

THEMATIC GROUPS OF VOCABULARY OF NATIONAL DANCES IN THE BASHKIR AND TURKISH LANGUAGES

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Abstract: *The relevance of the study is due to insufficient exploration of ethnospecific features of the folk dance of the Turkic peoples. Being one of the significant components of spiritual culture, folk life, the art of dancing requires development from the standpoint of lexicology. This is due to extralinguistic reasons and is especially relevant today when the need to preserve national and cultural wealth is particularly acute. The purpose of this paper is to analyse thematic groups of the vocabulary of national dances in the Bashkir and Turkish languages and identify their functioning in the context of contemporary dance. The leading approaches to the study of this issue are: analytical – for the analysis of scientific methodological literature in this field; descriptive and analytical approach – for the analysis of lexical semantics of Bashkir and Turkish dance terms; comparison – to compare linguistic units on a specific topic. The authors have proposed the classification of thematic groups of the vocabulary of national dances in the above languages. The significance of the study lies in the development and further improvement of ideas about the system of dance terms in the Bashkir and Turkish languages.*

Keywords: vocabulary of national dances, language of art, Turkic folklore, terminology, word formation.

Folk dance is an art form that describes everyday life in the art terms. The art of dance is movement-based, however, the process of learning dance is accompanied by an active assimilation of dance terminology. This terminology is referred to as choreographic vocabulary. In choreography, the concept of vocabulary is understood somewhat differently than in linguistics. The term "choreographic vocabulary" refers to the totality of various choreographic movements used by a choreographer or performer to reveal their own idea, to personify a dance image. Therefore, in choreography, vocabulary refers to certain dance poses, movements, and facial expressions. The concept of "dance" combines many styles, trends, characters, and rhythms. It means a wide variety of choreographic movements: classical dance, ballroom dance, stage adaptation of folk dance, historical folk dance, modern dance, jazz dance, free plastic dance, acrobatics or tricks, pantomime or everyday gestures. Touching upon such a variety of styles, the vocabulary of dance, of course, turns out to be very extensive and voluminous.

Each type of dance has its own vocabulary, because different styles do not repeat each other, they convey the content of the dance in their own way. For example, a poetic, spiritual beginning is reflected in classical dance, the national worldview is contained in folk dance, ballroom and historical folk

dance are revealed as elements and style of performance adopted in a certain era, modern jazz, free plastic, modern express the feelings of a dancer, pantomime serves to convey specific information. This paper uses the term "vocabulary" in relation to the traditional linguistic concept of the vocabulary of a language. When studying the composition of vocabulary, much attention is paid to its thematic diversity and structural features. The vocabulary of folk dances hides in itself lost lexical units, which are the components of the wealth and versatility of a living language. That is why the present study is of particular relevance today.

The vocabulary of Bashkir folk dances belongs to those lexico-thematic groups that have not received due attention in the study of language. Most of the observations on the vocabulary of dance art have been made by ethnographers and folklorists. One of the first Bashkir dances was described by I.I. Lepekhin (1770): he described shamanic dancing "*Shaitan uyi*" ("Devil dances") and the solo male dance "*Kara yurga*" ("The black ambler")¹. Further, the dances and the peculiarities of their performance are described by the poet-improviser, *sesen* M. Burangulov. His descriptions contain the only information about the explanatory semantics of choreographic models that belong to the ancient traditions of sign language². Outstanding scholar-encyclopaedist S.I. Rudenko dwells in fragments on the specific features of Bashkir dances³. The founder of Bashkir musical ethnography S.G. Rybakov notes the presence of dance melodies imitating the cuckoo, to which the Bashkirs sometimes dance, for example, "imitating the movements of the cuckoo"⁴.

The study material was published in Russian and Turkish, and includes: 1) bilingual, defining, as well as special dictionaries and encyclopaedias; 2) various textbooks and teaching aids; 3) scientific papers on terminology, monographs, and thesis papers. In accordance with the goal and objectives, the following methods were used in this study: analytical – for the analysis of scientific methodological literature; descriptive and analytical approach – for the analysis of lexical semantics of Bashkir and Turkish dance vocabulary as a terminographic system ordered in a specific way; comparison – to compare various phenomena in the field of terminology and general literary language, while identifying the semantic structure of a given terminological system.

The purpose of this paper is to analyse thematic groups of vocabulary of national dances in the Bashkir and Turkish languages and identify their ways of functioning in modern dance discourse.

¹ I.I. Lepekhin, *Daily notes of travel to different provinces of the Russian state in 1770*, Printing house of the Imperial Academy of Sciences, St. Petersburg, 1802.

² M.A. Burangulov, *The testament of the sesen*, Kitap, Ufa, 1995.

³ S.I. Rudenko, *Bashkirs: Historical and Ethnographic Essays*, Nauka, Moscow, Leningrad, 1995.

⁴ S.G. Rybakov, *Music and songs of the Ural Muslims*, Imperial Academy of Sciences, St. Petersburg, 1897.

Characteristics of the features of the vocabulary of the Bashkir folk dance

Bashkir folk dances as an art form developed after the October Revolution, in 1930, which is associated with the activities of F.A. Gaskarov in the Bashkir State Folk Dance Ensemble. F. Gaskarov also wrote books describing the figures of Bashkir dances created by the author himself: in 1958, the book "Bashkir folk dances" was published, which describes 8 dances⁵. Since the early 1970s the choreographic folklore of the Bashkirs was studied and described by L. I. Nagaeva in a number of works⁶. In 1975-1992 she conducted expeditionary trips to study folk dances, holidays, and rituals of the Bashkirs. She recorded the dance movements according to the cinematic system of S.S. Lisitsin, which highlights the peculiarities of the dance art of the southeastern Bashkirs, their thematic and structural specificity⁷.

