

COMPARATIVE ANALYSIS OF MUSICAL LEXICAL UNITS IN ENGLISH AND
UZBEK: DIACHRONIC AND SYNCHRONIC PERSPECTIVES IN
LINGUOCULTUROLOGY

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ANNOTATION

This study investigates the national-cultural characteristics of musical lexis in English and Uzbek languages within the framework of linguoculturology. It analyzes how musical terminology reflects historical development, social values, and spiritual identity of each culture. The research employs comparative-typological, diachronic, synchronic, and componental analysis methods. The findings show that English musical terminology is more technical and globally standardized, while Uzbek musical lexis is deeply metaphorical and culturally rooted in maqom traditions and folklore. The study highlights semantic differences and cultural lacunae between the two systems, emphasizing the importance of cultural context in understanding musical language.

Keywords: Musical vocabulary, linguistic layers, European borrowings, Eastern influences, English terms, Uzbek terms, comparative etymology, semantic evolution, maqom, shashmaqam, tempo terms, cultural stratification, hybridization, ethnomusicology, Persian-Arabic-Turkic roots, Italian-French-German strata.

ANNOTATSIYA

Ushbu tadqiqot ingliz va o'zbek tillaridagi musiqiy leksikaning milliy-madaniy xususiyatlarini lingvomadaniyatshunoslik doirasida o'rganadi. Unda musiqiy terminlarning tarixiy rivojlanish, ijtimoiy qadriyatlar va ma'naviy identitetni aks ettirishi tahlil qilinadi. Tadqiqotda qiyosiy-tipologik, diaxron, sinxron va komponent tahlil metodlaridan foydalanilgan. Natijalar shuni ko'rsatadiki, ingliz musiqiy terminologiyasi ko'proq texnik va xalqaro standartlashgan bo'lsa, o'zbek musiqiy leksikasi metaforik, maqom va folklor an'analariga chuqur bog'langan. Tadqiqot ikki tizim o'rtasidagi semantik farqlar va madaniy lakunalarni ochib beradi.

Kalit so'zlar: Musiqiy leksika, lisoniy qatlamlar, Yevropa o'zlashmalari, Sharq ta'siri, inglizcha terminlar, o'zbekcha terminlar, qiyosiy etimologiya, semantik evolyutsiya, maqom, shashmaqom, tempo terminlari, madaniy stratifikatsiya, gibridizatsiya, etnomusiqashunoslik, fors-arab-turkiy ildizlar, italyan-fransuz-nemis qatlamlari.

АННОТАЦИЯ

Данное исследование посвящено изучению национально-культурных особенностей музыкальной лексики английского и узбекского языков в рамках лингвокультурологии. В работе анализируется отражение исторического развития, социальных ценностей и духовной идентичности в музыкальной терминологии. Используются сравнительно-типологический, диахронический, синхронический и компонентный методы анализа. Результаты показывают, что английская музыкальная терминология более техническая и стандартизированная, тогда как узбекская музыкальная лексика является метафорической и тесно связана с традициями

макома и фольклора. Исследование выявляет семантические различия и культурные лакуны между двумя языковыми системами.

Ключевые слова: Музыкальная лексика, лингвистические пласты, европейские заимствования, восточные влияния, английские термины, узбекские термины, сравнительная этимология, семантическая эволюция, маком, шашмаком, термины темпа, культурная стратификация, гибридизация, этномузыкология, персидско-арабско-тюркские корни, итальянско-французско-немецкие пласты.

1. INTRODUCTION

Music is not merely a universal language of humanity; it is also a complex and structured system of cultural codes expressed through specific linguistic units. The musical lexis of any language reflects the historical development, social values, and spiritual identity of its people. This paper examines the national-cultural characteristics of musical terminology in English and Uzbek, focusing on how each language encodes meaning through music-related vocabulary.¹ While English musical terminology has been significantly influenced by Western classical traditions and modern globalized pop culture, Uzbek musical lexis remains deeply connected to centuries-old traditions such as *maqom*, oral folklore, and performance practices. Furthermore, the study highlights how metaphorical expressions, genre classifications, and stylistic labels differ across the two languages. Through a comparative analysis of these distinct systems, the research aims to reveal how linguistic worldviews are shaped by cultural context and how Eastern and Western musical paradigms diverge in their conceptualization and expression of music.

