Elizarova includes the concept of "culture" among axiomatic concepts that seem intuitively transparent. However, it is extremely difficult to define such a complex concept as culture. There are also definitions of culture that seek to capture the multifaceted nature of the concept, such as "Culture is how we live here." The initial approach to the definition of the concept of "culture" is based on the assumption that culture is a homogeneous state characteristic of all societies. Differences in society are interpreted not as differences in their essence and content, but as differences in the level of cultural development. As mankind progressed from savagery to civilization, culture served as a measure of progress in this process. The more signs of civilization were present in the life of a society, the more it was considered to be culturally advanced. We find the most vivid expression of this approach to the understanding of culture in the works of E. Taylor. His more general definition of "culture" expresses culture as a whole complex phenomenon that includes knowledge, beliefs, art, morals, laws, customs and any other characteristics and habits that a person acquires as a member of society. But it is difficult to agree with such a point of view: civilization and culture are incomparable realities. One case cannot be evaluated through another case, because both these concepts refer to cases with different meanings.

A cognitive approach to the definition of culture is that culture can be viewed in terms of mental realities, structures, and processes as it is acquired by an individual. In this approach to the concept of culture, special attention is paid to culture as knowledge and cognition, and it is called cognitive. The semiotic approach is based on the understanding of culture, first of all, as a system of signs that can be used as a means of communication.

But none of the given definitions can be considered complete, because they reveal only one aspect of the multifaceted aspects of culture, they are not limited to the "approach" to culture and do not consider it as a whole.

According to M.K.Mamardashvili and A.M.Pyatigorskyi, "culture is something introduced by the automatism of objectively oriented thinking."

All cultural researchers, regardless of the specific scientific school they belong to, recognize the special role of language in the structure of this complex situation.

E. Sepir writes: "There is no doubt that the role of language in the accumulation of culture and its historical inheritance is very large. This idea applies equally to the highest levels of culture, as well as to its simplest forms. A large part of the cultural fund of the simplest society is preserved in the form of a more or less precisely defined language. The use of the term "simplest culture" may raise questions. We believe that different cultures do exist, but there are never the "simplest" or "developed" cultures.

Analysis and linguistic-cultural classification of names of children's games in English:

The analysis and linguistic-cultural classification of names of children's games in English involves examining the language used in the names and understanding their cultural significance. Here are some aspects to consider:

Language analysis: Analyze the words used in the names of children's games. Look for any specific patterns, such as common nouns, action verbs, or adjectives that describe the game or its characteristics. Also, consider if the names include any cultural references or borrowed words from other languages.

Cultural context: Consider the cultural context in which the games are played. Are these games specific to a particular region, country, or community? Do the names reflect any cultural traditions, folklore, or historical references? Understanding the cultural context can provide insights into the significance and popularity of these games.

Age group: Determine the target age group for each game. Some games may have names that appeal specifically to younger children, while others may be more suitable for older children or teenagers. Analyzing the names in relation to the age group can help identify the intended audience and purpose of the games.

Playfulness and creativity: Children's games often have playful and imaginative names that capture their essence. Look for any linguistic devices used to create a sense of fun and excitement, such as rhymes, alliteration, onomatopoeia, or wordplay. These linguistic features contribute to the enjoyment and engagement of children in the games.

Cultural classification: Classify the names of children's games based on their cultural origins or influences. Some games may have names rooted in English-speaking cultures, while others may have names derived from other languages or cultural traditions. Identifying these classifications can provide insights into the diversity and multiculturalism of children's games.

Evolution and adaptation: Consider how the names of children's games have evolved over time or been adapted to different cultural contexts. Some games may have traditional names that have been passed down through generations, while others may have undergone modifications or been influenced

by global trends. Understanding the evolution and adaptation of game names can reveal cultural dynamics and influences.

Overall, the analysis and linguistic-cultural classification of names of children's games in English involve examining the language, cultural context, age group, playfulness, creativity, and cultural origins

Some linguistic features commonly found in the names of children's games in English include:

Rhyme: Many game names use rhyming words or phrases to create a catchy and memorable name. For example, "Duck Duck Goose" or "Ring Around the Rosie."

Alliteration: Games often employ alliteration, where the same sound or letter is repeated at the beginning of multiple words in the name. Examples include "Simon Says" or "Musical Chairs."

Onomatopoeia: Some game names use words that imitate the sounds associated with the game. For instance, "Snap" or "Pop Goes the Weasel."