In recent years, dance folklore has been reflected in the works of the People's sesen of the Republic of Bashkortostan R.A. Sultangareeva⁸. They raise issues of preservation, conservation and study of traditional folk choreography, express the importance of creating catalogs of folklore dances, and forming video libraries. Importantly, the author has attached the Russian-Bashkir "Dictionary of Dance Terms" containing 102 entries⁹. The names of folk dances, subdivided into the types of "*balyk beyenzere*" – "folk dances", "*uyinly beyenzere*" – "game dances", "*yola beyenzere*" – "ritual dances" and placed in the "Bashkir-Russian dictionary of ethnocultural vocabulary" compiled by M.I. Bagautdinova¹⁰. In recent years, in modern linguistics, the vocabulary of folk dances of the Bashkirs has been reflected in a number of papers by G.R. Abdullina¹¹, G.M. Tavliyarova¹², C. Eyupoglu¹³, A.M. Ishegulova¹⁴, F.G.

⁵ F.A. Gaskarov, *Bashkir folk dances*, Bashkir Book Publishing House, Ufa, 1958.

⁶ L.I. Nagaeva, *Dances of the Eastern Bashkirs*, Nauka, Moscow, 1981; L.I. Nagaeva, *Bashkir folk choreography*, Kitap, Ufa, 1995.

⁷ L.I. Nagaeva, "Ritual dances of the southeastern Bashkirs", in *Folk art of the Bashkirs*, Bashkir Book Publishing House, Ufa, 1976, p. 26-31; L.I. Nagaeva, "Imitative folk Bashkir dances", in *Soviet Ethnography*, 1978, vol. 1, p. 14-16.

⁸ R.A. Sultangareeva, *Dance folklore of the Bashkirs*, Gilem, Bashkir Encyclopedia, Ufa, 2013.

⁹ R.A. Sultangareeva, *Dance folklore of the Bashkirs*, Gilem, Bashkir Encyclopedia, Ufa, 2013.

¹⁰ M.I. Bagautdinova, *Bashkir-Russian Dictionary of Ethnocultural Lexicon*, Kitap, Ufa, 2012.

¹¹ G.R. Abdullina, L.F. Abubakirova, L.F. Ayupova, "Lexico-semantic, derivational features of Turkic ergonyms functioning in the linguistic space of the Republic of Bashkortostan", in *Problems of Oriental Studies*, 2019, vol. 3, no. 85, p. 70-75; G.R. Abdullina, L.B. Abdullina, M.F. Tulkubaeva, "Linguistic analysis of lexemes included in the group of "breast jewelry" in the Bashkir and Kazakh languages", in *Modern Scientist*, 2019, vol. 5, p. 206-210.

¹² G.M. Tavliyarova, G.R. Abdullina, I.I. Baybulov, "The history of studying the vocabulary of national dances in the Bashkir and Turkish languages", in *Bulletin of the Bashkir University*, 2020, vol. 2, p. 195-200.

¹³ C. Eyupoglu, "A two-level morphological description of bashkir Turkish", in *Computer Systems Science and Engineering*, 2019, vol. 34, no. 3, p. 113-121.

Khisamitdinova¹⁵. In general linguistics, the theoretical aspects of the vocabulary and terminology of dance were considered G.R. Abdullina¹⁶, H. Bannerman¹⁷, C. Ya-Ping¹⁸, Y. Lyu¹⁹, I. Zubairova²⁰, S. Kasemu,²¹ L.R. Marsova²², T. Nikitina²³, L.A. Buskunbaeva²⁴, I.Z. Edikhanov²⁵, Öz. D. Yavuz²⁶, A. Renans²⁷, A. Pot²⁸ and others.

As for the history of the study of the Turkish dance vocabulary, despite

¹⁴ A. M. Ishegulova, “The academic dictionary of the bashkir language”, in *Voprosy Leksikografii*, 2018, vol. 14, p. 68-79.

¹⁵ F. G. Khisamitdinova, R. T. Muratova, G. N. Yagafarova, M. R. Valieva, “Color terms in bashkir toponymy”, in *Voprosy Onomastiki*, 2019, vol. 16, no. 1, p. 140-159.

¹⁶ G. Abdullina, M. Karabaev, Z. Ishkildina, “Bashkir onomatology in the light of modern linguistics”, in *Mediterranean Journal of Social Sciences*, 2015, vol. 6, no. S3, p. 73-82; G. Abdullina, G. Kunafin, G. Gareeva, A. Karamova, R. Khusnetdinova, “Classification of religious lexom in the Bashkirian language (Thematic aspect)”, in *The Turkish Online Journal of Design, Art and Communication*, Special Edition, 2018, p. 1872-1879. Available at http://www.tojdac.org/tojdac/VOLUME8-SPTMSPCL_files/tojdac_v080SSE252.pdf

¹⁷ H. Bannerman, “Is dance a language? Movement, meaning and communication”, in *Dance Research*, 2014, vol. 32, no. 1, p. 65-80.

