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## LINGUISTIC FEATURES: MUSIC TERMINOLOGY IN UZBEK AND ENGLISH LANGUAGES

### Annotation

This article examines the linguistic features of musical terminology in Uzbek and English. The study provides a comparative analysis of musical terms from morphological and semantic perspectives, exploring their origins, structures, and cultural influences. The findings indicate that while English musical terms mainly derive from Latin and Greek, Uzbek musical terms predominantly originate from Arabic, Persian, and Russian. Additionally, the study discusses the impact of modern technology on musical terminology, analyzing the processes of translation and adaptation. This research highlights the linguistic uniqueness of musical terms and the challenges encountered in their translation.

**Key words:** Musical terminology, linguoculture, translation, morphology, semantics, music education.

## ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ: МУЗЫКАЛЬНАЯ ТЕРМИНОЛОГИЯ НА УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

### Аннотация

В данной статье рассматриваются лингвистические особенности музыкальной терминологии в узбекском и английском языках. Исследование проводит сравнительный анализ музыкальных терминов с морфологической и семантической точек зрения, изучая их происхождение, структуру и культурные влияния. Результаты показывают, что в английском языке музыкальные термины в основном происходят из латинского и греческого языков, тогда как в узбекском языке они заимствованы преимущественно из арабского, персидского и русского языков. Также исследуется влияние современных технологий на формирование новых музыкальных терминов, их перевод и адаптация. Данное исследование раскрывает лингвистическую специфику музыкальной терминологии и трудности, возникающие в процессе их перевода.

**Ключевые слова:** Музыкальная терминология, лингвокультура, перевод, морфология, семантика, музыкальное образование.

## TIL XUSUSIYATLARI: O'ZBEK VA INGLIZ TILIDAGI MUSIQA TERMINOLOGIYALARI

### Annotatsiya

Ushbu maqolada o'zbek va ingliz tillaridagi musiqiy terminlarning lingvistik xususiyatlari tahlil qilingan. Musiqiy atamalar morfologik va semantik jihatdan qiyosiy tahlil qilinib, ularning kelib chiqishi, tarkibi va madaniy-ta'sir omillari tahlil etilgan. Tadqiqot natijalari shuni ko'rsatadiki, ingliz tilidagi musiqiy terminlar asosan lotin va yunon tillaridan kelib chiqqan bo'lsa, o'zbek tilida ular ko'pincha arab, fors va rus tillaridan olingan. mazkur maqolada musiqiy terminlarning lingvistik o'ziga xosliklarini hamda ularning tarjima jarayonidagi qiyinchiliklarini yoritilgan.

**Kalit so'zlar:** Musiqiy terminologiya, lingvokultura, tarjima, morfologiya, semantika, musiqiy ta'lim.

**Introduction.** Music is an inseparable part of human culture, and its surrounding terminology sparks significant interest from a linguistic perspective. Music terms in different languages have unique forms and meanings, and their origin, structure, and significance have been shaped by cultural and historical influences. Studying the linguistic features of music terms in Uzbek and English allows for identifying similarities and differences in this field. This article analyzes the morphological, semantic, and linguocultural aspects of music terms, as well as their evolution and contemporary usage.