2. LITERATURE REVIEW

The study of musical lexis within the framework of linguoculturology requires a multidimensional and interdisciplinary approach, combining insights from linguistics, musicology, cultural studies, and philosophy. In Uzbek musicology, the fundamental works of Ishaq Rajabov and Otanazar Matyakubov provide a deep diachronic analysis of *maqom* traditions and the philosophical evolution of Eastern musical terminology.² Their research highlights that Uzbek musical terms are not merely technical labels but are deeply embedded in spiritual and aesthetic systems, particularly influenced by Sufi philosophy, where music is viewed as a means of expressing inner harmony and divine connection.³

In contrast, Western scholarship approaches musical lexis from a more anthropological and structural perspective. Researchers such as Alan P. Merriam and Edward Sapir have laid the theoretical foundations for understanding how language reflects cultural behavior and artistic expression.⁴ Merriam's work in ethnomusicology emphasizes the role of music as a cultural system, while Sapir's linguistic theories underline the idea that language shapes perception and categorization of the world, including musical phenomena.⁵

¹ Yuri D. Apresyan (1995). *Systematic Lexicography*. Oxford: Oxford University Press.

² Fayzulla Karomatov (1971). *Uzbek Instrumental Music*. Tashkent: Gafur Gulyam Publishing House.

³ Otanazar Matyakubov (1991). *Maqomot*. Tashkent: Music Publishing House.

⁴ Alan P. Merriam (1964). *The Anthropology of Music*. Evanston: Northwestern University Press.

⁵ Edward Sapir (1921). *Language*. New York: Harcourt, Brace & Company.

Furthermore, in modern linguistics, the concept of the “Linguistic Picture of the World,” developed by Yuri D. Apresyan, serves as a crucial theoretical framework for comparative studies. This concept suggests that each language encodes a unique worldview, which influences how speakers perceive and interpret reality. Applying this theory to musical lexis allows researchers to compare how English and Uzbek speakers conceptualize musical sound, structure, and meaning. Thus, the integration of Eastern and Western scholarly traditions provides a comprehensive foundation for analyzing the cultural and linguistic dimensions of musical terminology.

3. METHODS

This research employs a set of qualitative linguistic methods that allow for a comprehensive and systematic analysis of musical lexis in English and Uzbek. These methods are selected to ensure both historical depth and functional relevance in examining how musical terminology reflects cultural meaning.

Firstly, the comparative-typological method is used to identify similarities and differences between English and Uzbek musical terms at lexical, semantic, and conceptual levels. This approach makes it possible to reveal how each language categorizes musical phenomena and to highlight culturally specific features that distinguish Eastern and Western traditions.

Secondly, diachronic analysis is applied to trace the historical development and etymological origins of musical terms. By examining sources ranging from ancient folklore and oral traditions to written texts and modern usage, this method uncovers how musical vocabulary has evolved over time and how historical and cultural changes have influenced its formation.

Thirdly, synchronic analysis focuses on the current state and usage of musical lexis in both languages. It investigates how these terms function in contemporary discourse, including academic writing, media, and everyday communication, providing insight into their present-day meanings and stylistic roles.

Finally, componential analysis is employed to break down the semantic structure of key musical terms into their constituent elements, or semes. This method helps to reveal the deeper cultural and conceptual meanings embedded in specific lexical units, allowing for a more nuanced understanding of how music is linguistically and culturally constructed in English and Uzbek contexts.⁶

4. RESULTS AND DISCUSSION

4.1. Diachronic Perspective: From Folk to Professional Art

The diachronic analysis reveals that musical terms in both Uzbek and English have undergone significant semantic and functional transformations shaped by historical and cultural developments. The Uzbek term *baxshi* traditionally refers to a performer of epic poetry, a custodian of oral heritage, and a духовный (spiritual) guide within the community. Its etymological connection to the Sanskrit “*bhikshu*” (teacher or learned person) reflects the deep philosophical and didactic role associated

⁶ Timothy Rice (2013). *Ethnomusicology: A Very Short Introduction*. Oxford: Oxford University Press.

with this figure.⁷ Over centuries, the *baxshi* has preserved a strong link to sacred knowledge, storytelling, and communal identity.⁸

