ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR BERUVCHI DSc.03/30.12.2019.Fil.19.01 RAQAMLI ILMIY KENGASH ASOSIDAGI BIR MARTALIK ILMIY KENGASH

ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI

ESHBO‘TAYEVA SHOHSIDA TOSHNAZAROVNA

O‘ZBEK MUSIQA TERMINLARINING LINGVOKULTUROLOGIK XUSUSIYATLARI

10.00.11 – Til nazariyasi. Amaliy va kompyuter lingvistikasi

Filologiya fanlari bo‘yicha falsafa doktori (PhD)dissertatsiyasi AVTOREFERATI

Toshkent – 2025

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Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.2.PhD/Fil2423 raqam bilan ro‘yxatga olingan.

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(2025-yil “10” 08 dagi ____ raqamli reyestr bayonnomasi)

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida til va madaniyat aloqasi, ularning o‘zaro ta’siri bilan bog‘liq jarayonlarni ochib berish masalasi XX asrning so‘ngi choragidan boshlab antroposentrik paradigma nuqtayi nazaridan tahlil etila boshlandi. Ushbu ikki tushuncha negizida hosil bo‘lgan lingvomadaniy birliklarni o‘rganish orqali inson va uning madaniy qarashlari madaniyat, tilga qanday ta’sir ko‘rsatishini aniqlash dolzarblik kasb etdi. Xalqning o‘ziga xos madaniy xususiyatlari tilida yuzaga chiqadi. San’at turlaridan sanalgan musiqaning muayyan madaniyat mahsuli ekanligi nafaqat ohanglarda, shuningdek, terminlarda ham namoyon bo‘ladi. Binobarin, o‘zbek tili musiqa terminlarining lingvokulturologik xususiyatlarini tadqiq etish yordamida o‘zga tillar va madaniyatlarning ta’siri, milliy konseptning xos jihatlari va undagi o‘zgarishlar aniqlanaladi. Aytish joizki, tilshunoslikda “til egasi” atamasining ilmiy paradigmaga kiritilishi *tafakkur, mentallik, madaniyat* kabi tushunchalarning yanada faollashishiga olib keldi. Natijada o‘z millatining milliy-madaniy, ma’naviy qadriyatlarini aks ettiruvchi lug‘at tarkibini egallagan, uni namoyon etuvchi shaxsomili til va madaniyatshunoslik kesishmasida shakllangan lingvokulturologiya fanining asosiy obyektiga aylandi[1].

Dunyo tilshunosligida til va madaniyat musonasatini tahlil etish vositasida xalqning o‘ziga xos milliy-madaniy leksik birliklarini belgilash, ularni qayta tiklash, o‘quv va izohli lug‘atlarda aks ettirish kabi ilmiy-amaliy tadqiqotlar dolzarblik kasb etmoqda. Shu ma’noda, musiqa terminlarining shakllanishi va rivojlanishi, ularning milliy-madaniy assotsatsiyaga ishora qilishi, xalq mental tafakkuri bilan aloqasi hamda boshqa xususiyatlarini fanlar integratsiyasida o‘rganish muhim natijalarni qo‘lga kiritish imkonini beradi.

O‘zbek tilshunosligida ham ushbu yangi paradigma asosida terminologik tizimni tahlil etish masalasi yetakchi bo‘lib kelmoqda. “O‘zbekiston ilm-fan, intelektual salohiyat sohasida dunyo miqyosida raqobatbardosh bo‘lishi shart”ligi[2] davlat rahbari tomonidan ta’kidlanishi jahon tilshunosligida yaratilayotgan tadqiqotlarga mos izlanishlar o‘zbek tilshunosligida ham amalga oshirish zarurligini ko‘rsatadi. Shu nuqtayi nazardan, terminlarning lingvokulturologik xususiyatlarini aniqlash, ularning muayyan til tizimidagi milliy-madaniy mazmunni anglatishi va bu jihatnning boshqa xalqlar tilida ifodalanmasligi kabi omillarrni tahlil qilish dolzarblik kasb etadi.

O‘zbekiston Respublikasi Prezidentining 2017-yil 16-fevraldagi PF-4958-son “Oliy o‘quv yurtidan keyingi ta’limni yanada takomillashtirish to‘g‘risida”, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini

[1] Худойберганова Д. Матннинг антропосентрик тадқиқи. – Тошкент: Фан, 2013. – Б. 6.

[2] Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг 2017 йил 22 декабрдаги Олий Мажлисга Мурожаатномаси. Халқ сўзи, 2017 йил 23 декабрь, 258-сон.

takomillashtirish chora-tadbirlari to‘g‘risida”gi Farmonlari, 2022-yil 21-iyundagi PQ-289-son “Pedagogik ta’lim sifatini oshirish va pedagog kadrlar tayyorlovchi oliy ta’lim muassasalari faoliyatini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi Qarori, 2019-yil 21-oktabrdagi o‘zbek tiliga davlat tili maqomi berilganining o‘ttiz yilligiga bag‘ishlangan tantanali marosimdagi nutqi, 2021-yil 19-yanvardagi O‘zbekiston Respublikasi Oliy Majlisiga murojaatnomasi hamda mazkur faoliyatga tegishli me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon tilshunosligida V.Gumboldt, E.Sokolov, P.Tulviste, A.Potebnya, I.Sakulin, E.Sepir, V.Teliya, Z.Bijeva, N.Arutyunova, V.Maslova, V.Vorobyov, L.Vaysgerber[3], shuningdek, D.Pauell, F.Boas, D.Xaymz, A.Vejbiskaya, E.Babaeva, A.Vejbitskaya, L.Vilms, O.Bicher N.Barishev, Z.Abdullayeva, N.Alefirenko, I.Murzinova, Z.Sabitova, va boshqa olimlar tomonidan til va madaniyatning mushtarak jihatlari o‘rganilgan[4]. G.Vinokur, V.Leychik, V.Danilenko, V.Gak, T.Kandelaki, H.Felber, D.Lotte, M.Kabre, N.Tkachenko, R.Budagov, O.Petrovskaya va boshqa olimlar tomonidan termin va uning nazariy asoslari tadqiq etilgan[5].

Til, musiqa va madaniyat mushtarakligi haqidagi qarashlar M.Herdon, N.Msleob, A.Bousourechliev, R.Aiello, J.Durmaz, J.Svain, S.Brovn, A.Patel, A.Saygun, D.Hargreaves, N.Masataka, J.Titton, J.Timoti, Kuli, D.Lok, P.MakAllester, K.Enn, Rasmussen, Devid B. Rek, M.Jon, Shexter, P.Jonatan,

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[3] Гумбольдт В. фон. Языка и философия культуры. – М.: Прогресс, 1985; Соколов Э. Культурология. – М., 1994; Тульвисте П. Культурно – историческое развитие вербального мышления. – Таллинн, 1988; Потебня А.А. Мысль и язык. 4-е изд. Одесса: Гос. Издательство Украины, 1992; Сакулин П. Филология и культурология. – М., 1990; Сепир Э. Избранные труды по языкознанию и культурологии. – М., 1993; Телия В. Русская фразеология: Семантический, прагматический аспекты: монография. – М.: Языки русской культуры, 1996; Бижева З. Культурные концепты в кабардинском языке. – Нальчик, 1997; Арутюнова Н. Язык и мир человека. – М., 1998; Маслова В. Homo lingualis в культуре: – М.: Гнозис, 2007; Воробьев В. Лингвокультурология. М.: Изд-во РУДН, 2008; Вайсгербер Л. Родной язык и формирование духа. – М.: Либроком, 2009.

[4] Маслова В. Лингвокультурология в система гуманитарного знания // Критика и семиотика. Вып. 4. – 2004. – С. 238–243.

[5] Винокур Г. О некоторых явлениях словообразования в русской технической терминологии. Туруды МИФЛИ. Т. Сборник статей по языкознанию. – М., 1961; Лейчик В. Терминоведение: Предмет, методы, структура. изд. 4-е. – М.: АН СССР, 1961; Даниленко В.Об основных лингвистических требованиях к стандартизируемым терминам // Семиотические проблемы языков науки, терминологии и информатики. – М.: МГУ, 1971; Гак В. Асимметрия лингвистического знака и некоторые обшие проблемы терминологии (семантические проблемы языка науки). Материалы научного симпозиума. – М.: МГУ. 1972, – С. 68–71; Канделаки Т. Семантика и мотивированность терминов. М.: Наука, 1977; Felber H. Terminology. Manual. – Paris: Presses universitaires de France, 1984; Лотте Д. Краткие формы научно-технических терминов. – М.: Московский лицей, 1994; Cabre M. Terminology: Theory, Metods and Applications. Ed. Juan C. Sager. – Amsterdam: Benjamins, 1998; Ткаченко Н. К истории музыкальной терминологии // Язык, сознание, коммуникация, Филология, – М., 1998; Будагов Р. Введение в науку о языке. – М.: Добросвет, 2003; Петровская О. Формирование и развитие музыкальной терминологии исполнительского искусства на материале (русского, итальянского, английского, французского языков). Автореф. дисс. … канд. филол. наук. – Майкоп, 2009.

J.Stok, R. Anderson Satton, G.Yalchin, F.Gobbo, Ch.Yurayong, F.Novikov va boshqa olimlar tadqiqotlarida yoritilgan[6].