### Comparison of the Morphological and Semantic Aspects of Music Terms

| Aspect                    | English Language                             | Uzbek Language                                                                                                           | Explanation                                                                                                                                           |
|---------------------------|----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| Prefix Addition           | "polyphony" (poly-: "many", -phony: "sound") | Uzbek does not have a prefix system; such terms are introduced through translation or borrowing (e.g., "ko'p ovozlilik") | Prefix-based terminology is common in English, while Uzbek uses translation or other means for expression.                                            |
| Suffix Addition           | "symphonic" (-ic: adjectival)                | "simfonik" (borrowed from Russian)                                                                                       | In Uzbek, such terms are mostly borrowed from Russian or directly translated.                                                                         |
| Compound Words            | "soundtrack" (sound + track)                 | "xor jamoasi", "ashula ansambli"                                                                                         | In English, compound words are more often derived from Latin and Anglo-Saxon roots, while in Uzbek, Turkic-based or translated forms are more common. |
| International Terms       | "tempo", "forte", "piano"                    | "tempo", "forte", "piano"                                                                                                | Both languages use international music terms in a similar form.                                                                                       |
| New Technological Terms   | "remix", "sampling", "synthesizer"           | "remiks", "semping", "sintezator"                                                                                        | In Uzbek, these terms are accepted via transliteration or are not translated.                                                                         |
| Synonymy and Polysemy     | "key" (tonality, key)                        | "lad" (borrowed from Russian), "tonallik"                                                                                | Polysemy is widespread in English, while Uzbek terms tend to be equivalents or borrowings.                                                            |
| Metaphorical Terms        | "blue note" (jazz tone)                      | "cho'ziq", "ingroq"                                                                                                      | English has more widespread metaphorical expressions, while Uzbek features terms more closely tied to national musical imagery.                       |
| Genre and Style Terms     | "grunge", "punk", "folk"                     | "rok", "pop", "estrada"                                                                                                  | Genre terms in English carry more specific semantic weight, while in Uzbek, they are often borrowed or generalized.                                   |
| Etymological Origin       | "symphony" (Greek "symphonia" - harmony)     | "shashmaqom" (Persian-Tajik "six modes")                                                                                 | The origins of music terms reveal their cultural foundations.                                                                                         |
| Regional Variants         | "country music" (American English)           | "maqom" (Central Asia)                                                                                                   | While music genres in English vary regionally, Uzbek terms related to national music are firmly established.                                          |
| Cross-Cultural Influences | "dutar" (Uzbek term used in English)         | "sintezator" (English term used in Uzbek)                                                                                | Both languages have borrowed music terms from each other.                                                                                             |

Linguocultural analysis of music terms shows the following: Cultural Influence: In Uzbek, music terms are closely associated with national instruments and traditional styles such as "shashmaqom," "doira," and "nay." In English, terms related to modern technology are more common, such as "remix" and "auto-tune." Performance and Education: The "master-disciple" tradition plays a significant role in Uzbek music, while in English-speaking contexts, the concept of "mentorship" is more broadly applied. Imagery: In English, metaphors like "blue note" are often associated with jazz, while in Uzbek, terms like "ingroq" and "cho'ziq" reflect the national traditions. Impact of Globalization: Uzbek music terms have evolved under the influence of Russian, Persian, Arabic, and English languages, while English has absorbed many music terms from French and Italian.

Translation and Adaptation: The translation and adaptation of music terms, especially in the cultural context, is an area worth further exploration. For example, how terms from English are adapted into Uzbek and how their meaning might change or lose nuance during the translation process. The challenges and strategies in translating music terminology can offer valuable insights into linguistic adaptation. Linguistic and Cultural Identification: Music terms not only serve as linguistic units but also as markers of cultural identity. For instance, in Uzbek, music terminology is often tied to national sentiment and traditions, reflecting a distinct cultural identity, whereas English-language terms may be more neutral or associated with global, modernistic trends. Linguistic and Musical Conflicts: Some

musical terms might carry opposite meanings in different languages. For instance, the term "forte" in English implies strength and intensity, while in some contexts in Uzbek, it might convey a softer or more subtle expression, especially in traditional music. These linguistic nuances can provide rich material for cross-linguistic and cross-cultural studies. Changes in Musical Genres: The evolution of music genres and styles in both languages could be analyzed further. For example, how global genres like "jazz," "classical," and "pop" are represented and perceived differently in English-speaking and Uzbek-speaking communities, and how these genres adapt to local cultures over time. Linguistics and Music Pedagogy: The role of music terminology in education and therapy could also be discussed. For instance, how musical terms are taught in schools and used in therapeutic settings, and how linguistic tools are employed in music pedagogy to improve learning and expression.

**Conclusion.** The linguistic features of music terms in Uzbek and English show distinctive differences, influenced by historical development, cultural traditions, and linguistic structure. This research provides interesting insights into the origins and development of music terminology and highlights linguistic aspects that need to be considered during translation. Further studies on the linguistic adaptation of music terms, the cultural implications of these terms, and the pedagogical impact of music terminology would contribute greatly to our understanding of music as both a linguistic and cultural phenomenon.

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