Wordplay: Games may incorporate wordplay to add humor or cleverness to the name. This could involve puns, double meanings, or playful combinations of words. An example is "Hide and Seek," which plays on the idea of hiding and seeking something.

Descriptive adjectives: Many game names include descriptive adjectives that convey the nature or characteristics of the game. Examples include "Hot Potato" or "Red Light, Green Light."

These linguistic features contribute to the playfulness and engagement of children in the games and make the names more memorable and appealing. This analysis provides insights into the linguistic and cultural aspects of children's games and enhances our understanding of their significance and appeal.

Some linguistic features commonly found in the names of children's games in Uzbek include:

Similar to English, many game names in Uzbek use rhyming words or phrases to create a catchy and memorable name. For example, "Yosh bola" (Young Child) or "O'yin o'ynash" (Play and Have Fun).

Uzbek game names also employ alliteration, where the same sound or letter is repeated at the beginning of multiple words in the name. Examples include "Bola bilan boshqotarish" (Playing with Children) or "Yomon yorug'lik" (Bad Behavior).

Some game names in Uzbek use words that imitate the sounds associated with the game. For instance, "Chap-chap" (Clapping) or "Tik-tak" (Tick-Tock).

Games may incorporate wordplay in Uzbek as well, adding humor or cleverness to the name. This could involve puns, double meanings, or playful combinations of words. An example is "Yolg'onchi qo'qon" (The Lying Hen), which plays on the idea of a deceitful hen.

Many game names in Uzbek also include descriptive adjectives that convey the nature or characteristics of the game. Examples include "Qizil qo'ng'iroq" (Red Light) or "Yomon yorug'lik" (Bad Behavior).

These linguistic features contribute to the playfulness and engagement of children in the games and make the names more memorable and appealing in the Uzbek language.

The analysis and linguistic-cultural classification of names of children's games in English and Uzbek languages involve examining the linguistic features and cultural influences that shape the naming conventions in these languages. Here is some information about this topic:

1. Linguistic Features:

- English: In English, names of children's games often include descriptive adjectives, alliteration, rhyme, onomatopoeia, and wordplay. These features aim to create a sense of playfulness and

engagement for children. Examples include "Hide and Seek," "Duck Duck Goose," and "Ring Around the Rosie."

- Uzbek: Similarly, names of children's games in Uzbek also exhibit linguistic features such as rhyme, alliteration, onomatopoeia, wordplay, and descriptive adjectives. These features contribute to making the game names memorable and enjoyable for children. Examples in Uzbek may include "Yashirish o'yini" (Hide and Seek) or "Qovun tashlash" (Pumpkin Throwing).

2. Cultural Influences:

- English: In English, the names of children's games often reflect cultural references, such as nursery rhymes, folklore, or popular characters. For example, "London Bridge is Falling Down" refers to a famous landmark, while "Jack and Jill" is based on a traditional nursery rhyme.

- Uzbek: In Uzbek, the names of children's games may also draw inspiration from cultural elements specific to Uzbekistan. This could include references to local traditions, folklore, or natural surroundings. For instance, "Bola qo'yish" (Planting Seeds) might reflect the importance of agriculture in Uzbek culture.

3. Linguistic-Cultural Classification:

- The linguistic-cultural classification of names of children's games involves categorizing them based on their linguistic features and cultural influences. This classification helps to understand the patterns and themes present in these names.

- In both English and Uzbek, game names can be classified into categories such as action-based games (e.g., "Tag" or "Hopscotch"), imaginative play (e.g., "Pretend Doctor" or "Tea Party"), or traditional games (e.g., "Tug of War" or "Marbles").

- Additionally, game names can be further classified based on their cultural references, such as nursery rhymes, folklore, or local traditions.

Overall, the analysis and linguistic-cultural classification of names of children's games in English and Uzbek languages provide insights into the linguistic features and cultural influences that shape these names. Understanding these aspects enhances our appreciation of the playfulness and engagement that these names bring to children's games in both languages.

CONCLUSION

In conclusion, the linguistic features commonly found in the names of children's games in Uzbek include rhyme, alliteration, onomatopoeia, wordplay, and descriptive adjectives. These features add playfulness, engagement, and memorability to the game names in the Uzbek language. The decay of any culture always happens in exactly one way - through the isolation of cultural elements, that is, when symbolism died as a result of changes in living conditions, language as a separate element of culture also died at the same time.

Thus, language, thought, and culture are so closely intertwined that in practice they form a three-component whole that none of these components can function (and therefore function) without the other two components. All of them together interact with the surrounding world, reflect it and shape it at the same time. In doing so, they create phenomena called worlds capes.

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