O‘zbek terminologiyasi taraqqiyotining ilmiy-nazariy masalalari va lug‘aviy birliklar tahlili F.Bakirov, G‘.Ismailov, S.Akobirov, S.Ashirboyev, S.Usmonov, A.Ishayev, A.Madvaliyev, R.Doniyorov, H.Dadaboyev, H.Ne’matov, A.Hojiyev, H.Yodgorov, O‘.Po‘latova, A.Sobirov, G‘.Ismailov, N.Mahkamov, I.Ermatov, D.Saidqodirova, X.Xamrayeva va boshqa tadqiqotlarda ochib berilgan bo‘lsa[7], musiqa terminlari sistem-struktur jihatdan S.Azizov, N.Shodmonov, Z.Aripov kabi olimlarning tadqiqotlarida asosiy obyekt sifatida, H.Dadaboyev, B.Abdushukurov, Z.Xolmanova, U.Muminova kabi tadqiqotchilarning ilmiy izlanishlari tarkibida tahlil etilgan[8]. Shuningdek, leksikografik va qiyosiy nuqtayi

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[7] Бакиров Ф. Юридик терминлар луғати. – Тошкент, 1959; Джамалхонов Х. Из истории формирования и развития узбекской ботанической терминологии. Автореф. дисс. … канд. филол. наук. – Toshkent, 1966; Исмаилов И. Туркий тилларда қавм-қариндошлик терминлари. – Тошкент: Фан, 1966; Акобиров С. Термин ва терминология. – Тошкент, 1968; Аширбоев С. Ўзбек тили грамматик қурилишининг ўрганилиш тарихидан (1875-1917 йиллардаги рус туркологларининг асарлари асосида). Филол. фан. номз. … дисс. – Тошкент, 1972. Усмонов С. Ўзбек тили техник терминологиясининг айрим масалалари. – Тошкент: Фан, 1977; Ишаев А. Терминологиямизнинг ривожланишида ўзбек шеваларининг ўрни. Ўзбек тили терминологияси ва унинг тараққиёт перспективалари. 1-республика терминология конференцияси материаллари. – Тошкент: Фан, 1986; Мадвалиев А. Узбекская химическая терминология и вопросы её нормализации. Автореф. … канд. филол. наук. – Тошкент, 1986; Данияров Р. Техническая терминология узбекского язқка на современном этапе: Автореф. дисс. … д-ра. филол. наук. – Тошкент, 1987; Усмонов С. Гиппологическая терминология современного узбекского языка. Автореф. дисс. … канд. филол. наук. – Тошкент, 1988; Дадабаев Ҳ. Стротюркская дипломатическая терминология в XI-XIV вв. // Историко-лингвистический анализ лексики строписьменных памятников. – Тошкент: Фан, 1994; Неъматов Ҳ., Расулов Р. Ўзбек тили систем лексикологияси. – Тошкент: Ўқитувчи, 1995; Ҳожиев А. Термин танлаш мезони. – Тошкент, 1996; Ёдгоров Ҳ. Ўзбек тили ҳарбий терминологиясининг синхроник тадқиқи. Филол. фан. номз. дисс. … автореф. – Тошкент, 1996; Пўлатова Ў. Ўзбек хореография терминологиясининг шаклланиш манбалари ва ривожланиши. Филол. фан. номз. … дисс. автореф. – Тошкент, 2001; Собиров А. Ўзбек тилининг лексик сатҳини система сифатида тадқиқ этиш. Филол. фан. номз. … дисс. автореф. – Тошкент, 2005; Исмаилов Ғ. Ўзбек тили терминологик тизимида семантик усулда термин ҳосил бўлиши. Филол. фан. номз. … дисс. – Тошкент, 2011; Маҳкамов Н., Эрматов И. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Фан, 2013; Саидқодирова Д. Инглиз ва ўзбек тиллари да интернет терминларининг лингвистик тадқиқи. Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2018; Хамраева Х. Ўзбек миллий рақс санъати терминлари тадқиқи. Филол. фан. б. фалс. док. … дисс. автореф. – Тошкент, 2021.

[8] Азимов С. Лексикого-грамматическое исследование музыкальной терминологии узбекского языка. дисс. канд. филол. наук. – Ташкент, 1981; Дадабаев Ҳ. Обшественно-политическая и социально-экономическая тарминология в тюркоязычных письменных памятниках XI-XIV вв. – Ташкент: Ёзувчи, 1991; Шодмонов Н. Абдураҳмон Жомийнинг мусиқий атамалари. Автореф. дисс. канд. филол. наук. – Toshkent, 1997;

nazardan musiqa terminlari G.Hojiyeva, N.Eshqulova, Sh.Nosirova, U.Ubaydullayeva, O.Ibrohimov, M.Qodirova, G.Aripova va boshqalar tadqiqotchilar tomonidan o‘rganilmoqda[9].

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq “Tilning ijtimoiy, tarixiy va zamonaviy taraqqiyoti” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi musiqa terminlarining nazariy – metodologik asoslarini o‘rganish, o‘zbek tili musiqa terminlarining antroposentrik tahlili hamda musiqa terminlar asosida shakllangan paremiologik birliklar tadqiqini yoritish.

Tadqiqotning vazifalari:

leksemaning terminlashishida u ifodalaydigan tushunchaga asos bo‘lib xizmat qiluvchi semaning shakllanish va taraqqiyot jarayonini tadqiq etish orqali muayyan etnos uchun umumiy sanalgan madaniy konseptning voqelanishini hamda shu xususiyatlardan kelib chiqib, terminning olam sohaviy manzarasi in’ikosi ekanligini dalillash;

o‘zbek musiqa terminlarini funksional-semantik jihatdan turli mavzuviy guruhlarga ajratgan holda o‘rganish yordamida terminlarning lingvomadaniy kodlarini aniqlash;

musiqa terminining mental xususiyatlari, olam lisoniy manzarasini assotsiatsiyada ifodalashi, o‘xshatishni voqelantirishini hamda metafora asosida milliy-madaniy konseptni aks ettirishini asoslash;

musiqa termini asosida shakllangan frazeologizm va maqollarni aniqlash hamda ularning milliy-madaniy sema ifodalashidagi o‘rni va ahamiyatini ochib berish.

Abdushukurov B. Eski turkiy adabiy til leksikasi. – Toshkent, 2015. – B. 69; Арипов З. Араб мусиқа терминлари тизимининг шаклланиши ва тараққиёти (X-XV асрлар Ўрта Осиё олимларининг мусиқашуносликка оид асарлари асосида). Филол. фан. д-ри … дисс. – Тошкент, 2019; Холманова З. “Бобурнома” – тил қомуси. – Тошкент: Akademnashr, 2021. – Б. 202–204; Muminova U. Alisher Navoiyning “Mahbub ul-qulub” asari leksikasi. Филол. фан. б. фалс. док. … дисс. – Guliston, 2024. – B. 17.

[9] Ҳожиева Г. Санъат терминлари таржимасининг лингвомаданий хусусиятлари (Француз ва ўзбек тиллари мисолида) // Ўзбекистоннинг мустақиллик давридаги янги тарихи ва фалсафий тафаккурининг долзарб муаммолари. – Самарқанд, 2020. – Б. 433–436; Eshqulova N. San’at tushunchasining etimologik tahlili // Academic research in educational sciences. Uzbekistan, 2021. Vol. 2. 413–416; Hojiyeva G., Sh.Nosirova. San’at va musiqa terminlari tarjimasida milliy o‘ziga xoslik va lingvistik tahlil (O‘zbek va fransuz tili materiallari misolida) // O‘zbek tilida xoreografik terminlarning shakllanishi: bugungi holati va taraqqiyot bosqichlari. – Toshkent, 2021. – B. 69-74; Hojiyeva G. San’at, xususan, musiqaga oid terminlarning leksik-semantik hamda milliy-madaniy tahlili (fransuz va o‘zbek tillari misolida) // O‘zbek tilida xoreografik terminlarning shakllanishi: bugungi holati va taraqqiyot bosqichlari. – Toshkent, 2021. – B. 59–67; Ubaydullayeva U. Alisher Navoiy “Layli va Majnun” dostonida to‘y, bazm va musiqaga oid terminlar // Til, Ta’lim, Tarjima. – № 3. 3-jild. – Toshkent, 2022. – B. 89–96; Ibrohimov O. Nazm va navo // O‘zbekiston til va madaniyat. Vol. 1. 2022. – B. 104–115; G. Hojiyeva. San’atga oid lisoniy birliklar tarjimasida leksik-semantik xususiyatlar (Fransuz va o‘zbek tillari misolida) // Til, adabiyot, tarjima, adabiy tanqidchilik: zamonaviy yondashuvlar va istiqbollar. – Buxoro, 2022. – B. 163–166; Qodirova M. Badiiy matnda qo‘llanilgan san’atga oid terminlarning leksik tipologiyasi (Ingliz va o‘zbek tillari misolida // Ijtimoiy gumanitar fanlarning dolzarb muammolari. – № 4. 2024. DOI:10.47390/SPR1342V4I8Y2024N38; Aripova G. O‘zbek milliy cholg‘ularining o‘rganilish tarixi // Journal of new century innovations. Vol. 47. Issue 3. 2024. – P. 150–152; Aripova G. Lexicographic analysis of national music terms // So‘ngi ilmiy tadqiqotlar nazariyasi. – №1. 7-jild. 2024. – B. 57–60.

Tadqiqotning obyekti sifatida “O‘zbekiston Milliy ensiklopediyasi”, “O‘zbek tili etimologik lug‘ati”, “O‘zbek tilining izohli lug‘ati” va “Musiqa lug‘ati”dagi musiqa terminlari tanlab olindi.