¹⁸ C. Ya-Ping, “Putting Minzu into perspective: Dance and its relation to the concept of ‘Nation’”, in *Choreographic Practices*, 2016, vol. 7, no. 2, p. 219-228.

¹⁹ Y. Lyu, H. Tang, “Study on the sports dance teaching based on virtual environment”, in *Technical Bulletin*, 2017, vol. 55, no 16, p. 346-353.

²⁰ I. Zubairova, G. Abdullina, R. Ilisheva, M. Karabaev, E. Nikolayev, “Formation and development of literary terms in Turkic languages (Study background)”, in *Indian Journal of Science and Technology*, 2016, vol. 9, no. 27, Available at <http://www.indjst.org/index.php/indjst/article/view/97693/71705>.

²¹ S. Kasemu, A. S. Yusupova, E. N. Denmukhametova, F. G. Khisamitdinova, “Synonyms in explanatory dictionary of turkic languages”, in *Journal of Research in Applied Linguistics*, 10 (SpecialIssue), 2019, p. 1025-1032.

²² L. R. Marsova, S. G. Khaidarovna, S. L. Raufovna, S. L. Michailovna, A. L. Faritovna, “The hungarian scientist v. Pröhle’s researches on the bashkir language as a valuable source for the the history of the language the hungarian scientist v. pröhle’s researches on the bashkir language”, in *International Journal of Recent Technology and Engineering*, 2019, vol. 8, no. 3, p. 4575-4584.

²³ T. Nikitina, “Frames of reference in discourse: Spatial descriptions in bashkir (turkic)”, in *Cognitive Linguistics*, 2018, vol. 29, no. 3, p. 495-544.

²⁴ L. A. Buskunbaeva, Z. A. Sirazitdinov, G. G. Shamsutdinova, “Types of one-member sentences in proverbial fund of the bashkir language (on materials of folk corpora)”, in *Oriental Studies*, 2018, vol. 40, no. 6, p. 120-129.

²⁵ I. Z. Edikhanov, G. A. Nabiullina, R. I. Latypov, A. Karahan, “Rules of speech behavior in tatar and turkish proverbs”, in *International Journal of Criminology and Sociology*, 2020, vol. 9, p. 2450-2456.

²⁶ Öz. D. Yavuz, “Loanwords put into operations in old turkish texts”, in *Yearbook of Turkic Studies*, 2020, vol. 69, p. 35-100.

²⁷ A. Renans, Y. Sağ, F. N. Ketz, L. Tieu, G. Tsoulas, R. Folli, J. Romoli, “Plurality and crosslinguistic variation: An experimental investigation of the turkish plural”, in *Natural Language Semantics*, 2020, vol. 28, no. 4, p. 307-342.

²⁸ A. Pot, M. Keijzer, K. De Bot, “The language barrier in migrant aging”, in *International Journal of Bilingual Education and Bilingualism*, 2020, vol. 23, no. 9, p. 1139-1157.

the abundance of ethnographic or folklore literature, very little attention has been paid to the study of this issue. It is believed that the first study on Turkish folk dances was published in 1900 in the yearbook "Nev-sal-i Afiet" under the title "Raks and various styles" by Riza Tevfik Belyukbasy²⁹. Turkish folk dances have been recorded during folklore expeditions. The first was organised by the Istanbul City Conservatory in 1926. The collected materials on folk dances and music were published by Ahmet Adnan Saygun in 1938 in 15 parts³⁰. In 1929, an expedition to the eastern provinces of Turkey was organised by the Istanbul Municipal Conservatory. In Ankara in 1927, the Anatolian Folklore Association was organised, which prepared and published a "Guide for Collectors of Folklore"³¹. It briefly describes the main folklore themes, methods, and personalities. Among other genres of folklore, dances are also shown, the content of which is presented in the following order:

1. Types of dance (names, motives for naming, distinctive characteristics, descriptions of figures, etc.);
2. Performance of dances (time of performance, season, clothes for dance, features, photo opportunities, etc.);
3. Performance style (ring shapes, mutual arrangement of performers, dance plan, etc.);
4. Are there common male and female dances? Are there certain dances performed only by women, what are their features? etc.³².

These are the studies carried out between 1900 and 1950, which is usually referred to as the first period in the study of folk dancing. With the proclamation of the Republic of Turkey, official institutions were created and research began to be carried out more seriously and scientifically. However, these analytical materials were aimed primarily at describing the practice of dancing; they contain few theoretical reviews. Since 1950 the study of folklore material is carried out more consistently. A "Complex for the Creation and Distribution of Turkish Folk Dances" is being created, which has been collecting, documenting folk dances for 14 years. As a result, Sadi Yaver Ataman published the work "100 Turkish Folk Dances" in 1975. In subsequent years in Turkey, folk dances were reflected in the activities of many societies, were included in the university curricula, and were supervised by ministries. On May 16, 1966, the National Folklore Institute (MIFAD) was established under the Ministry of Public Education, and in 2002 the Folk Dance Federation was

²⁹ U. Sahin, *Comparative Assessment of Theoretical and Practical Studies on Turkish Folk Dances between 1900-1950*, Ankara Yildirim Beyazit Üniversitesi, İnsan Ve Toplum Bilimleri Fakültesi, Ankara, 1995.

³⁰ A. Şenol, *Türk Halk Oyunları Terminoloji Sözlüğü*, İçcebeci, Ankara, 2003.

³¹ M. Yurtbaşı, *A Pictorial History of Turkish Dancing: From Folk Dancing to Whirling Dervishes, Belly Dancing to Ballet*, Dost Yayınları, Ankara, 1976.

