

**LINGUOCULTURAL SPECIFICITY OF UZBEK MUSICAL  
TERMINOLOGY: A COMPARATIVE STUDY OF NATIONAL-CULTURAL  
FEATURES AND METAPHORICAL FORMATION IN CONTRAST WITH  
ENGLISH**

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**O'ZBEK MUSIQIY TERMINOLOGIYASINING LINGVOKULTURAL  
XUSUSIYATI: MILLIY-MADANIY XUSUSIYATLAR VA METAFORIK  
SHAKLLANISHINING INGLIZ TILI BILAN QIYOSIY TADQIQI**

**ЛИНГВОКУЛЬТУРНАЯ СПЕЦИФИКА УЗБЕКСКОЙ  
МУЗЫКАЛЬНОЙ ТЕРМИНОЛОГИИ: СРАВНИТЕЛЬНОЕ  
ИССЛЕДОВАНИЕ НАЦИОНАЛЬНО-КУЛЬТУРНЫХ ОСОБЕННОСТЕЙ И  
МЕТАФОРИЧЕСКОГО ОБРАЗОВАНИЯ В СОПОСТАВЛЕНИИ С  
АНГЛИЙСКИМ ЯЗЫКОМ**

**Annotation**

Musical terminology serves as a mirror of national culture and collective cognition. This study explores the linguocultural specificity of Uzbek musical terminology, with a particular focus on its national-cultural features and metaphorical formation. Using a contrastive approach, the research compares Uzbek musical terms – especially those from the Shashmaqom tradition – with their English counterparts.

The analysis reveals that Uzbek musical terminology is deeply rooted in everyday life, material culture, spatial perception, and embodied experience. Metaphors such as *xona* (room), *parda* (curtain), *yo'l* (road), *kosa* (bowl), and *quloq* (ear) reflect a holistic, anthropocentric, and spiritually oriented worldview. In contrast, English musical terminology tends to be more technical, abstract, and structurally oriented, drawing primarily from Greco-Latin roots and Western classical music theory.

The findings demonstrate that Uzbek musical terms function not only as professional labels but as cognitive tools that embody the national mentality, Sufi-

influenced aesthetics, and a unique way of perceiving music as a living space and emotional journey. This study contributes to linguoculturology, cognitive linguistics, and comparative music terminology, while highlighting challenges in intercultural musical understanding and translation.

### **Keywords**

linguoculturology, musical terminology, cognitive metaphor, national-cultural features, metaphorical formation, Shashmaqom, Uzbek musical terms, contrastive analysis, national mentality

### **Annotatsiya**

Musiqiy terminologiya milliy madaniyat va jamoaviy kognitsiyaning ko'zgusi hisoblanadi. Ushbu tadqiqot o'zbek musiqiy terminologiyasining lingvokultural xususiyatini, xususan uning milliy-madaniy xususiyatlari va metaforik shakllanishini o'rganadi. Qiyosiy yondashuv asosida tadqiqot Shashmaqom an'anasiga oid o'zbek musiqiy atamalarini ingliz tilidagi ekvivalentlari bilan solishtiradi.

Tahlil shuni ko'rsatadiki, o'zbek musiqiy terminologiyasi kundalik hayot, moddiy madaniyat, makoniy idrok va gavdali tajribaga chuqur asoslangan. *Xona, parda, yo'l, kosa* va *quloq* kabi metaforalar yaxlit, antroposentrik va ma'naviy yo'naltirilgan dunyoqarashni aks ettiradi. Ingliz musiqiy terminologiyasidan farqli o'laroq, u ko'proq texnik, abstrakt va struktural xususiyatga ega bo'lib, asosan yunon-lotin ildizlariga tayanadi.

Natijalar shuni ko'rsatadiki, o'zbek musiqiy atamalari nafaqat kasbiy nomlar, balki milliy mentalitet, tasavvufiy estetika va musiqani tirik makon va hissiy sayohat sifatida idrok etishning noyob usullarini mujassam etuvchi kognitiv vositalar vazifasini o'taydi. Ushbu tadqiqot lingvokulturologiya, kognitiv lingvistika va qiyosiy musiqiy terminologiya fanlariga hissa qo'shadi hamda madaniyatlararo musiqiy tushunish va tarjima sohasidagi qiyinchiliklarni yoritadi.