Tadqiqotning predmetini musiqa terminlarining shakllanishi va rivojlanishi, mavzuviy tasnifi, milliy mental xususiyatlarini, paremiologik birliklar tarkibidagi talqinini o‘rganish tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda tasniflash, qiyosiy-tarixiy, ekspremental, analiz, sintez, statistik, ingvomadaniy, leksikografik tahlil, kompo- nent va assotsiativ tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

musiqa terminlarining terminologik tizimdagi o‘rni, jahonda qiyosiy-tarixiy, sistem-sturktur hamda antroposentrik paradigma nuqtayi nazaridan atroflicha o‘rganilgani, o‘zbek tilshunosligida esa antroposentrik yo‘nalishda tadqiq etilmagani, til birliklarini uning egasi bilan uyg‘un holda tekshirish orqali xalqning olam lisoniy manzarasini ifodalash shakllariga oydinlik kiritish mumkinligi asoslangan;

turkiy hamda o‘zlashma musiqa terminlari semantik va etimologik jihatdan tahlil etilib, forsiy, arabiy qatlamga oid terminlarning muayyan qismi o‘zbek tili egalari ongida milliy-madaniy birliklarga ishora qilishi, rus tili orqali kirib kelgan musiqa terminlari esa o‘zga madaniyat xususiyatlarini saqlab qolgani tajriba-sinov natijalari yordamida dalillangan;

o‘zlashma terminlar o‘rniga o‘zbekcha muqobillarini tavsiya qilish terminologik tizimni tartibga solish borasida muhimligi, shuningdek, musiqa terminlari vositasida shakllangan o‘xshatishlar va metaforalar xalqning o‘ziga xos milliy-madaniy xususiyatlarini, olamning lisoniy manzarasini aks ettirishi isbotlangan;

musiqa terminlari ko‘magida paydo bo‘lgan frazeologizm hamda xalq maqollarini semantik va statistik tadqiq qilish asnosida paremiologik birliklar termin anglatadigan tushuncha zamirida shakllangani, bunga xalqning ijtimoiy, madaniy, diniy va dunyoviy qarashlari katta rol o‘ynagani ochib berilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

o‘zbek musiqa terminlari etimologik tahlil qilinib, statistik xulosalar berilgan, shuningdek, *kuy, qo‘shiq, musiqa, maqom* kabi terminlarning leksik shakllanishi va semantik taraqqiyoti aniqlangan;

musiqa terminlarning lingvokulturologik xususiyatlarini voqelantiruvchi lingvistik va ekstralingvistik omillarning ahamiyati ochib berilgan;

lazgi, xalfa, baxshi, doston, changqobuz, andijon polkasi, mavrigi kabi musiqa terminlari muayyan arealga ishora qilishi dalillangan;

o‘lan, lapar, xalfa, dutorchi, naychi, changqobuz kabi terminlar gender xoslanishga ishora qilishi aniqlangan;

o‘zbek tilidan baynalmilal musiqa terminlari paremilologik birliklar shakllanishida ishtirok etmasligi, bunga sabab o‘zida o‘zga milliy-madaniy konsept asosida yaratilganlik belgisini saqlab qolgani misollar orqali isbotlangan.

Tadqiqot natijalarining ishonchliligi dissertatsiyada tanlangan muammoning aniq qo‘yilganligi, to‘plangan materiallar tahlili orqali asosli ilmiy-

nazariy xulosalar chiqarilganligi, o‘zbek tili musiqa terminlarining lingvokulturologik xususiyatlari mental, assotsiativ tahlillar va lingvokulturologik birliklar: metafora, o‘xshatish, paremalar orqali ochib berilganligi bilan belgilandi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiya natijalarining ilmiy ahamiyati terminlarni antroposentrik jihatdan tahlil etish orqali ular nafaqat sohaga oid tushuncha balki o‘zi shakllangan lingvomadaniy muhit birligi ekanligini saqlab qolishi, bu jarayonga diniy-dunyoviy qarashlar, areal, etnik, ijtimoiy, milliy-madaniy omillar katta ta’sir ko‘rsatishi o‘zbek tili tarkibidagi musiqa terminlarini lingvokulturologik tahlil etish natijasida aniqlangani ilmiy-nazariy qarashlarni boyitishi bilan izohlanadi.

Tadqiqotning amaliy ahamiyati undagi materiallar, natija va xulosalar umumiy tilshunoslik, terminologiya, lingvokulturologiya fanlarini o‘qitishda foydalaniladigan bakalavr va magistratura ta’lim yo‘nalishlarida darsliklar yaratishda termin, xususan, musiqa terminlarining lingvokulturologik xususiyatlari haqida asosiy va qo‘shimcha manba vazifasini bajarishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. O‘zbek musiqa terminlarining lingvokulturologik xususiyatlari talqini yuzasidan olingan ilmiy natijalar asosida:

o‘zbek musiqa terminlarining tarixiy ildizlariga oid ilmiy materiallar, musiqa terminlarida milliy mentallikning aks etishi xalq og‘zaki ijodi, an’ana va urf-odatlarda ifodalanishiga doir ilmiy xulosalar, musiqa termini asosida hosil bo‘lgan frazeologizmlarga doir ilmiy tahlillari, metafora vositasida yaratilgan musiqa terminlariga oid ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2018 – 2020-yillarda bajarilgan П3-20170927147 raqamli “Qadimgi davrlardan XIII asrgacha bo‘lgan turkiy yozma manbalar tadqiqi” nomli amaliy grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 22-dekabrdagi №01/4-2778-son ma’lumotnomasi). Natijada, musiqa terminlarning shakllanishi va rivojlanishi, milliy mentallikni ifodalashi, frazeologizmlarni shakllanishidagi o‘rni kabi masalalarga oid xulosalar elektron platforma materiallarini boyitishga xizmat qilgan;

musiqa terminlarining o‘zbek xalqi etnomadaniyatini o‘zida aks ettirganligi ilmiy izohlangan tahlillardan, turkologiyada musiqa terminlarning o‘rganilishiga oid ilmiy xulosalardan, o‘zbek musiqa terminlarining shakllanishi va rivojlanishiga oid ilmiy materiallardan, musiqa terminlarining leksik-semantik xususiyatlariga oid materiallardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021 – 2023-yillarda bajarilgan П3-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” nomli amaliy grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 22-dekabrdagi №01/4-2777-son ma’lumotnomasi). Natijada, o‘zbek musiqa terminlari xalq etnomadaniyatini ifodalashi, turkologiyagada musiqa terminlari tadqiqi, musiqa terminlarining leksik-semantik xususiyatlariga oid ilmiy xulosalar elektron platforma materiallarini boyitgan;

o‘zbek musiqa terminlarining milliy-mental xususiyatlari tahlili, olamning lisoniy manzarasini ifodalashda musiqa terminlarining o‘rni, til egasi ongida milliy-madaniy semali birliklarga ishora qilishi, xalqning etnik, madaniy, diniy va dunyoviy xususiyatlarini aks ettirganligiga oid xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2018–2020-yillarda bajarilgan ПЗ-20170927147 raqamli “Qadimgi davrlardan XIII asrgacha bo‘lgan turkiy yozma manbalar tadqiqi” nomli amaliy grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 22-dekabrdagi №01/4-2778-son ma’lumotnomasi). Natijada, musiqa terminlarining milliy-mental xususiyatlari, olamning lisoniy manzarasini ifodalashda musiqa terminlarining o‘rniga oid ilmiy materiallardan elektron platforma materiallarini tayyorlashda qo‘llanilgan;

turkiy xalqlar musiqa terminologiyasini yaratishga oid harakatlarda dastlab ushbu xalqlar uchun umumiy konseptda shakllangan terminlarni tanlab olish lozimligi haqidagi, o‘zlashmalar o‘rniga turkiy xalqlarda bor musiqa terminlarni muqobil sifatida keltirish, assotsatsiyada milliy-madaniy semali birliklarga ishora qilgan terminlarni o‘z qatlamga tavsiya sifatida berish, turkiy xalqlardagi musiqa terminlarni fonografik jihatdan bir xillashtirish kerakligi haqidagi xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2021 – 2023-yillarda bajarilgan ПЗ-2020042022 raqamli “Turkiy tillarning lingvodidaktik elektron platformasini yaratish” nomli amaliy grant loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 22-dekabrdagi №01/4-2777-son ma’lumotnomasi). Natijada, turkiy xalqlar uchun umumiy konsept ostida shakllangan musiqa terminlari haqidagi, assotsatsiyada milliy-madaniy semali birliklarga ishora qilishi haqidagi xulosalariga oid ilmiy materiallardan elektron platforma materiallarini belgilab olishda foydalanilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 8 ta ilmiy-amaliy anjumanda, shu jumladan, 6 ta xalqaro, 2 ta respublika konferensiyasida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinishi. Dissertatsiya mavzusi bo‘yicha 14 ta ilmiy ish nashr etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 6 ta maqola, jumladan, 3 tasi respublika hamda 3 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, 3 ta bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan bo‘lib, jami 150 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti, predmeti, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi ko‘rsatilgan,

ilmiy yangiligi va amaliy ahamiyati yoritilgan, tadqiqotning joriylanishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar berilgan.