³² M. Yurtbaşı, *A Pictorial History of Turkish Dancing: From Folk Dancing to Whirling Dervishes, Belly Dancing to Ballet*, Dost Yayınları, Ankara, 1976.

established. Thus, the issues of performing folk dance are supported at the state level.

At the same time, special studies on the terms of Turkish folk dances were not observed until 2003. Ahmet Şenol, the teacher of the Faculty of Social Sciences and the Faculty of History and Geography of Ankara University published a book "Terminological Dictionary of Turkish Folk Dances", which was one of the first scientific works written on this subject³³. There are also works that study the problems of vocabulary and terminology of Turkish dance³⁴. Thus, it can be assumed that the dance vocabulary in the Turkish language has been partially analysed, in a comparative sense, it has not been studied at all. Despite the known degree of study of this vocabulary in the Bashkir and Turkish languages, the problem of language research, the issues of interaction between language and culture are among the most pressing in linguistics.

Analysis of thematic groups of vocabulary in Turkic folklore

Turkic folklore has such an important element as folk dance. The specificity of its varieties is manifested in the territorial characteristics, which is due to the influence of the original ethnic foundations. Each dance has its own history, each dance is created in connection with any situation. In accordance with this, groups of words are distinguished in the structure of dance vocabulary, which can be united around certain semantic centres. These groups make up thematic groups of vocabulary of national dances in the Bashkir language.

1. Common names. The main designation of the dance in the Bashkir language is *beyeu*. From it comes the name of the dancer – *beyeuse*. In the meaning of "to dance" the term *basyu* is also used, which has 2 more meanings: "an invitation to dance" and a dance "one after one". Dance and folk games accompanied by dances are often referred to as *uyin*. There are varieties of dances: *kyzıar uyiny* – girl games, *uyin beyeu* – game dance, *uyin* – game with dances, *yola beyeu* – ceremonial dance, *dertle beyeu* – ardent dance, *kumeklen beyeu* – collective dance, *kumek beyeu* – collective dance, *yangyız beyeu* – solo dance, *eytemlen beyeu* – narrative dance.

Among the semi-nomadic Bashkirs, before the spring transhumance, there was a custom, when girls and daughters-in-law gathered the mountain, cleared of snow, putting up games and dances. These festivals in different localities were called differently: the general name was – *kyzıar uyiny*. Among other names, most often they were called *tauga ygyu* "going out to the

³³ A. Şenol, *Türk Halk Oyunları Terminoloji Sözlüğü*, İçcebeci, Ankara, 2003.

³⁴ C. Demirsipahi, *Türkish Folk Dances*, Turkey Isbank Cultural Publications, Ankara, 1975; M. Ekici, *Folklore Compilation and Analysis Methods*, Traditional Publications, Ankara, 2004.

mountain"; since the festival was accompanied by spring labour activities, there are also the names *kymyzlykka baryu* "picking up oxalis", *yiuga sygyu* "gathering wild leek", *sehre* literally "fragrant nature". Such games were usually held on Thursdays or Fridays (as well as parties organised by young people in the summer months), as a result of which the name of *yoma uyiny* "Friday games" was also widespread³⁵. Various terms are formed from the words *beyeu*, *basyu*, denoting different stages of the dance: *beyey bashlau* – the beginning of the dance, *beyenge teshereu* – an invitation to dance, *beyenge tesheu* – to join dance in a circle; *beyep kiteu* – suddenly start dancing; *beyeteu* – to make somebody dance; *beyep beteu* – conclusion of the dance; *beyep torou* – dance along somebody, etc.

2. Names of persons. As mentioned above, the common name for a dancer is *beyeuse*. According L.I. Nagaeva, the word *basyusy* was recorded only among the northwestern Bashkirs³⁶. Dancing masters were referred to as *henerle*, whose skill was characterised through expressions *beyenge osta*, *beyeu ostahy*, *beyep ostaryu*, *oyotop kyina beyeu*. In Bashkir society, the best dancers, *sesens*, and singers were determined in the *yiyns*. So, in dance competitions there were norms and rules known to the people from ancient times. The dancer, who made it to the third round of trials, first had to show 10 dance figures, called *beyeu byuyny*, performing them in imitation of people and animals. After that, it was required to complete the tasks of the judges, which consisted of an instant repetition of the movements shown by them. This was again followed by imitation of totemic animals, the image of old people, children, women, men. Only after that, performing all of the above movements without interruption, the dancer could receive the title "*osta beyeuse*" – "the master of dance". This is how the preservation of the folk character of dances was carried out, which helped to develop the folk school of art.

3. Names of movements. The core of the dance art is movement. The success of the dance depends on a successful movement, a sequence of movements. The formation of dance terminology involves, first of all, verbs, namely:

1) verbs of motion (*ayak kyzyp kyteu* "beyegende ayak bereketterenen tyzleneye", *alga kyteu* "alga taban yorou", *alga kytep beyeu* "sak kyina alga sygyt, urynda beyeu", *basyyp kyteu* "beyerge sakyryu hem tunerekten sygyt kyteu", *beyep kyteu* "kapyl beyey bashlau", *typyzatyyp kyteu* "kapyl beyey bashlau");

2) activity verbs (*eshleu*, *tezenu*, *yahanu*, *ukyu*, *azerlanu*, *hygyu*, *teyenu*, *yarzamlashyuu*, *terbielenu*);

3) onomatopoeic verbs and interjections (*dorholdenu*, *doborzeuu*).