### **Kalit so'zlar**

lingvokulturologiya, musiqiy terminologiya, kognitiv metafora, milliy-madaniy xususiyatlar, metaforik shakllanish, Shashmaqom, o'zbek musiqiy atamalari, qiyosiy tahlil, milliy mentalitet

### **Аннотация**

Музыкальная терминология служит зеркалом национальной культуры и коллективного познания. Данное исследование изучает лингвокультурную специфику узбекской музыкальной терминологии с особым вниманием к её национально-культурным особенностям и метафорическому образованию. С

помощью сопоставительного подхода узбекские музыкальные термины, особенно относящиеся к традиции Шашмакома, сравниваются с их английскими эквивалентами.

Анализ показывает, что узбекская музыкальная терминология глубоко укоренена в повседневной жизни, материальной культуре, пространственном восприятии и телесном опыте. Такие метафоры, как *хона* (комната), *парда* (завеса), *йўл* (дорога), *коса* (чаша) и *қулоқ* (ухо), отражают целостное, антропоцентричное и духовно ориентированное мировоззрение. В отличие от английской музыкальной терминологии, которая носит более технический, абстрактный и структурный характер, узбекские термины отражают уникальный способ восприятия музыки как живого пространства и эмоционального путешествия.

Результаты исследования демонстрируют, что узбекские музыкальные термины функционируют не только как профессиональные обозначения, но и как когнитивные инструменты, воплощающие национальный менталитет, суфийскую эстетику и особое восприятие музыки. Данная работа вносит вклад в лингвокультурологию, когнитивную лингвистику и сравнительное изучение музыкальной терминологии, а также освещает проблемы межкультурного музыкального понимания и перевода.

### **Ключевые слова**

лингвокультурология, музыкальная терминология, когнитивная метафора, национально-культурные особенности, метафорическое образование, Шашмаком, узбекские музыкальные термины, сопоставительный анализ, национальный мент

## **1. Introduction**

Language is not only a means of communication but also a repository of cultural knowledge and cognitive patterns. Musical terminology, in particular, serves as a rich source for understanding how a nation perceives, experiences, and verbalizes the abstract phenomenon of music.<sup>59</sup>

Uzbek musical terminology, especially the lexicon associated with the classical Shashmaqom tradition, exhibits remarkable linguocultural specificity. Many terms are formed through vivid metaphors drawn from spatial relations, material objects, the human body, and everyday life. This metaphorical system reflects a unique national-cultural worldview shaped by Central Asian traditions and Sufi philosophy.

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<sup>59</sup> Akhmedov, O. (2026). Formation and development of musical terminology in the Uzbek language. *Uzbek Linguistics Journal*, 12(1), 45–62.

In contrast, English musical terminology has developed primarily under the influence of European classical music theory and tends to favor abstract, technical, and structurally precise concepts. This contrast creates a fertile ground for comparative research in the field of linguoculturology.

The present study aims to investigate the linguocultural specificity of Uzbek musical terminology by analyzing its national-cultural features and metaphorical formation in comparison with English.

The main objectives of the research are as follows:

1. To identify the dominant metaphorical models in Uzbek musical terminology.
2. To analyze the national-cultural and cognitive meanings embedded in these metaphors.
3. To conduct a contrastive analysis with English musical terminology.
4. To reveal the cognitive and cultural implications of the observed differences.
5. To highlight the role of metaphorical thinking in shaping national musical consciousness.

The significance of this study lies in its contribution to a deeper understanding of the relationship between language, culture, and music cognition. It also offers valuable insights for intercultural musical dialogue, music education, and the translation of culturally specific musical concepts.

## 2. Literature Review

The linguocultural approach to musical terminology has become an important direction in modern linguistics. However, studies dedicated to the metaphorical formation and national-cultural specificity of Uzbek musical terminology in comparison with English remain limited.

Foundational works on Uzbek music have mostly focused on historical, ethnomusicological, and performance aspects.<sup>60</sup> Matyoqubov (2000) provided a detailed analysis of the Shashmaqom repertoire and its structural terminology, while Karomatov (1987) examined the historical development of maqom art and its deep connections with Persian-Arabic musical traditions. These studies established the cultural importance of musical terms in Uzbek society but offered limited linguistic or cognitive interpretation.<sup>61</sup>

In recent years, several Uzbek scholars have begun approaching musical terminology from a linguocultural perspective. Yusupova investigated the lexical layers of Uzbek musical terms and emphasized the significant role of metaphors

<sup>60</sup> During, J. (2005). Central Asian music: Tradition and change. In T. Levin (Ed.), *The music of Central Asia* (pp. 45–68). Indiana University Press.