Dissertatsiyaning birinchi bobi “**Musiqa terminlarining nazariy-metodologik asoslari”** deb nomlangan. Bobning 1.1 § **“Dunyo tilshunosligida musiqa terminlarining o‘rganilishi”** deb nomlangan. Bu paragrafda jahon tilshunosligida musiqa terminlarining sistem-struktur va antropsentrik jihatdan o‘rganilishi, turkologiyada musiqa terminlar tadqiqi, xususan, o‘zbek tilshunosligida ushbu terminlar tahlili xususida ma’lumotlar berilgan. Ingliz tilshunosligida musiqa va tilning kognitiv jihatdan mushtarakligi to‘g‘risidagi qarashlar Aniruddh D.Patel tomonidan ilgari surilgan bo‘lib, u Amazonkaning Piraxa qabilasi tilida raqamlar va turg‘un ma’noni ifodalaydigan atamalar yo‘q bo‘lishiga qaramay, *musiqa hamda unga moslab kuylanuvchi qo‘shiqlar* borligini va ular komunikatsiya uchun xizmat qilishini ta’kidlaydi[10]. Demak, san’at va madaniyatga oid birliklar tilning aloqa almashinish, ma’lumot tashish, ta’sir ko‘rsatish kabi vazifalarini bajaradi deya olamiz. G‘arb musiqa terminologiyasidagi ekspressivlik (hissiy bo‘yoqdorlik)ni ifodalovchi: *major, minor, tembr, temp, garmoniya, kuy, artikulyatsiya, dinamika, konsonans, dissonans, regstr* kabi terminlar eshitilgan zahoti insonda kuy haqidagi umumiy xulosa shakillantirishi va uning paydo bo‘lishida termin axborot berishini qayd etadi. Musiqa va uning tarkibiy qismi sanalgan terminlarning madaniy xususiyatlari haqida fikr bildirgan M.Herdon va N.Msleod *qo‘shiq aytmoq* birikmasi madaniy va kognitiv jihatdan faqat *insonga xos* ekanligini alohida etirof etadi[11]. Shuningdek, insonning nutq jarayoni ham ma’lum bir musiqiylikka asoslanishini ta’kidlaydi. Musiqaning shovqindan farqi deya olim uning *ma’lum bir madaniy muhit mahsuli* ekanligini ko‘rsatadi. Musiqa terminlariga dunyoning turli hududlarida turlicha ma’nolar yuklangan. Masalan, Yevropa va Amerika madaniyati vakillari qushlarning kuylashini ham “musiqa” deb atashadi. Faqat bu musiqaning inson yaratadigan musiqadan farqi sifatida uni ong va qalb uyg‘unligida yaratilmaganligida deb ko‘rsatadi. Ayrim madaniyat vakillari esa musiqani faqat inson bilan bog‘lashadi. Jumladan, Papua-Yangi Gvineyadagi Kaluli xalqi uchun qushlarning kuylari o‘lgan va qushlarga aylangan inson qo‘shiqlarini anglatadi. Shuning uchun ham ular qushlar sayrashini eshitishganda yig‘lashadi[12].

Turkologiyada, xususan, turk tili tarkibidagi arabiy va forsiy o‘zlashmalarni turkiy terminga almashtirishga oid tadqiqotlar 1932–1950-yillar oralig‘ida amalga oshirilgan. 1950-yil o‘tkazilgan Oltinchi turk tili quriltoyida musiqa va tasviriy san’at terminlarining tukchalashtirilishiga oid tadqiqotlar tamomlanganligi rasman aytilgan. Turk tili musiqa terminologiyasidagi ilk o‘zgarishlar 1826-yildan keyin Usmonli imperiyasining g‘arb bilan siyosiy aloqalari natijasida yuzaga kelgan. Musiqa sohasidagi ilk aloqalar Italyanlar bilan

[10] Aniruddh D.Patel. Music, language and the brain. – Oxford: Oxford University Press, 2008. – P. 3.
[11] Marcia Herndon and Norma McLeod. Music as culture. Norwood editions Darby, Pennsylvania, 1982. – P. 10–11.
[12] Jeff Todd Titon., Timoti J., Kuli., Devid Lok., P.Mak Allester, Enn K., Rasmussen., Devid B.Rek., Jon M., Shexter, Jonatan P., J.Stok., R.Anderson Satton. World of Music an Introduction to the Music of the World’s Peoples. – Canada, 2002–2009. – P. 6.

bo‘lganligi uchun ushbu tildan turk tiliga *nota, tempo, skalo, musiqa* kabi terminlar o‘zlashgan. Ushbu jihatlardan kelib chiqib, turk tili musiqa terminologiyasida bir qator o‘zlashmalarga muqobil variantlar taqdim etilgan: *pauza – susma, sus, süküt, susku*; *ritm – ritim, tarti, düz, tart, tarti, tartim, ölçü* kabi terminlar tavsiya qilinib, ba’zi lug‘atlarga kiritilgan va ulardan semantik ma’noni saqlab qolishiga ko‘ra *ritim* to‘g‘ri deb qaralgan.

Turkman tiliga oid musiqa terminlar O.Eyeberdiyevaning izlanishlarida tadqiq etilgan[13]. Ushbu tadqiqotda turkman tiliga oid Go‘ro‘g‘li dostonida aks etgan musiqa terminlariga to‘xtalib, ularning semantik xususiyatlariga alohida e’tibor qaratiladi. Masalan, “ayadı saz bilen okamak” jumlasidagi *saz* leksemasi *musiqa*, “aydım aytmak” birikmasidagi *aydım* leksemasi *qo‘shiq*, “belent perde” birikmasi *yuqori ovoz*, “dutarın tarını çekmek” birikmasida *dutar – dutor, tar – dutor ipi* ma’nolarini anglatgan. Shuningdek, ushbu ishda turk va turkman tillaridagi musiqa terminlari leksik va semantik jihatdan qiyoslangan.

Shu bois O.Eyeberdiyeva qiyoslagan ayrim terminlarning o‘zbek tilidagi muqobillarini taqdim etishni lozim topdik:

turkman tili	**turk tili**	**o‘zbek tili**
surnay	zurna	surnay
aydım	şarki	qo‘shiq
tebil	Def	doira, childirma
saz	çalgı	cholg‘u asbobi
nama aytmak	nağme söylemek	kuylamoq
sazanda	sazende	sozanda
kakmak	çalmak	chalmoq, ijro etmoq
yırlamak	şarkı söylemek	qo‘shiq aytmoq
bagşı	ozan, âşık	baxshi, shoir, jirov
bagşıçılık	bahşı sanatı	baxshichilik
balamançı	balaman çalgı	bulamon, bolaman, bo‘lamon, bolaman+chi

O‘zbek tili terminologik tizimi tarkibida ham musiqa terminlari kattagina qismni tashkil qiladi. Musiqa terminlari ilk bor 1981-yilda Sami Azizov tomonidan sistem-struktur jihatdan tadqiq etilgan[14]. Tadqiqotchi musiqani insonning ma’naviy dunyosi, uning intilishlari, his-tuyg‘ulari, istaklari badiiy

[13] Eyeberdiyeva O. Türkmen Görogli destani’nda müzikle ilgili kavram alani. Yüksek lisans tezisi. – Denizli, temmuz, 2022.

[14] Азимов С. Лексикого-грамматическое исследование музыкальной терминологии узбекского языка. Дисс. канд. филол. наук. – Ташкент, 1981. – 150 б.

shaklda ifodalanishi, deya ta’riflaydi. Musiqa va qo‘shiqda xalq tarixi va ruhi yashaydi, deya musiqa san’atining lingvokulturologik xususiyati borligiga urg‘u beradi.

Musiqa terminlarining jahon va o‘zbek tilshunosligidagi semantik tasnifiga tayangan holda o‘zbek tili musiqa terminlari quyidagicha guruhlandi:

1) musiqa cholg‘ulari va ularning qismlarini ifodalovchi terminlar: *dutor, kosa, quloq;*

2) musiqa janrlari va ularning turlarini ifodalovchi terminlar: *maqom, ushshoq, ashula, katta ashula, qo‘shiq, mehnat qo‘shiqlari, estrada, jaz, milliy estrada;*

3) musiqiy o‘lchovlarni ifodalovchi terminlar: *duol, kvartol, detsimol, 2/2, 2/4;*

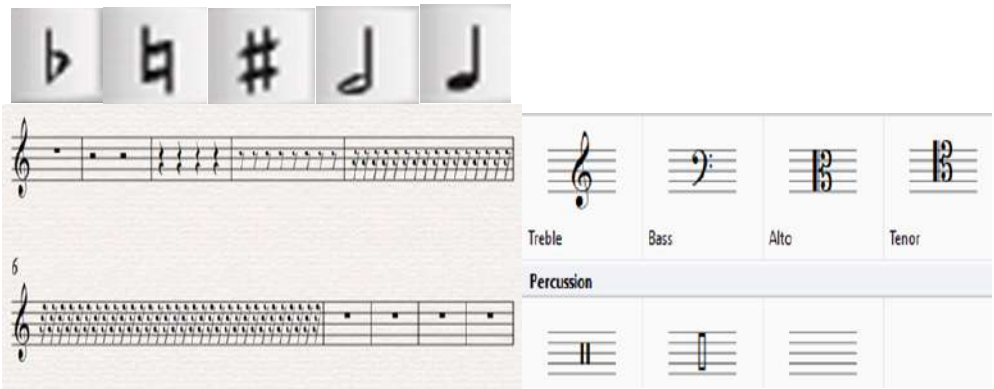
4) musiqiy kasblarni ifodalovchi terminlar: *cholg‘uchi, qo‘shiqchi, o‘yinchi, operachi, dutorchi, changchi, doyirachi;*

5) grafik terminlar: *A (lya), C (do), T (tonika), D (dominanta), dur, moll, mf;*

6) tempga oid terminlar: *allegro, adajio, largo, lento;*

7) dinamik terminlar: *forte, piano, metso piano, metso forte;*

8) musiqiy belgilar:



Birinchi bobning 1.2 § **“Musiqa terminlari tadqiqiga antroposentrik yondashuv”** deb nomlangan. Bu paragrafda termin, xususan, musiqa terminlarini inson va u mansub bo‘lgan jamiyat, shuningdek, til egasining tafakkuri, ruhiyati, madaniy qadriyatlari, aksiologik qarashlari kabi nolisoniy tizimlar bilan aloqadorlikda tadqiq qilingan ilmiy tadqiqotlar tahlil etilgan. Inson voqelik haqidagi ilmiy qarashlarini aks ettiruvchi konseptlar tilda muayyan terminlar orqali vaqelanadi[15]. O‘zbek tilida milliy-madaniy semali birliklarning assotsiativ xususiyatlarini tajriba-sinov ishlari asosida tahlil etgan B.Tojiboyev til birliklarida milliy-madaniy belgi turlicha aks etishi, ayrim birliklar bevosita milliy xoslanganlik belgisini namoyon qilsa, ba’zi birliklarda bu belgi bilvosita yuzaga chiqishi, ayrim so‘zlarda madaniy sema lug‘aviy ma’no bilan yonma-yon yashasa, ba’zilarida ularning ko‘chma ma’nosi orqali yuzaga chiqishini ta’kidlab, milliy-madaniy birliklarning *ekvivalentsiz leksika* yoki *realiyalar* deb nomlanuvchi birliklariga *karnay-surnay, nog‘ora* musiqa terminlarini misol qilib

[15] Жамолиддинова Д. Бадиий матнда терминларнинг лингвопоетик ва лингвокультурологик хусусиятлари. Филол. фан. д-ри … дисс.– Тошкент, 2021. – Б. 55.

keltiradi[16]. Shuningdek, milliy-madaniy birliklar tadqiqida assotsativ tajriba metodi muhim o‘rin tutishi, bu orqali til egalarining milliy ongi va tafakkurining ko‘z ilg‘amas jihatlarini aniqlash mumkinligini ham ta’kidlaydi.

Birinchi bobning 1.3 § **“O‘zbek musiqa terminlarining shakllanish manbalari”** deb nomlangan. Terminlarning tarixiy-nazariy asoslari – so‘zning muayyan til tarkibida shakllanishi, termin darajasiga chiqishi va ma’lum soha birligiga aylanish jarayonini xalqning etnik, siyosiy, diniy, ijtimoiy-maishiy, milliy-madaniy taraqqiyoti bilan mushtarak holda tahlil etish. Muayyan tushunchani ifodalagan so‘z maxsuslashtirilgandan keyin istiloh, so‘ngra atama, undan keyin termin darajasiga ko‘tariladi. Bir til ichida faoliyat ko‘rsatgan atamalar ommalashishi, umumlashishi, ko‘pchilik xalqlarga tushunarli bo‘lishi jarayonida termin yuzaga kelgan. Bu holat so‘zlarning termin darajasiga ko‘tarilishi uchun ma’lum davr kerak bo‘lganligini ko‘rsatadi[17].

O‘zbek tili musiqa terminlarini siyosiy, diniy, ijtimoiy-maishiy, milliy-madaniy omillar natijasida shakllanishi va rivojlanishiga ko‘ra quyidagi mavzuviy guruhlarga ajratildi:

1) turkiy qatlamga oid terminlar;
2) o‘zbekcha musiqa terminlar;
3) fors va arab tillaridan kirib kelgan terminlar;
4) rus tili va u orqali boshqa tillardan o‘zlashgan terminlar;
5) o‘zlashmalar asosida hosil bo‘lgan o‘zbekcha terminlar.

Tadqiqotda ushbu terminlar statistik tahlil qilinib, xulosalar berildi.

Q.Sodiqov bir qator musiqa terminlarining etimologiyasiga to‘xtalib o‘tadi. Jumladan, *küg~kög, qošuq~qošuğ, yïr~ïr* so‘zlarini ilk turkiy tilga oid musiqa terminlari sirasiga kiritadi[18]. Tadqiqotda *küg~kög* leksemasining semantik-struktur taraqqiyoti tadqiq etilib, uning hozirgi o‘zbek adabiy tilidagi *kuy* terminining etimologik shakli ekanligi, umumturkiy leksik birlik sanalishi, shakllanishida ilk diniy tasavvur *tangrikanlik*, ya’ni *yagona osmon ruhi*ga topinish asos ekanligi aniqlandi. Buning isboti sifatida turkiy xalqlarning ilk musiqiy ohangga ega qo‘shiqlari ham aynan ko‘k ilohi va ilohalariga bag‘ishlab yaratilgani keltirilgan. Abdurauf Fitrat xalqlarning madaniy va tillararo aloqasidan kelib chiqib, *kug* leksemasini xitoy tiliga oid birlik sifatida baholaydi: “Xitoylarda uch yuz oltmish kuy bor emish. Turk xoqonlarining majlislarida bu uch yuz oltmish kuyning har biri bir kunda chalinib, bir yilda tamom bo‘lar emish. Bu uch yuz oltmish “kug”ning buyugi, asosi to‘qqiz “kug” emish”[19]. Tadqiqot jarayonida *kuy* terminini etimologik tahlil etish orqali ushbu leksema an’anaviy xitoy tilida *xuánlǜ (syuan lyu – navo, ohang)*[20]*, yuè (kuy)*[21] deb nomlanishi aniqlandi. Anglashiladiki, *küg~kög* so‘zining fonetik tarkibi, fonografik tuzilishi

[16] Tojiboyev B. O‘zbek tilida so‘zning assotsiativ ma’no strukturasi. – Toshkent: Mahalla va oila, 2023. – B. 12.
[17] Алиева М. Ўзбек миллий газлама дизайнерлиги терминларининг семантик-грамматик тадқиқи. Филол. фан. б. фалс. док. … дисс. – Фарғона, 2018. – Б. 12.
[18] Содиқов Қ. Туркий ёзма ёдгорликлар тили адабий тилнинг юзага келиши ва тикланиши. – Тошкент, 2006. –Б. 12.
[19] Абдурауф Фитрат. Ўзбек классик мусиқаси ва унинг тарихи. – Тошкент: Фан, 1993. – Б. 37.
[20] Китайско-русский словарь. – Пекин, 2008. – С. 1033.
[21] 古代汉语词典，北京，2014 年，第1857页 Qadimgi xitoy tili lug‘ati. – Pekin, 2014. – B. 1857.

xitoy tili xususiyatlariga xos emas. Bunda Xitoy hududidagi turkiy xalq sanalgan uyg‘urlar madaniyatidan kelib chiqib, ushbu terminni tahlil etish maqsadga muvofiq degan xulosaga kelindi. Shuningdek, “küg~kög” leksemasining semantik mundarijasini tahlil etish jarayonida ko‘radigan bo‘lsak: “she’r”[22], “ashulada ovozni baland-past qilish”[23], “ohang”, “kuy”[24], “maqom”[25], “cholg‘u”[26] kabi ma’nolari shakllangan bo‘lib, ular tilimizning tarixiy taraqqiyoti davomida rivojlanib borgan. Mavzuviy guruhlarga ajratilgan musiqa terminlarning qaysi til birligi ekanligiga qarab, shu tilning milliy-madaniy konsepti asosida yaratilgan terminlarning o‘zbek tiliga ta’siri tadqiq etildi. Shuningdek, musiqa terminlarini statistik tahlil etib, eng katta qismi o‘zbekcha va o‘zlashma asosida yasalgan gibrid terminlar sanalib, 41 foizni tashkil qilishi ma’lum bo‘ldi. Fransuz va ingliz tiliga oid terminlar esa 1 foizni tashkil qilishi aniqlandi.

Dissertatsiya ishining ikkinchi bobi **“O‘zbek tili musiqa terminlarining antroposentrik tahlili”** deb nomlangan. 2.1 § **“Musiqa terminlarida milliy mentallikning aks etishi”** deb ataladi. Mentallik – milliy xarakterning intelektual, ma’naviy va iroda xususiyatlarini o‘zida birlashtiradigan, ona tili kategoriyalari va shakllaridagi dunyoqarashning ko‘rinishi. Mentallikning birligi mazkur madaniyatning konsepti hisoblanadi[27]. Insoniyatning borliqni anglash me’yori sanalgan mentalitet mentallikning yuzaga chiqishiga asos bo‘lib xizmat qiladi. Mentalitet ajdodlarning kognitiv majmuyi hisoblansa, mentallik uni shakllantiruvchidir. Mental xususiyatlarni o‘zida aks ettirgan o‘zbek xalqining milliy konsepti asosida shakllangan musiqa terminlari sifatida: *balaban, qayroq, childirma, qo‘shiq, qo‘shnay, changqobuz, o‘lan, terma, xalfa* kabi terminlar tahlil etilib, ularning shakllanishida milliy mentallikning ta’siri o‘rganilgan. Jumladan, *lazgi* musiqa termini shakllanishida xalqning borliqni anglash jarayoni ta’siri nuqtayi nazaridan tahlil etildi. Ushbu termin etimologiyasiga oid qarashlarda insonning loydan yaralishi va unga kuy orqali jon ato etilishi haqidagi afsonaviy va diniy qarashlar, shuningdek, uning: totemizm – “Masxaraboz lazgisi”, animizm – “Qayroq lazgisi”, zardushtiylik – “Olov lazgisi” afsonalardan kelib chiqqan “Dutor” va “Surnay” lazgilari, fantaziya mahsuli bo‘lgan “Xiva lazgisi”, “Xorazm lazgisi”, shart-sharoit taqazosiga ko‘ra paydo bo‘lgan “O‘g‘lon bola lazgisi”, “Garmon lazgisi”, elatlar aralashuvidan kelib chiqqan “Xorazm eroniylari lazgisi” kabi turlari ham xalqning tosh asridan beri shakllanib, rivojlanib kelgan milliy mental xususiyatlari negizida yaralgan, o‘zida milliy-madaniy konseptni hosil qilgan termin sanaladi[28]. Tahlillar natijasida bu termin qadimgi fors-tojik tilidan o‘zlashgan *larza* so‘zining “larzidon” – *“titra”,*

[22] Oltun yorug‘. – Toshkent: Fan, 2009. 1-kitob. – B. 81–82.
[23] Маҳмуд Кошғарий. Девону луғотит турк. III жилд. – Тошкент, 1963. – Б.144.
[24] Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати. I жилд. – Тошкент, 2000. – Б. 213.
[25] Абдурауф Фитрат.Ўзбек классик мусиқаси ва унинг тарихи. – Тошкент: Фан, 1993. – Б. 37–38.
[26] Абдурауф Фитрат. Энг эски турк адабиёти намуналари (Адабиётимизнинг тарихи учун материаллар). – Тошкент: Мумтоз сўз, 2008. – Б. 40.
[27] Usmanova Sh. Lingvomadaniyatshunoslik. – Toshkent: Bookmany print, 2022. – B. 242.
[28] Saparbayev A.., Shahanov B. Dutor lazgi – Xorazm xalq ijodining go‘zal namunasi // Муждународный научный журнал Научный импульс. – № 5 часть 2. 2022. – B. 179–180.