Verbs of motion convey a variety of actions. For example, *ayak osonan atlanu* – to move on toes, *ayak sahyu* – to lash legs in a jump, *ayak sahshtyryuu* – to lash legs in a jump, *ayak shyldyryuu* – to slide feet in a dance, *alga sahyu* – to jump

³⁵ L.I. Nagaeva, *Bashkir folk choreography*, Kitap, Ufa, 1995.

³⁶ *Ibidem*.

with alternate lashing of one leg with the other in front, *artka sabyu* – to jump with alternate lashing of one leg with the other behind, *artka sigen* – to move back in a dance, *ber ultyryp*, *ber basyp beyeu* – to dance with squats, *yugerep beyeu* – to dance with jogging (running), *kylanyu* – to dance, mimicing someone, to reveal the content of a song or kubair in a dance, *oyotop yorou* – to dance smoothly, softly, *tapap torou* – to stomp dynamically on full feet, *tuktap toyou* – to drum with pauses, *tunerep yorou* – to walk in a circle, *tunerelep yorou* – to walk in a circle; *yrgyu* – to jump in a dance; *at sabyu* – hopping, *at sabyryu* – jumping, etc.

Action verbs express the traditional activities of the people. For example, many female dances reflect the process of labour, for example, spinning, milking, picking berries, making butter, dough, etc. Establishment of Bashkir choreographic art is established by the peculiarities of the way of life of the people. These include, for example, the "Beshbarmak" dance, which reflects the process of cooking a national dish. The third group of verbs is based on imitating the sounds of the surrounding animate and inanimate world. In dance vocabulary, for example, the following words are used: *barmak shartyldatyu* or *shartlatyu*, *dobor-dobor beyeu*, *doborzeten*, *doborlen*, *donkoldeten*, *zaytlap beyeu*, *zyr oyorlen*, *itek shapyldatyp hugyu* and so on.

Depending on the performance, the nature of the dance in ethnography, Bashkir folk dances are divided into:

- solo and collective dances;
- historical;
- social;
- work;
- lyrical;
- female and male dances;
- dances of young people;
- dance of daughter-in-law.

The names of Bashkir dances can be divided into the following subgroups:

1) by gender and age: "*Irzer beyeue*" – "Male dance", "*Engeyzer beyeue*" – "Dance of daughters-in-law", "*Kyzzar beyeue*" – "Girls' dance";

2) by the main plastic technique: "*Oyorolou*" – "Spinning", "*Typyrlak*" – "Drumming", "*Tunereklep*" – "In a circle";

3) by the name of the performed work: "*Kinder tuman*" – "Softening the fabric", "*Siten urem*" – "Weaving", "*Yon ileu*" – "Spinning";

4) by the number of performers: "*Os tagan*" – "Tripod", "*Os moyosh*" – "Three corners", "*Os buken*" – "Three stumps", "*Durtle*" – "The four", "*Durt moyosh*" – "Four corners";

5) by the peculiarities of the choreographic culture, according to which the eastern, southeastern, northwestern groups are distinguished;

6) by anthroponyms: "*Bayyk*", "*Perovsky*", "*Timebay*".

Anthroponyms prevail in the names of Bashkir dances, which is due to the fact that they were created to be performed by some individual person or told about him.

The names of clothes can also be attributed to thematic groups of dance vocabulary. Words reflecting the national dress of the Bashkirs are considered in some detail in the studies of S.N. Shitova³⁷, A.T. Shamigulova³⁸. The male costume consisted of a bright shirt with an embroidered collar, wide trousers, a blank caftan – *kezeki* or *elen*, tied with a waist belt. In the southeast, elderly men wore long cloth jacket – *sekmen*. On the feet they wore iron-shod leather boots. A fur hat was worn over the embroidered skullcap³⁹. Women's clothing consisted of a long, wide dress of bright colour. The skirt of the dress was decorated with frills in three or four rows. The ends of the frills were trimmed with multi-coloured ribbons. An *elen* (robe) with a braid was worn on the dress. *Elen* was decorated with silver coins. Elderly women wore soft leather boots (*sitek*), young women – boots with heels⁴⁰. Chest jewellery – *bakal*, *hyrga* and a necklace made of coins – *hesite*, worn over the shoulder, made the women's outfit particularly colourful. Long dress, heavy headdress *kashman*, headscarves, long shawls interfered with the mobility of the female dance, hindered the movements of the head, body, shoulders, arms. Therefore, researchers emphasise that in the eastern part of Bashkortostan, women danced very restrained, modestly (*ezeple nynanyk*), each woman usually danced one or two circles. Dancing for a long time was considered indecent⁴¹. Evidently, the topic of dance terminology in the Bashkir language is very diverse, it covers both proper nouns and an extensive verb vocabulary.

As for the Turkish culture, it is the result of the mutual influence and mutual development of the cultures of many peoples in a geographically favourable territory. The result of a very close interaction and mixing of various cultural traditions is the modern dance art of the Turks. The breadth of types of dances in Turkey is indicative of 400, which is usually voiced by ethnographers when describing Turkish dances. At the same time, researchers note that until now the varieties of Turkish folk dances have not been collected and properly systematised. The classification of Turkish folk dance terms is

³⁷ S. Shitova, *The history of architectural decor in Bulgarian villages*, Gilem, Ufa, 2004.