<sup>61</sup> Karomatov, F. (1987). *Uzbek musical culture*. Tashkent: Fan Publishing House.

derived from material culture and spatial experience. Akhmedov explored the cognitive mechanisms in maqom terminology and highlighted how metaphorical thinking shapes musical concepts in Uzbek culture.

On the international level, cognitive metaphor theory has played a central role in understanding musical conceptualization. Lakoff and Johnson (1980) laid the theoretical foundation by demonstrating that metaphor is a fundamental mechanism of human cognition.<sup>62</sup> This theory was successfully applied to music by Zbikowski and Spitzer, who showed how spatial, bodily, and image schemas structure musical thought in Western culture.<sup>63</sup>

Comparative studies between Eastern and Western musical terminologies are still scarce. Muxtorova and Abduquddusov conducted a preliminary contrastive analysis of music vocabulary in English and Uzbek and noted clear differences in metaphorical density and cultural orientation. In the context of Central Asia, Levin and During analyzed the influence of Soviet cultural policy on traditional musical systems and the introduction of Western terminology into Uzbek and Tajik music education.<sup>64</sup>

Despite these contributions, important research gaps remain. First, most studies on Uzbek musical terminology are descriptive and monolingual. Second, systematic contrastive analyses with English that focus on metaphorical formation and national-cultural specificity are insufficient. Third, the deep anthropocentric, spatial, and spiritual dimensions of Uzbek metaphors (*xona, parda, yo'l, kosa, quloq*) have not been thoroughly compared with the more technical and abstract nature of English musical terminology.

The present study aims to fill these gaps by conducting a focused linguocultural and contrastive analysis of the national-cultural features and metaphorical mechanisms in Uzbek musical terminology.

### 3. Methodology

This study is carried out within the framework of linguoculturology and cognitive linguistics. The research aims to reveal the national-cultural specificity and metaphorical formation of Uzbek musical terminology through a systematic comparison with English.

#### 3.1. Research Design

The study employs a **qualitative** research design that integrates the following approaches:

- **Descriptive-analytical method** – to identify and describe metaphorical models in Uzbek musical terms.

<sup>62</sup> Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.

<sup>63</sup> Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.

<sup>64</sup> Levin, T. (1996). *The hundred thousand fools of God: Musical travels in Central Asia*. Indiana University Press.

- **Cognitive metaphor analysis** – based on Lakoff and Johnson’s Conceptual Metaphor Theory.

- **Contrastive-comparative method** – to compare Uzbek and English musical terminology at semantic, cognitive, and cultural levels.

- **Linguocultural interpretation** – to uncover national-cultural meanings and worldview reflected in the terms.

The research combines synchronic (current state) and contrastive perspectives.

### 3.2. Data Collection

The research corpus consists of approximately **65 key musical terms** selected through purposive sampling. Selection criteria included:

- High frequency in classical and traditional music (especially Shashmaqom);
- Clear metaphorical structure;
- Representation of different conceptual domains (space, body, container, journey, etc.).

#### Sources for Uzbek terms:

- Theoretical works on Shashmaqom (Matyoqubov, 2000);
- Uzbek music dictionaries and academic publications;
- Audio and video recordings of traditional maqom performances.<sup>65</sup>

#### Sources for English terms:

- Standard Western music reference books (Harvard Dictionary of Music, Grove Music Online);
- Cognitive linguistics studies on musical metaphor.

### 3.3. Data Analysis Procedures

The following analytical procedures were applied:

1. **Identification of metaphors** – Each term was analyzed to determine its source domain and target domain.
2. **Semantic and cultural interpretation** – The national-cultural and philosophical connotations of Uzbek terms were examined.
3. **Contrastive analysis** – Uzbek and English equivalents were compared according to formal structure, semantic meaning, and cultural load.
4. **Classification** – Terms were grouped by metaphorical models (spatial, embodied, material, processual, etc.).

### 3.4. Validity and Reliability

<sup>65</sup> Matyoqubov, O. (2000). *Shashmaqom*. Tashkent: Sharq Publishing House.

To ensure reliability, all interpretations were cross-checked with multiple academic sources and classical musical texts. Selected examples were validated through consultation with specialists in Uzbek ethnomusicology and linguoculturology. The analysis is supported by concrete examples from real musical practice.

#### 4. Results and Discussion

The analysis reveals that Uzbek musical terminology possesses a rich and distinctive metaphorical system that strongly reflects national-cultural features and a unique worldview. In contrast to English, which tends toward technical and abstract conceptualization, Uzbek terms are deeply embodied, spatial, and material-oriented.