“silkin” ma’nolaridan hosil bo‘lgan, degan xulosaga kelindi[29]. Chunki eng qadimgi lazgi kuyining asosi qayroq toshlarning bir-biriga titratib tegilishi va surnayning silkitma ohangi asosida hosil bo‘lgan. Raqs termini sifatida inson tanasining kuyga mos titragan holatda silkinishini ifodalaydi.

Bobning 2.2 § **“Musiqa terminlarining assotsiativ tahlili”** deb nomlanib, unda o‘zbek tili musiqa terminlarining antroposentrik xususiyatlarini, terminlarning shakllanishi va rivojlanishida etnik, geografik, diniy, siyosiy, milliy-madaniy omillar ta’sirini aniqlash maqsadida assotsiativ tajriba-sinov o‘tkazilib, tahlil qilindi. Tajriba-sinovni o‘tkazish maqsadida o‘zbek tili musiqa terminlari tarkibidan o‘zbek xalqining tarixiy taraqqiyoti hamda milliy-madaniy hayotida alohida ahamiyatga ega bo‘lgan, urf-odat va an’analari bilan bog‘liq tushunchalarni ifodalovchi terminlar, shuningdek, o‘zga madaniy konsept asosida yaratilgan baynalmilal terminlar turtki so‘z sifatida olindi.

Assotsiativ tajriba so‘rovnomasi shakllantirilishida sinaluvchining ismi, yoshi, kasbi, mashg‘uloti, ma’lumoti, tug‘ilgan joyi, anketa to‘ldirilgan vaqt so‘raldi. Turtki so‘z sifatida: *kuy, musiqa, maqom, karnay-surnay, nog‘ora, qo‘shiq, lazgi, jazz, lapar, baxshi, xalfa, rok, Andijon polkasi, o‘lan, katta ashula, fortepiano, do‘mbira, changqobuz, gitara, dutor* kabi terminlar milliy-madaniy ma’no qirralariga ko‘ra tanlab olingan.

Sinaluvchilarni tanlashda ularning ona tili o‘zbek tili bo‘lishiga alohida e’tibor qaratildi. Sinaluvchilar sifatida Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti sirtqi ta’lim shakli o‘zbek tili va adabiyoti bakalavriat yo‘nalishi 3-,4-,5-kurs talabalari, Respublika musiqa va san’at kollejining 1-, 2-, 3-kurs talabalari tanlab olindi. Aytish joizki, tajribada sinaluvchilarning ijtimoiy kelib chiqishi, dunyoqarashi, kasbiy qiziqishlari, qaysi sheva vakili ekanligi, jinsi, ruhiy holati, kasbiy qiziqishlari inobatga olinmagan.

Onlayn assotsiativ tajriba va oflayn so‘rovnoma 200 nafar sinaluvchi ishtirokida 2024-yilda o‘tkazilgan[30].

Tadqiqotda musiqa terminlarini assotsiativ tahlil etish orqali milliy-madaniy xususiyati aniqlandi. Jumladan:

Maqom terminining assotsiativ maydon markazida *milliy kuy* birikmasi joylashgan bo‘lib, u sinaluvchilarning 32 nafarida qayd etilgan. Bu o‘zbek tili egalarining maqomni qachon, qayerda, qanday maqsadda, kimlar uchun ijro etilishi haqidagi bilim va tasavvurlari vositasida shakllangan. Ayni paytda, o‘zbek xalqining islomiy, tasavvufiy qarashlari zamirida yuzaga kelgan maqom san’ati, uning musiqa yo‘llari sinaluvchilar xotirasida turtki so‘zga nisbatan *milliy xoslanganlik* assotsiatyasini voqelantirgan.

Sinaluvchilarning 29 nafarida qayd etilgan *kuy* istilohi o‘zbek tili musiqa terminlarning shakllanishi va rivojlanishi jarayonida muayyan mavzu hamda usulda umumiy bo‘lgan kuylar birikib, turkum *kü*g*~kö*gni tashkil etgani haqidagi bilimlari natijasidir.

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[29] Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати. III жилд. –Тошкент: Университет, 2009. – Б. 126–127.

[30] https://docs.google.com/forms/d/e/1FAlpQLSezxVDEOXER1_MrzgLMJkfV62YyQiL69IPJzfa4lltx38ZQ/viewform

Bundan tashqari, *maqom* terminiga nisbatan milliy-madaniy assotsatsiyalarga: *nahorda kuylanuvchi qo‘shiqlar, nahor oshi, tarelka, milliylik, ayollar va erkaklarning milliy liboslar va milliy ohanglardagi ijrosi* kabilar kiradi.

Jazz – terminining assotsiativ maydon yadrosida *tartibsiz ohang* birikmasi joylashgan bo‘lib, u sinaluvchilarning 40 nafari tomonidan qayd etilgan. Bu holat o‘zbek tili egalarining xotirasida ushbu san’at turining musiqa sifatida saqlanmaganligini ko‘rsatadi. Shuningdek, ishtirokchilarda turtki so‘zga nisbatan *zamonaviy g‘arb musiqasi, Amerika, Yevropa, Yevropa madaniyati, yot mafkura, o‘zga madaniyat mahsuli* kabi birikmalarning assotsiatsiyalangani ushbu tushuncha va uni ifodalovchi terminning o‘zlashma sifatida kirib kelganligini, shuningdek, o‘zbek tilida xalqqa xos lingvomadaniy xususiyat kasb etmaganini anglatadi.

O‘lan termini bilan assotsiativ bog‘langan milliy-madaniy birliklarning quyidagi tiplari uchraydi: 1) milliy-madaniy semali birliklar: *to‘y, marosim, yor-yor;* 2) milliy-madaniy mohiyat kasb etuvchi birikmalar: *milliy ohang, xalq og‘zaki ijodi, marosim musiqasi, ona uyiga begonalik ramzi, ota uyidan ketish, bolalikning tugashi, Qurbon o‘lan, bo‘yi yetgan yoshida to‘y ko‘rmay vafot etgan yigit yoki qizga janozadan oldin aytiladigan qo‘shiq (Farg‘ona, Namangan)*.

Changqobuz terminiga nisbatan assotsiativ maydon yadrosidan o‘rin olgan *Surxondaryo* birikmasi sinaluvchilarning 43 nafari hissasiga to‘g‘ri keladi. Ushbu tahlil orqali til egalari ongida *changqobuz* cholg‘usidagi ijro, asosan, ushbu hududga xos degan tushuncha voqelanganligini ko‘rish mumkin. Assotsiativ tajriba-sinov tahlili natijasida *qipchoq lahjasi vakillari cholg‘u asbobi, ko‘chmanchilar asbobi* birikmalari turtki so‘zga nisbatan etnik xos xususiyatlarni ifodalashi ma’lum bo‘ldi. Shuningdek, *kampir, xola, momojonim, cho‘pon bola* kabi leksik birliklar cholg‘u asbobi ijrochilariga ishora va gender xoslangan birlik sifatida shakllangan. *Do‘stlik, tinchlik*, *qir-adirlar, voha* assotsiatsialari esa cholg‘u asbobining qachon, qayerda, qanday vaziyatlarda ijro etilishi haqidagi qarashlar mahsulidir. *Orzu, armonlar* assotsiatsiyalari musiqa cholg‘usi orqali ijro etiladigan kuyning qanday mavzularni mazmunida aks ettirishi bilan bog‘liq tushunchani ifodalagan.

Bobning 2.3 § **“Musiqa terminlarining o‘xshatish va metaforalar shakllanishidagi milliy-madaniy ahamiyati”** deb nomlangan paragrafda musiqa termini asosida shakllangan o‘xshatish va metafora usulida voqelangan musiqa terminlarning milliy-madaniy kod ekanligi tadqiq etilgan.

Tahlillar natijasida til egalarining madaniy dunyoqarashlari lisoniy birliklar vositasida lingvomadaniy kodga aylanib, olamning lisoniy manzarasini ifodalashda alohida ahamiyatga ega. Bunda o‘xshatish va metaforalarning milliy lisoniy manzarasini ifodalashdagi o‘rni yuqori bo‘lib, ushbu birliklar vositasida shakllangan musiqa terminlari til egalarining olam manzarasi asosida voqelangan olamning lisoniy manzarasini ifodalashda muhim ahamiyatga ega.