In comparison, the English term *minstrel* denoted a class of performers in Medieval Europe who entertained courts and the public through music, poetry, and storytelling. However, unlike the *baxshi*, the minstrel gradually transitioned into a more secular and professional entertainer, losing much of its earlier ritualistic or spiritual connotations. This divergence illustrates how Eastern musical traditions have tended to preserve the sacred and symbolic functions of musical roles, while Western traditions have moved toward professionalization and entertainment-oriented practices.⁹

4.2. Synchronic Perspective: Conceptualization of Instruments

The synchronic analysis demonstrates clear differences in how musical instruments are conceptualized and linguistically represented in Uzbek and English. In modern Uzbek musical lexis, anthropomorphism plays a central role. Instrument parts are metaphorically linked to human anatomy, such as *quloq* (ear) referring to the tuning peg, *bo'ym* (neck) indicating the neck of the instrument, and *parda* (curtain or veil) representing the frets. This metaphorical system reflects a holistic worldview in which musical instruments are perceived as living entities, closely connected to human experience and expression.

In contrast, English musical terminology tends to be more technical, descriptive, and function-oriented, using terms like “tuning peg,” “bridge,” or “fingerboard.” These terms emphasize structural and mechanical aspects rather than symbolic meaning. Notably, the Uzbek term *parda* functions on multiple levels: synchronically, it serves both as a technical musical term and as a metaphorical concept representing stages of spiritual revelation or hidden knowledge. This dual function highlights the integration of artistic, linguistic, and philosophical dimensions in Uzbek musical discourse.

4.3. Semantic Lacunae

The comparative analysis also reveals the presence of semantic lacunae—culture-specific terms that lack direct equivalents in another language. For example, the Uzbek term *nola* refers to a subtle, microtonal, emotionally charged vocal expression often associated with lamentation or deep inner feeling. This concept does not have a precise equivalent in English, as it encompasses both technical and emotional nuances unique to Uzbek musical tradition.

Similarly, the English term *groove* represents a culturally specific concept related to rhythm, timing, and collective musical feel, particularly in jazz, funk, and popular music genres. While Uzbek may approximate this idea through descriptive phrases, there is no single lexical unit that fully captures its meaning. These lacunae demonstrate how language reflects culturally specific ways of experiencing and conceptualizing music. They also highlight the limitations of direct translation and the importance of cultural context in understanding musical terminology.¹⁰

Overall, the findings suggest that Uzbek musical lexis is more metaphorical, spiritually grounded, and culturally embedded, whereas English musical terminology tends to be more technical,

⁷ Ishaq Rajabov (2006). *On the Issues of Maqom*. Tashkent: Uzbekistan National Encyclopedia.

⁸ Razia Sultanova (2011). *From Shamanism to Sufism*. London: I.B. Tauris.

⁹ Bruno Nettl (2005). *The Study of Ethnomusicology*. Urbana: University of Illinois Press

¹⁰ Anna Wierzbicka (1997). *Understanding Cultures through Their Key Words*. Oxford: Oxford University Press.

standardized, and globally influenced. This contrast underscores the broader differences between Eastern and Western linguistic worldviews in the domain of music.

5. CONCLUSION

In conclusion, the study confirms that musical lexis serves as a powerful reflection of national identity, cultural memory, and worldview. The diachronic analysis has demonstrated that English musical terminology has gradually evolved toward technical precision, standardization, and global accessibility, largely influenced by the development of Western classical theory and modern music industries. In contrast, Uzbek musical lexis has preserved its deep philosophical, spiritual, and organic roots, maintaining strong connections with oral traditions, *maqom* heritage, and symbolic modes of expression.

From a synchronic perspective, both languages continue to interact and influence one another in the context of globalization, cultural exchange, and technological development. Despite this interaction, the core cultural concepts embedded in musical terminology remain distinct and resistant to full convergence. Uzbek musical terms retain their metaphorical richness and spiritual depth, while English terminology continues to prioritize clarity, universality, and functional description.

Furthermore, the presence of semantic lacunae highlights the limitations of direct translation and emphasizes the importance of cultural competence in interpreting musical concepts across languages. These findings underline the necessity of adopting a linguocultural approach when studying musical vocabulary, as purely linguistic analysis cannot fully capture its cultural significance.

Ultimately, understanding the differences and similarities between English and Uzbek musical lexis contributes not only to cross-cultural communication but also to broader ethno-linguistic and intercultural studies. It allows for a deeper appreciation of how language, culture, and music intersect to shape human experience and artistic expression.

6. REFERENCES

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