³⁸ A. Shamigulova, M. Karabaev, G. Abdullina, Z. Ishkildina, “Vocabulary of clothes and jewelry in studies of Turkic languages (from the history of the study of the issue)”, in *Mediterranean Journal of Social Sciences*, 2015, vol. 6, no. 5, p. 194-200.

³⁹ S. Shitova, *The history of architectural decor in Bulgarian villages*, Gilem, Ufa, 2004.

⁴⁰ L.I. Nagaeva, *Dances of the Eastern Bashkirs*, Nauka, Moscow, 1981.

⁴¹ L.I. Nagaeva, *Dances of the Eastern Bashkirs*, Nauka, Moscow, 1981.

made on various grounds. One of such classifications is given by H. Yamaner⁴². Thematic distribution of terms:

1. Terms denoting dances (divided into subcategories):
 - a) actual names of the dances;
 - b) terms of the movements;
 - c) terms denoting types;
 - d) terms denoting form;
2. Terms denoting clothing and its types:
 - a) terms for garments;
 - b) terms for decorations;
 - c) terms for fabrics;
3. Terms denoting music and its types.

The names of Turkish dances can be classified into the following subgroups:

1) By the name of ilçe: *Ankara Zeybeği – Ankara, İzmir Zeybeği – İzmir, Elazığ Horonu – Elazığ, Arapgir Zeybeği – Malatya, Soma Zeybeği – Manisa, Hemşin Horonu – Rize, Arpaçlı Zeybeği – İzmir,*

2) by the region of distribution: *Ege Zeybeği – Ege, Trakya Karşılması – Trakya, Karadeniz Horonu – Karadeniz, Orta Anadolu Oyun Havası – Orta Anadolu, Doğu Havası – Doğu Anadolu;*

3) by the number of participants – solo and collective: *Üçleme Zeybeği: Dokuzlu Zeybeği: Beş Kardeş Zeybeği: Altılama, Tek Zeybek, Çift Zeybek;*

4) by the paraphernalia used in the dance (sword, rifle, shawl, stick): *Mendil Zeybeği, Kılıç Kalkan Oyunu, Cirit Oyunu, Hançer Barı, Kaşık Oyunu, Zil Oyunu, Bıçak Oyunu;*

5) by the gender of dancers (female dance, male dance): *Kadın Halayı, Kadın Zeybeği, Kız Halayı, Erkek oyunları;*

6) by the tempo: *Ağır Zeybek, Ağır Semai, Yörük Zeybek, Yörük Semai, Hoplatma Halayı, Ağrlama Halayı;*

7) by anthroponyms: *Abdurrahman Halayı, Ger Ali Zeybeği, Kerimoğlu Zeybeği, Şeyh Şamil, Köroğlu, Yörük Ali Zeybeği, Genç Osman, Ata Barı, Sepetçioğlu Zeybeği;*

8) by the names of animals: *Çekirge Zeybeği, Koç Halayı, Turna Barı, Keklik Barı, Kartal Oyunu;*

9) by the place of performance: *Rubnevaç Zeybek, Saba Oyun Havası, Yörük Nevasar Zeybek, Ağır Uşak Semai, Hüseyini ilahi;*

10) by leg movements: *Üç Ayak, Tek Ayak, Dörtleme, Dokuzlu, Beşli;*

11) by the names of Turkic tribes: *Türkmen Oyunları, Azeri Oyunları, Afşar Oyunları, Teke Oyunları;*

⁴² Ya. N. Hale, “Türk halk oyunlarında terminoloji sorunu”, in *Basılmamış Yüksek Lisans Tezi*, Ankara Yıldırım Beyazıt Üniversitesi, İnsan Ve Toplum Bilimleri Fakültesi, Ankara, 2006, p. 41-58.

- 12) local or borrowed dances: *Yerli Halay, Muhacir Oyunu*;
- 13) by the instrument used (*baglama, zurna, davul, various types of flutes*);
- 14) by the arrangements of dancers: *Sıra Oyunları, Halka Oyunları, Tek Oyunları, Karşılama Oyunları*;
- 15) religious dances: *Ayin Oyunları, Sema; Semah*;
- 16) by the rhythm: *Ölçüsüz Oyun Havaları, Ölçülü Oyun Havaları*;
- 17) by the use of verbal accompaniment: *Sözlü Oyunlar, Sözsüz Oyunlar, Karma Oyunlar*;
- 18) by the place of dance: *Meydan Oyunları, Oda Oyunları*⁴³.

Folk dance names in Turkish terminology

Serving as a bridge between two continents, Europe and Asia, Turkey has been home to civilisations with settled villages and urban life for nine thousand years. And this rich cultural heritage is embodied in folk dances. Folk dances have different characteristics depending on region and location, and are commonly used during weddings, gatherings, festivals, accompanying sons to the military, and during religious and national holidays. The dances also show the different social roles of men and women. Some dances are re-enactments of daily activities, while others tell stories. The most famous folk dances by region are:

1. Central Anatolia. *Halay* – means mutual assistance, duration, joint action⁴⁴, which also means the continuity of the human group. This folk dance is widely performed in Eastern, South-Eastern and Central Anatolia and is considered one of the most striking dances. *Halay* is performed to a high pitched flute accompanied by a drum. A minimum of three people can participate in the dance. The dancers can be both men and women. The dancers hold hands and form a row and then a circle, depending on the rhythm of the music. *Halay* is usually performed outdoors rather than indoors. The dancer who is the first dancer in the row is called "*halaybasi*", and the last dancer in the row is called "*pochik*". Both the first and the last dancers have large coloured scarves in their hands, which they swing in accordance with the rhythm of the music. There are several types of dance and, accordingly, melodies with different rhythms, which are gradually accelerated. Conditionally distinguish *Cukurova halay* (by the name of Cukurova – the area where this type is most popular), steppe halay and eastern halay⁴⁵.