Darhaqiqat, o‘zbek tilshunosligida uzoq yillar qiyosiy-tarixiy va sistem-struktur jihatdan tadqiq etib kelingan musiqiy terminlarni antroposentrik aspektda

o‘rganish natijasida ularning muayyan xalqqa xos milliy-madaniy, semantik va assotsiativ xususiyatlarga ega ekanligi aniqlashda muhim ahamiyat kasb etadi.

Dissertatsiyaning uchinchi bobi “**Musiqa terminlar asosida shakllangan paremiologik birliklar tadqiqi”** deb nomlangan. Uning 3.1§ **“Musiqa terminlar orqali yasalgan frazeologizmlarning lingvomadaniy xususiyatlari”** deya nomlanib, unda musiqa termini asosida shakllangan frazeologizmlarning milliy-madaniy xususiyatlari tadqiq etilgan. Frazeologizmlar o‘zida xalq qadriyatlari, urf-odat va an’analarini, axloq hamda ma’naviyat haqidagi tasavvurlarni mujassamlashtiradi. Milliy tilning barcha ijtimoiy funksiyalarini, milliy qadriyatlarni qamrab oluvchi frazemalar olamning lisoniy manzarasini yaratishda alohida o‘rin tutadi. O‘zbek tilining paremiologik birliklar tarkibiga kiruvchi frazeologizmlarni hosil qilishda musiqa terminlari ham faol ishtirok etadi. Bunday frazeologizmlar o‘zbek xalqining san’at va madaniyatga oid konsepti asosiga qurilgan bo‘lib, xalqning qadim tarixi, rivoji va ijtimoiy-madaniy xususiyatlarini mujassam etadi. Bunday iboralar tasvirga qaraganda borliqni sharhlash, baholash, subyektiv munosabat bildirish uchun xoslangan. O‘zbek tili frazeologik lug‘atidagi[31] 5198 ta frazeologizm tarkibidan 20 ta musiqa termini asosida shakllangan farzeologizmlar ajratib olindi. Ushbu iboralar quyidagi mavzuviy guruhlarga ajratildi hamda ularning statistik tahlili amalga oshirildi: *musiqiy cholg‘u nomlari asosida shakllangan frazeologizmlar*, *maqom terminlari orqali yasalgan frazeologizmlar, xalq og‘zaki ijodiga oid tushunchalar yordamida hosil bo‘lgan frazeologizmlar, musiqa nazariyasiga doir frazeologizmlar*.

Musiqa termini asosida shakllangan frazeologizmlarning statistik tahlili natijalariga ko‘ra, musiqa cholg‘u nomlarini ifodalovchi termin asosida shakllangan frazeologizmlar 60 foizni, xalq og‘zaki ijodi 15 foiz, musiqa nazariyasiga oid terminlar 15 foiz, maqom terminlari orqali shakllangan frazeologizmlar 10 foizni tashkil qilishi ma’lum bo‘ldi. Anglashiladiki, xalqning jonli xotirasi aks etgan frazeologizmlarni shakllantirishda ishtirok etgan ushbu terminlar ijtimoiy-madaniy jihatdan ahamiyati yuqori ekanligini ko‘rsatadi.

1. *Ishtaha (si) karnay* – kimning? *Yeb-ichish istagi juda kuchli.*

U bu taomlarning ko‘pini umrida ko‘rmagan. Ellikboshining ishtahasi karnay, u o‘zini kuyovnavkarga kelgan sho‘x yigitlarday his qilar…edi. Sh.Toshmatov. Erk qushi.

2. Nimagadir ega bo‘lish istagi juda kuchli.

Qarz oz emas, kun sayin oshib ketayapti. Sudxo‘rning *ishtahasi karnay*, sudxo‘rdan insof kutish toshdan moy siqib chiqarish bilan barovar. (Oybek. Nur qidirib)[32].

Karnay – o‘zbek puflama musiqa asbobi[33]. Ushbu cholg‘u boshqalaridan o‘zining katta aylana og‘izga egaligi va shaklining uzunligi bilan ajralib turadi. Ayni shu mazmun asosiga qurilgan *ishtaha(si) karnay* frazeologizmi

[31] Rahmatullayev Sh., Mahmudov N., Xolmanova Z., O‘razova I., Rixsiyeva K. O‘zbek tili frazeologik lug‘ati. – Toshkent: G‘afur G‘ulom, 2022. – B. 206.
[32] Ko‘rsatilgan asar. – B. 208.
[33] Акбаров И. Мусиқа луғати. – Тошкент: Ўқитувчи, 1997. – Б. 121.

tinglovchining diqqatini cholg‘u asbobining katta og‘ziga qaratish orqali aslida *nimagadir nisbatan istakning kuchayishi* ma’nosini ifodalaydi. Ushbu mazmun asosiga qurilgan *ishtahalari karnay-ku* shakli matn tarkibida “kesatiq” ma’nosini bildiradi.

Nog‘ora(si)ga o‘ynamoq – kim? kimning? – *Nog‘ora(si)ga o‘ynatmoq* – kim? [o‘zining] kimni? *izmi bilan, yo‘l-yo‘rig‘i bilan ish ko‘rmoq.* Varianti: *childirma(si)ga o‘ynamoq, chirmandasiga o‘ynamoq*.

Hafiza shuning nog‘orasiga o‘ynab, mening uyimdan chiqib ketdi. (A.Qahhor. Yangi yer). Adolat Aliyeva – sobiq sotqin Jabbor Aliyevning singlisi. Tug‘ilish. Senga kim qo‘yibdi birovning chirmandasiga o‘ynashni. (S.Ahmad. Qadrdon dalalar)[34].

Ushbu frazeologizm *nog‘ora* va *o‘ynamoq* leksemalaridan tashkil topgan bo‘lib, har ikki birlik ham musiqa san’atiga oid tushunchalarni ifodalaydi.

Nog‘ora – urib chalinadigan o‘zbek xalq cholg‘ularidan biri[35]. Frazeologizm tarkibida ushbu termin *cholg‘uni kimdir ijro etishi va bu ijroga kimdir o‘zi bilmagan holda raqsga tushish* holatini ifodalash uchun qo‘llangan bo‘lsa-da, konotativ mazmunda *kim kimningdir istagi bilan harakat qilmoq yoki harakat qildirmoq* ma’nolari aks etadi. Shuning uchun ham ushbu paremiologik birlik *ming maqomga solmoq, ming kuyga solmoq, ming ohanga tushmoq* frazeologizmlari bilan mazmuniy yaqinlik hosil qila oladi. Tahlilga tortilgan ibora tarkibidagi *o‘ynamoq* leksemasi *“raqsga tushmoq”* ma’nosini ifodalab, lug‘aviy ma’nosi: *musiqiy ohanga mos harakat qilish* mazmunini anglatsa, ko‘chma ma’noda: *kimningdir gapiga kirib harakat qilmoq* ma’nosini bildirgan. Ushbu frazeologizm mazmuni o‘zbek madaniyatidagi *musiqaning sehrli kuchga ega ekanligi, unga beixtiyor bo‘ysunish harakati haqidagi madaniy konsept* asosiga qurilgan.

Musiqiy cholg‘u nomlari asosida shakllangan frazeologizmlar statistik tahlil qilindi. Tahlillardan *tanbur* termini o‘zbek tili tarkibida cholg‘u nomlarini anglatuvchi terminlar asosida shakllangan frazeologizmlarda eng faol ekani ko‘zga tashlanadi. Buning sababi xalq o‘rtasida ushbu cholg‘u kuyining inson ruhiyati, ichki kechinmalari va tasavvufiy olamini ifodalashi borasidagi umumiy qarashning mavjudligidir. Aynan mana shu qarashlar lingvokulturologiyada milliy konseptni hosil qiladi. Shuningdek, o‘zbek tilida *nog‘ora* va *surnay* terminlari asosida shakllangan frazeologizmlar ham faol sanaladi. Shomonizm davridayoq qo‘llanilgan, turkiy xalqlar uchun *ilohiy chaqiriq* ma’nosini ifodalovchi bu ikki musiqiy cholg‘u o‘zbek milliy madaniyatida bugunga qadar ishlatilib kelinmoqda.

Madaniy mazmunida islomiy nuqtayi nazardan *chaqiriq, da’vat* semasi yetakchilik qilgan ushbu terminlar turkiy xalqlar uchun umumiy konseptni ifodalaydi. O‘zbek tilida musiqa terminlari asosida shakllangan frazeologizmlarni qiyosiy va chog‘ishtirma tilshunoslik nuqtayi nazaridan tahlil etish orqali

[34] Акбаров И. Мусиқа луғати. – Тошкент: Ўқитувчи, 1997. – Б. 330.
[35] Кўрсатилган асар. – Б. 199.

ularning muayyan xalq madaniyatini qanchalik aks ettirishini yoki madaniyatlararo bog‘ich vazifasini bajarishini aniqlash mumkin.

Bobning 3.2 § **“Musiqa terminlari asosida hosil bo‘lgan o‘zbek xalq maqollarining lisoniy-madaniy tahlili”** deb nomlangan. Til nafaqat madaniyatda bor narsalarni nomlaydi, balki ifodalaydi ham. O‘zida muayyan xalqning milliy-madaniy qarashlarini ifodalovchi maqollar mazkur jarayonda faol qatnashadi. Har bir xalqning *milliy-madaniy semantikasini* ifodalovchi paremiologik birliklar tarkibiga kiruvchi maqollar – grammatik jihatdan tugallangan fikrni bildiruvchi, kichik, ixcham, o‘tkir mazmunli, ko‘chma ma’noda yoki ham ko‘chma ma’noda, ham o‘z ma’nosida qo‘llanadigan hikmatli xalq iboralaridir[36]. Ushbu tadqiqotimizda musiqa terminlar asosida hosil bo‘lgan maqollarni “O‘zbek xalq maqollari”, “Hikmatnoma. O‘zbek xalq maqollarining izohli lug‘ati”dan foydalangan holda mavzuviy guruhlarga ajratib, semantik, statistik jihatdan o‘rganishni lozim topdik[37].

