

NATIONAL-CULTURAL SPECIFICITY OF MUSIC-RELATED LEXICAL UNITS IN ENGLISH AND UZBEK: A DIACHRONIC AND SYNCHRONIC COMPARATIVE ANALYSIS

Turayev Alisher Ibragimovich

English Senior- Teacher, Renaissance Educational University

E-mail: turayevalisher86@gmail.com

Tel: (97) 4320624

<https://doi.org/10.5281/zenodo.20577633>

Abstract

This paper explores the national-cultural specificity of music-related lexical units in English and Uzbek using a contrastive linguistic approach. A purposive corpus of 200 terms, genres, and idioms from authoritative lexicographical sources was analyzed through diachronic and synchronic lenses. Diachronically, results show distinct evolutionary paths: the English musical lexicon absorbed Greco-Roman and Italian influences, reflecting Eurocentric classical traditions, while the Uzbek lexicon is rooted in Chagatay, Arabic, and Persian layers, shaped by the Maqom tradition and folklore. Synchronically, the study identifies significant cultural non-equivalence; Uzbek terms like *tanbur*, *gijjak*, and *shashmaqom* encode unique spiritual-philosophical concepts (*realia*), whereas English exhibits a high density of music-derived conceptual metaphors used in daily pragmatic discourse (e.g., "face the music", "play second fiddle"). The discussion concludes that despite globalization, distinct socio-cultural worldviews prevent total semantic equivalence.

Keywords: musical lexicon, national-cultural specificity, diachronic analysis, synchronic analysis, English, Uzbek.

1. INTRODUCTION

Language and culture are inextricably linked, with vocabulary serving as a primary mirror of a nation's cultural identity. According to cultural linguistics (*lingvokulturologiya*), lexical units do not merely label objective reality; they encode specific cultural values and historical experiences (**Maslova, 2001; Mahmudov, 2012**). Within a national lexicon, music-related vocabulary occupies a unique position, carrying deep socio-cultural, emotional, and philosophical connotations.

When examining the musical lexicons of English (Germanic) and Uzbek (Turkic), researchers face an intriguing linguistic dichotomy due to their entirely different language families and historical pathways (**Yusupov, 2013**). Diachronically, the English musical lexicon is predominantly Eurocentric, having systematically absorbed Greco-Roman, French, and Italian influences (**Smith, 2019**). Conversely, the Uzbek musical lexicon exhibits a layered etymological structure intertwined with Chagatay, Arabic, and Persian influences, historically shaped by classical Maqom traditions and Central Asian folklore (**Begmatov, 2018**).

Synchronically, contemporary usage highlights cultural non-equivalence and divergent conceptual metaphorization. The Uzbek musical vocabulary contains a significant layer of culture-bound words (*realia*), which encode spiritual concepts lacking direct English equivalents. Conversely, the modern English lexicon exhibits a high density of music-derived idioms and conceptual metaphors used in daily pragmatic discourse (**Wierzbicka, 1997**). This study conducts a comparative analysis of 200 music-related lexical units in both languages to provide new empirical insights into comparative linguistics and translation theory.

2. METHODS

This study employs a qualitative and contrastive linguistic approach structured into a diachronic analysis to trace etymological evolution and a synchronic analysis to examine contemporary pragmatic usage (Yusupov, 2013).

A specialized corpus of 200 music-related lexical units (100 units per language) was extracted from authoritative dictionaries and national corpora, including The Oxford English Dictionary (OED), The British National Corpus (BNC), O'zbek tilining izohli lug'ati, and The Uzbek National Corpus (Oxford University Press, n.d.). The framework relies on three methods: **Etymological Analysis** to trace historical borrowings (Rahmatullayev, 2006); **Contrastive Semantic Analysis** to isolate culture-bound words (realia); and **Conceptual Metaphor Analysis** to evaluate how music terms are metaphorically projected onto non-musical domains in daily discourse (Lakoff & Johnson, 1980; Kovecses, 2010).