Kaşık – dance with spoons. The dancers do not hold to each other, they dance freely and separately from each other, but they hold a wooden spoon in

⁴³ İ. Ekmekçioğlu, C. Bekar, M. Kaplan, *Türk Halk Oyunları*, Esin yayınevi, İstanbul, 2001.

⁴⁴ C. Demirsipahi, *Turkish Folk Dances*, Turkey Isbank Cultural Publications, Ankara, 1975.

⁴⁵ A. Öztürkmen, *A Survey of the Folk-Dance Revival in Turkey*, Indiana University, Bloomington, 1989.

each hand. They usually dance either in a circle or in two rows, facing each other. Spoons determine the rhythm of the music, and most of the dances with spoons are not instrumental, it also contains songs with lyrics. Dance rhythm: 2/4 or 4/4. These are animated, active, rhythmic, lively and at the same time smooth dances. Instruments, in addition to spoons, are also used such as: drums, four-string baglama, which is a national instrument, a kind of reduced form of the guitar. Dances with spoons are performed in Central Anatolia and in the south of the country, especially in Konya, Ankara, Nigde, Kirsehir, Afyon, Antalya. *Bengi* is an example of crowded dancing, in translation "*bengi oyunu*" means "dance without end". Performed on a high pitched flute and a drum; dancers form a big circle, it starts with slow movements, but soon it gets faster and faster along with the acceleration of the rhythm of the music. *Mengi* – It is believed that this dance was usually performed by wood craftsmen and abdals – members of nomadic tribes in Anatolia. Dancers also dance either in a circle or in rows, facing each other. Instruments – drums, baglama, flute. In the old days, wood craftsmen carved three stars on their baglamas, referring to Allah, his prophets Muhammad and Ali. Thus, it can be considered that baglama at that time was not just a musical instrument, but also a religious symbol. *Güvende* – the word "*güven*" in Turkish means "trust", so a person who decides to dance should call his friend whom he is able to trust. At least two dancers participate in the dance. It is widespread at the southern part of the Sea of Marmara, especially in Bursa.

2. Eastern Anatolia. *Cepikli* is a wedding dance. It reflects the happiness of a couple getting married. Men and women dance together, often face to face. Men act as leaders, guiding in the dance, while women show the pleasure of spending time with their loved one. The rhythm of the music is very lively and energetic. *Bar* – collective dance in which at least five people participate. The word "*bar*" means "unity", because the dancers perform the dance holding hands, either in a circle or in a row. In former times it was also called "*barcha, baru*", which then also meant unity. This dance is performed side by side, shoulder to shoulder and hand in hand. This is a noble and aesthetic dance. The first dancer in the row is called "*barbasi*", the last dancer is called "*pochik*", and unlike other types of dances, in this one the second dancer also has a name – "*koltuk*". The music can be either instrumental or contain lyrics. Mostly since the dances performed by women are soft, they contain lyrics. However, if *bar* is performed by male dancers, it is accompanied by a drum and flute.

3. Aegean Sea. *Zeybek* – predominantly male dance. In this dance, male dancers are called "*efe*". "*Efe*" was the name for warriors in ancient times of Uzbekistan, which was the county of the Ottoman emperor. After the Uzbeks moved to the Aegean region and settled there, then the *zeybek* dance became a local dance in Western Anatolia. "*Zeybek*" means "brother" or "friend". Women rarely take part in this dance. Individually or in groups, men begin to pace slowly across the stage to intense music. Unhurried and proud figures

indicate masculine strength, pride in being heroes. Most *zeybek* dances begin with a so-called "walk". Until the end of this first movement, the dancers roam the stage and in a way get used to it. And then suddenly, along with the music, they begin to dance, uttering a loud cry, which in Turkish is called "*nara*". It is important because it signals the beginning of the main part of the dance and is used in the dance only by men. Most of the music for this dance is Turkish national folk songs to the rhythms: 9/2, 9/4 and 9/8. The dance can also be performed in pairs or in a large group, using wooden spoons as a percussion to work with rhythm. Musical instruments are usually a flute accompanied by a drum, a lute with two or three strings, and a special darbuka drum, which looks like a large goblet. The dance is performed from the Western Black Sea coast to the Southern Mediterranean part of Turkey and the entire West Aegean coast, and the eastern coast of the Sea of Marmara.

