

LEXICAL AND SEMANTIC FEATURES OF MUSIC-RELATED TERMS IN ENGLISH AND UZBEK LANGUAGES

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This article explores how music-related terms are expressed and understood in English and Uzbek languages, with a focus on their lexical and semantic characteristics. Language reflects culture, and the terminology used in music illustrates how different societies conceptualize sound, instruments, and musical traditions. While both languages share international terms like "piano" or "violin," many Uzbek musical expressions reflect unique national identity and culture. The study analyzes how semantic fields differ and intersect, and how native terms adapt to global influence. A contrastive linguistic approach is used to uncover how meaning is shaped and transformed in translation. This research provides insights into the cultural and cognitive mechanisms behind musical terminology and highlights the importance of context in meaning construction.

Keywords: Music terminology, lexical semantics, Uzbek language, English language, cultural linguistics, translation, musical traditions, language comparison

I. Introduction

Language serves as a mirror of culture, and this is particularly evident in the field of music. Musical terms reflect not only technical aspects but also the cultural and historical experiences unique to each society [1]. In the Uzbek language, terms such as *doira*, *tanbur*, or *shashmaqom* carry deep cultural and historical associations, representing not only specific instruments or musical forms but also social practices and values embedded in the national identity. In contrast, English musical terminology such as *orchestra*, *symphony*, or *concerto* emerges from a Western classical tradition, grounded in a different aesthetic framework and historical development. As the world becomes more interconnected, the exchange of musical knowledge and terminology across languages has become more frequent. This interaction often leads to borrowing, adaptation, and recontextualization of terms in different linguistic and cultural environments. While some English terms like *pop music*, *jazz*, or *guitar* are widely used internationally, they may undergo subtle semantic shifts when integrated into the Uzbek context. Similarly, native Uzbek terms with rich cultural implications may be difficult to translate effectively into English without losing their original meaning or emotional resonance. Given these dynamics, a comparative linguistic analysis of music-related terminology in English and Uzbek provides valuable insights into the ways language encodes cultural knowledge and conceptual structures. The primary objective of this study is to

explore the lexical and semantic characteristics of music-related terms in both languages and to examine how these terms function within their respective cultural contexts. By applying principles from lexical semantics and cognitive linguistics, the study aims to reveal the underlying cultural and conceptual differences in how musical phenomena are understood and expressed.

II. Methodology

The research adopts a descriptive and comparative method. First, music-related terms were collected from dictionaries, music textbooks, and song lyrics in both languages. The semantic fields were then analyzed using lexical semantics to identify core meanings, connotations, and usage patterns [2]. The collected data was categorized according to musical genres, instruments, and terminologies. Finally, a contrastive analysis was conducted to assess how terms are rendered during translation and whether cultural loss or reinterpretation occurs [3]. Native speakers and music professionals were also consulted for contextual understanding.

III. Results

The analysis revealed several categories where lexical and semantic differences were prominent. Uzbek contains a rich set of indigenous musical terms tied to local instruments and styles (e.g., "surnay," "maqom"), while English shows a stronger influence from Western classical music and modern genres. Some Uzbek terms lack direct equivalents in English, often requiring explanatory translation or borrowing. For instance, "shashmaqom" may be translated as "traditional maqom suite," which fails to fully capture its cultural depth. Conversely, terms like "pop music" or "DJ" have been adopted into Uzbek with slight phonetic adaptation. The study found that semantic shifts are common in translation, especially with abstract or culturally rooted terms.

IV. Discussion

Understanding musical terminology through a linguistic lens reveals how culture, cognition, and language are interconnected. Each language constructs its own system for naming and categorizing musical phenomena. As noted by Halliday, specialized vocabulary often reflects not just function but worldview [4]. Uzbek musical terminology encodes historical values and emotional contexts, while English terms often reflect formal and structural aspects of music. During translation, cultural mismatches can occur, especially when the source term has no conceptual counterpart. In such cases, translators must decide whether to domesticate (adapt to target culture) or foreignize (retain the original cultural term) [5]. This highlights the cognitive load and decision-making process involved in cross-cultural translation of musical terms. Furthermore, shared global music terms (e.g., "guitar," "rock") show how languages adapt to international trends while preserving local identity. A deeper cultural understanding is thus essential in preserving meaning and nuance in translation.

V. Conclusion

In conclusion, music-related terms reflect not only the musical systems but also the cultural frameworks within which they exist. Comparing English and Uzbek music terminology highlights both shared influences and unique national identities. While some terms have universal recognition, others are deeply embedded in culture and require context-sensitive translation. This study shows that successful translation of musical terminology must consider both lexical meaning and cultural significance. Future research could expand this work by including spoken discourse, song lyrics, or regional dialects for deeper insight.

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