3. RESULTS AND DISCUSSION

3.1. Diachronic Stratification

The etymological distribution demonstrated that both languages rely heavily on historical borrowings from entirely different cultural spheres (Table 1).

Table 1. Etymological Stratification of Musical Lexicons

Source of Origin	English (%)	Uzbek (%)	Key Examples (EN / UZ)
Native/Indigenous	15%	25%	Song, Drum / Kuy, Cholg'u, Ashula
Classical/Religious	35%	40%	Melody, Chorus / Maqom, San'at, Hofiz
Cultural/Neighboring	50%	35%	Opera, Solo, Piano / Dutor, Tanbur, Gijjak

While 50% of the English musical lexicon is dominated by Romance languages (primarily Italian), reflecting the institutionalization of Western classical music (Smith, 2019), the Uzbek musical vocabulary is highly influenced by Arabic and Persian layers (75% combined), reflecting the historical integration of Islamic philosophy and classical Eastern poetry (Begmatov, 2018).

3.2. Synchronic Mapping: Realia and Metaphors

The synchronic analysis identified a substantial layer of culture-bound words (realia) representing semantic gaps. Uzbek realia like Shashmaqom, Katta Ashula, or Nolish (a microtonal crying sound) cannot be translated through single-word equivalents because they encode spiritual concepts tied to the concept of qalb (the spiritual heart) (Mahmudov, 2012). Conversely, English realia like Orchestra or Jazz lack native Uzbek equivalents and are adopted as direct phonetic borrowings (orkestr, jaz).

Regarding pragmatics, English displays a higher density of music-derived idioms projected onto social hierarchy and behavior, utilizing orchestral structures as a conceptual metaphor (Lakoff & Johnson, 1980) (Table 2).

Table 2. Comparative Mapping of Music-Derived Metaphors

Conceptual Domain	English Idiom	Semantic Meaning	Uzbek Approach
Social Hierarchy	Play second fiddle	To take a subordinate role	Descriptive (Ikkinchi darajali bo'lish)
Accountability	To face the music	To accept consequences	Non-musical (Javob berish / Tayoqni yeyish)
Agreement	To strike a chord	To elicit a positive reaction	General idiom (Yuragiga yo'l topmoq)

Arrogance	Blow one's own trumpet	To boast about oneself	Metaphor (Kibrlanmoq / Maqtanmoq)
------------------	------------------------	------------------------	-----------------------------------

In Uzbek, such pragmatic socio-behavioral metaphors are rarely drawn from music, relying instead on kinship or nature domains.

4. CONCLUSION

While globalization promotes unified international terms, national-cultural specificity remains vibrant in both languages through deeply rooted semantic fields, unique metaphorization, and culture-specific idioms (Wierzbicka, 1997). Ultimately, Western and Central Asian cultures linguistically conceptualize auditory experiences through fundamentally different socio-cultural lenses.

REFERENCES

1. Begmatov, E. (2018). O'zbek tilining leksik qatlamlari. Fan.
2. Kovecses, Z. (2010). Metaphor: A practical introduction (2nd ed.). Oxford University Press.
3. Lakoff, G., & Johnson, M. (1980). Metaphors we live by. University of Chicago Press.
4. Mahmudov, N. (2012). Tilning mukammal tadqiqi yo'llari: Lingvokulturologiya. O'zbek Tili va Adabiyoti, 4, 3-16.
5. Maslova, V. A. (2001). Lingvokulturologiya. Academia.
6. Oxford University Press. (n.d.). Oxford English dictionary. <https://www.oed.com>
7. Rahmatullayev, S. (2006). O'zbek tilining etimologik lug'ati. Universitet.
8. Smith, J. (2019). The evolution of Western musical terminology. International Journal of Musicology, 27(2), 201-215.
9. Wierzbicka, A. (1997). Understanding cultures through their key words. Oxford University Press.
10. Yusupov, U. K. (2013). Contrastive linguistics of the English and Uzbek languages. Akademnashr.