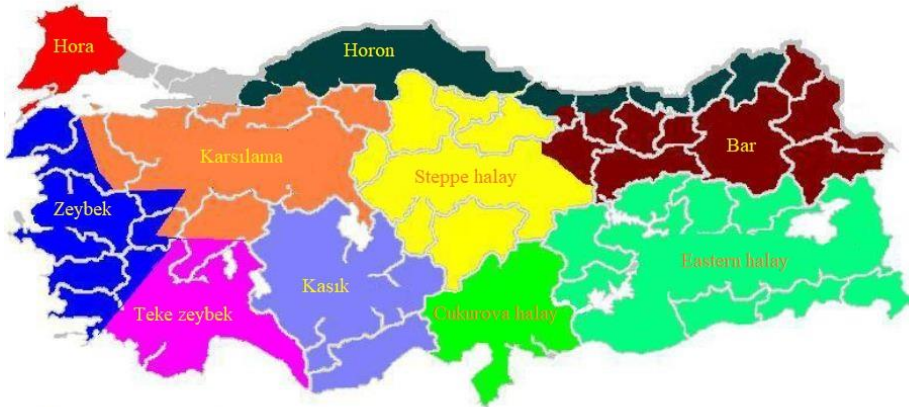
4. Black Sea. *Sıksara* is a row of dancers raising their hands up and holding each other's hands. The dance imitates the actions of fishermen, as well as the movements of a fish and the sea. Both men and women participate, who form a line or semicircle. The faster the music, the faster the dancers move. *Horon* is a dance used in ancient times in religious ceremonies. Also symbolises the harvested crop. In particular, in the Black Sea region of Turkey, this is the name of a dance performed to a small three-stringed violin called "*kemenche*" and a flute. In some parts of the country it is also called "*borum*, or *boran*". The Black Sea region is known for its mountains, fresh air, cornbread, and anchovies. So the *boron* dance is a kind of imitation of the wobbling of anchovy. The lyrics of the folk songs are quite witty. The same person usually sings and plays musical instruments. The dance is performed in a circle, semicircle, or in a row. The first dancer in the row is called "*cavus*", which can be translated as "sergeant". The most important features of this dance are shaking of the shoulders, bending or bowing forward, swinging the legs, and kneeling. *Horon* dances are performed all over the Black Sea coast.

Mediterranean region. *Keklik* – in Turkish means "partridge". Each dancer demonstrates the partridge's relationship with both nature and hunters. Slow and fast rhythms follow each other. Thrace. *Karşılama* or *karşılıklı oyunları* – greeting dances, from ancient Turkish means a meeting face to face to show a certain negative or positive reaction to the event and invite a guest into the house. The dance begins in a slow rhythm, but gradually becomes faster and faster. Instruments – drums, flute, tambourine with cymbals, lute, darbuka. Spinning, kneeling, and handclapping are the most common elements of the dance. The fabric that the dancers use to cover their heads is usually handmade embroidery. The dancers hold hands shoulder to shoulder and look at each other. The role of the shawl in the hand of each dancer is also important. Welcome dances can be seen all over the country, but they are mainly performed in the Marmara and Black Sea regions. In Marmara in Edirne,

Kırklareli, Tekirdağ, Çanakkale, Izmit, Adapazari, Bursa, Bilecik and Bolu; and in the Black Sea region, in Giresun, Ordu.

Hora – this is the name of the dances common in such regions of Western Anatolia as: Kırklareli, Tekirdağ, Çanakkale, Edirne. Performed hand in hand, shoulder to shoulder. The melody is lyrical, the rhythm is clear, and the lyrics are laconic and carry the spirit of heroism. Thus, each part of Turkey has its own folk dances, which differ from each other in choreographic pattern, rhythm, clothing, and melodies. For example, the traditional dance in the Aegean region and Western Anatolia is *zeybek*, in Central and Southern Anatolia, *halay* prevails, on the Black Sea coast, the *horon* is common, in Eastern Anatolia, the *bar* dance is more popular, in Trakiya, the *hora* is preferred. The map below shows the most popular dances in a particular area (Figure 1).

Figure 1: Geography of folk dances



Source : (<http://www.folklor.gen.tr/halk-oyunlari>)

Source:⁴⁶.

However, this does not mean that in a certain region of Turkey only one type of dance is popular. Some dances, for example the *hora*, are quite common in other places, for example, in the Çanakkale region of Western Turkey.

Conclusions

Evidently, dances are formed as an imitation of the surrounding world, a description of labour activities. Differences are seen in the names of dances: Bashkir dances are often called by someone else's name or the name of the craft depicted in the dance; in Turkish culture, names for dances are often given taking into account the geographical denominations. The concept of dance is a universal human phenomenon, it is reflected in all languages, but in

⁴⁶ A. Sayfa, *Halk Oyunları*, 2018. Retrieved from: <https://www.folklor.gen.tr/halk-oyunlari>.

different languages, it manifests itself in different ways because each nation perceives the surrounding reality in its own way. The analysis showed that in the Bashkir and Turkish languages there is a lack of attention on the part of linguistic researchers to the problems of forming the vocabulary of folk dances. The study of special literature shows that most of the existing research was carried out on the folklore material, and this is especially significant today when the need to preserve the national and cultural wealth is of particular relevance.

Thus, the composition and structure of dance vocabulary make it possible to discover the thematic variety of dances and their names. There are especially many varieties among the Bashkir and Turkish names of dances, which is due, on the one hand, to a wide range of dances, on the other, to a better study and the presence of a greater number of classifications among dances. The variety of dance vocabulary is due to the presence of many terms related to movements, while movements are distributed according to dialects, according to areas, therefore there is a dialect synonymy of the concepts used.

Dance folklore is fascinating in its intrinsic value, an expressive phenomenal creative wealth of the people. Today, folk dances are most often performed at family and folk holidays: weddings, festivals, gatherings, during the farewell events, religious and national holidays. Some of them describe everyday situations, others describe whole stories, and some tell about natural phenomena or about the life of the region, etc.