##### 4.1. Dominant Metaphorical Models in Uzbek Musical Terminology

1. **Spatial Metaphors** Music is frequently conceptualized as a physical space or structure.

- *Xona* (room, chamber) – a section or part of a maqom melody. Music is perceived as a house with different rooms.
- *Parida* (curtain, veil) – a mode or scale. It suggests layers that both hide and reveal emotional or spiritual states.
- *Yo'l* (road, path) – melodic progression or route within a piece. Music is a journey.

2. **Embodied and Anthropocentric Metaphors**

- *Quloq* (ear) – refers to the sensitivity or “hearing” of an instrument or melody.
- *Ovoz* (voice) – used for both vocal and instrumental timbre, humanizing the sound.

3. **Material and Container Metaphors**

- *Kosa* (bowl, cup) – describes resonant hollow spaces in instruments (e.g., in *dutar* or *tanbur*). Music is seen as a vessel that contains and resonates emotion.
- *Dasta* (handle, bunch) – refers to groups of notes or playing technique, emphasizing the tactile nature of music-making.<sup>66</sup>

##### 4.2. Contrastive Analysis with English

Uzbek Term	Metaphorical Concept	English Equivalent	Main Difference
Xona	Room / architectural space	Section / Movement	Embodied space vs. formal division

<sup>66</sup> Muxtorova, D., & Abduquddusov, U. (2025). Comparative analysis of music terms in English and Uzbek languages. *Proceedings of the International Conference on Linguistics and Culture*, 112–118.

Parda	Curtain / veil	Mode / Scale	Mystical layer vs. technical system
Yo'l	Road / journey	Progression / Line	Dynamic journey vs. linear direction
Quloq	Ear (human sense)	Timbre / Tone	Anthropocentric vs. acoustic property
Kosa	Bowl / container	Resonance	Vessel holding emotion vs. physical phenomenon
Dasta	Handle / tactile grip	Chord / Phrase	Physical interaction vs. structural unit

### 4.3. Discussion

The results clearly show two different cognitive models:

- **Uzbek model:** Music is living, spatial, embodied, and spiritually connected. It reflects a holistic worldview influenced by Sufi philosophy and Central Asian material culture.

- **English model:** Music is more often viewed as an abstract, technical, and autonomous system shaped by Western classical theory and notation.

This difference is not merely linguistic but reflects deeper cultural attitudes: Uzbek culture integrates music with poetry, spirituality, and everyday life, while English terminology emphasizes precision, structure, and objectivity.

The metaphorical richness of Uzbek terms makes them culturally specific and sometimes difficult to translate directly into English. For example, the full cultural-philosophical depth of *maqom* or *parda* cannot be fully conveyed by the English words “mode” or “scale.”

### 5. Conclusion

This study has investigated the linguocultural specificity of Uzbek musical terminology through the analysis of its national-cultural features and metaphorical formation in comparison with English. The findings confirm that Uzbek musical terminology is characterized by a rich, vivid, and culturally embedded metaphorical system that significantly differs from the more technical and abstract nature of English musical terms.

Uzbek musical terms, particularly those related to the Shashmaqom tradition, are deeply rooted in spatial (*xona, parda, yo'l*), embodied (*quloq, ovoz*), and material (*kosa, dasta*) metaphors. These metaphors reflect a holistic, anthropocentric, and spiritually oriented worldview, in which music is perceived as a living space, a journey, a container of emotion, and an extension of the human body and soul. This conceptualization is closely connected with Central Asian cultural traditions and Sufi philosophical thought.

In contrast, English musical terminology tends to conceptualize music as a structured, technical, and autonomous system, shaped largely by European classical music theory, notation practices, and scientific approaches. The comparison highlights two distinct cognitive models: one emphasizing integration,

embodiment, and spirituality (Uzbek), and the other prioritizing precision, abstraction, and structural clarity (English).

The study demonstrates that musical terminology serves not only as a professional lexicon but also as a powerful carrier of national mentality and cultural identity. The metaphorical richness of Uzbek terms makes them both a valuable cultural heritage and a challenge for intercultural translation and music education.

This research contributes to the fields of linguoculturology, cognitive linguistics, and comparative music studies. It also provides practical implications for translators, music educators, and performers involved in East-West musical dialogue.

**Further research** could expand this analysis by including more contemporary popular music terminology, exploring cognitive processing of these metaphors, or conducting comparative studies with other Turkic or Central Asian languages.

In conclusion, the linguocultural specificity of Uzbek musical terminology stands as a vivid testament to the richness of Uzbek cultural thought and its unique way of perceiving and verbalizing the art of music.

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