Shu tariqa, lug‘atlardan ajratib olingan 43 ta maqol tahlil qilindi va ularni quyidagi mavzuviy guruhlarga taqsimlash mumkin: *cholg‘u nomlari asosida shakllangan maqollar, maqom terminlari vositasida shakllangan maqollar, xalq og‘zaki ijodiga oid tushunchalar yordamida hosil bo‘lgan maqollar, musiqa nazariyasiga doir terminlar orqali yuzaga kelgan maqollar.*

Musiqa terminlari asosida shakllangan maqollarning statistik tahlili o‘tkazildi. Tahlil natijalariga ko‘ra cholg‘u nomlarini ifodalovchi termin asosida shakllangan maqollar eng katta qismni, ya’ni 57 foizni tashkil qilishi, maqom terminlari vositasida shakllangan maqollar 2 foizni tashkil qilishi aniqlandi.

Ajratilgan mavzuviy guruhlar asosida musiqa terminlari negizida shakllangan maqollarning lingvokulturologik xususiyatlarini yoritishga intilamiz:

So‘k oshiga surnay, un oshiga karnay – so‘k – “tozalangan tariq”. O‘zini el ko‘ziga boy qilib ko‘rsatish uchun zo‘raki kuchanuvchi, quruq maqtanchoqlarga nisbatan aytiladi. Variantlari: Tor ko‘chaga qo‘sh surnay, To‘yingdan ham karnayingga zavq qildim[38]. Ushbu maqolda *surnay* va *karnay* terminlari lug‘aviy ma’nosidan tashqari ko‘chma ma’no ham kasb etgan. Jumladan, *karnay-surnay* juft so‘zi orqali o‘zbek xalqi assotsativ jihatdan “to‘y-tomosha”, “ovoza qilmoq”, “elga jar solmoq” ma’nolarini anglaydi. Ana shu tushuncha asosida ushbu maqol mazmunida “arzimagan narsani ovoza qilish” semasi voqelangan.

Qirqida tanbur olgan

O‘lganda chalar[39]. *Vaqt* va *fursat qadri* mavzuviy guruhida berilgan ushbu maqol *tanbur* musiqa termini asosida shakllangan bo‘lib, *har ishning ertasi yaxshi* semasini anglatgan. Ayni shu mazmunni ushbu maqolning *qirqida qo‘liga soz olgan, qiyomatda qulog‘ini burar*[40] varianti ham aks ettiradi. Qayd etilgan

[36] Бердиёров Ҳ., Р.Расулов. Ўзбек тилининг паремиологик луғати. – Тошкент: Ўқитувчи, 1984. – Б. 11–12.
[37] Шомақсудов Ш., Шораҳмедов Ш. Ҳикматнома. Ўзбек мақолларининг изоҳли луғати. – Тошкент, 1990; Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005; Сувонқулова Ҳ. Ўзбек халқ мақоллари. – Тошкент: Адабиёт учқунлари, 2014.
[38] Шомақсудов Ш., Шораҳмедов Ш. Ҳикматнома. Ўзбек мақолларининг изоҳли луғати. – Тошкент, 1990. – Б. 383.
[39] Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005. – B. 407.
[40] Ko‘rsatilgan asar. – B. 468.

maqol turk tilida “Kırkından sonra saza başlayan kıyamette çalar” maqoli orqali ifodalangan[41].

Yomg‘irdan o‘t-o‘lan o‘sar,

Qo‘shiqdan – ko‘ngil[42] maqolida *qo‘shiq* termini *xursandchilik* semasini ifodalagan bo‘lib, zikr etilgan maqolning varianti hisoblanadi.

El qo‘shiq bilan tirik[43] maqoli tarkibidagi *qo‘shiq* termini yordamida o‘zbek xalqining *ezgulikni, xursandchilikni, yaxshi kunlarni* yaxshi ko‘rishi haqidagi madaniy mazmun o‘z tavsifini topgan.

Tadqiqot jarayonida olib borilgan etimologik, semantik va statistik kuzatishlar oqibatida termin lug‘aviy ma’nosidan tashqari matn yoki birikma tarkibida ham madaniy mazmun-mohiyat kasb etishi aniqlandi. Bu jarayonda, ayniqsa, musiqa terminlari faol ishtirok etib, xalqning milliy-madaniy xususiyatlari diniy, dunyoviy qarashlarini, etnik, ijtimoiy omillarni o‘zida qamrab olgan.

Musiqa terminlariga doir o‘zbek xalq maqollarining yuzaga kelishida ijtimoiy omillar yetakchi o‘rin tutadi. Aytish joizki, musiqa cholg‘ulari orqali hosil bo‘lgan xalq maqollari turkiy xalqlarda umumiy xususiyatga ega. Shuningdek, siyosiy va diniy omillar ham ushbu terminlar vositasida hosil bo‘lgan xalq maqollarining yuzaga kelishida katta o‘rin tutadi.

X U L O S A

1. Jahon tilshunosligida musiqa terminlari qiyosiy-tarixiy va sistem-struktur tilshunoslik nuqtayi nazaridan atroflicha o‘rganilgan. Bunda, asosan, tushunchani ifodalovchi leksemaning etimologik, semantik, struktur xususiyatlariga e’tibor qaratilgan bo‘lib, uning shakllanishiga til egasi va unga xos milliy-madaniy omillar ta’siri inobatga olinmagan.

2. Bugungi kunga kelib, antropsentrik paradigma asosida til egasi ongida termin o‘zi anglatadigan tushunchadan tashqari milliy-madaniy ma’no ifodalashi keng o‘rganilmoqda. Natijada, lingvokulturologiya sohasi jadal rivojlanib, tilda madaniyat omili, til birliklarida inson omili kabi jihatlar tadqiq etila boshlandi. Binobarin, madaniyat sohasiga oid musiqa terminlari lingvomadaniy birliklarni hosil qiluvchi asosiy unsur sifatida ahamiyatli sanaladi.

3. Musiqa terminlarning hosil bo‘lishida til egasining diniy va dunyoviy bilimlari, urf-odat hamda an’analari, milliy-madaniy xususiyatlari katta o‘rin tutadi. O‘zbek tilida ushbu jihatlar asosida yuzaga kelgan musiqa atamalari, asosan, qadimgi turkiy va eski turkiy til davrlariga tegishli bo‘lib, XIX asrdan boshlab esa kalka usulidan foydalanilgan holda shakllangan. Mazkur musiqa terminlari hozirgi o‘zbek adabiy tilida umumtizimga yaqin istilohlar sifatida faol qo‘llanib kelmoqda.

4. Boshqa milliy-madaniy konsept asosida shakllangan o‘zlashma termin o‘rniga ona tili tarkibidan shu tushunchani ifodalovchi xalqning diniy, dunyoviy,

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[41] Göktürk Erdoğan. Türk atasözleri ve deyimlerinde müzik kültürümüz. Uluslararası Sosyal Araştirmalar Dergisi. Cilt:8, S.38, – S. 174. www.sosyalararastirmalar.com

[42] Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005. – B. 459.

[43] Сувонқулова Ҳ. Ўзбек халқ мақоллари. – Тошкент: Адабиёт учқунлари, 2014. – Б. 152.

ijtimoiy-maishiy, milliy-madaniy va boshqa xususiyatlaridan kelib chiqib shakllangan leksemani muqobil sifatida tavsiya qilish yoki bir madaniy asosga ega bo‘lgan tillar so‘z boyligidan umumiy tushunchani bildiruvchi leksemani taqdim etish terminning lingvokulturologik ahamiyatini oshiradi.

5. Musiqa terminlari semantik va funksional xususiyatlaridan kelib chiqib, sakkizta mavzuviy guruhga ajraladi. Bunda *grafik, dinamik, tempga oid va musiqiy belgilarni* ifodalovchi terminlar alohida o‘rin tutadi. Xususan, abbreviatura shaklidagi grafik terminlar anglatadigan tushuncha soha vakillari uchun xoslangan bo‘lib, milliy-madaniy ma’noni voqelantirmaydi. Ular asosan piktografik xususiyat kasb etib, maxsus tushuncha ifodalaydi. Shuning uchun terminlarning lingvokulturologik jihatlarini aniqlashda obyekt vazifasini o‘tay olmaydi. Anglashiladiki, leksema shaklidagi terminlargina milliy-madaniy xususiyatni aks ettiradi.

6. Turkiy qatlam, o‘zbek tiliga oid musiqa terminlar til sohiblari ongida hudud, gender, ijtimoiy-madaniy qadriyatlarga asoslangan milliy-madaniy jihatni anglatadi. Arab va fors tojik tilidan o‘zlashgan terminlar nisbatan til egalari xotirasida milliy-madaniy mazmunni voqelantiradi. Bu jarayonda mohiyat leksemaning o‘zbekcha muqobili zamirida yuzaga chiqadi. Ruscha-baynalmilal musiqa terminlari o‘zbek tili lug‘at tarkibida milliy-madaniy xususiyatni ifodalamaydi. Ular o‘zga madaniy konsept asosida shakllanganiga ishora qiladi.

7. O‘zbek tili musiqa terminlari tarkibida boshqa tillar uchun muqobilsiz leksika sanalgan terminlar mavjud bo‘lib, asosan, ular xalqning milliy-madaniy konsepti asosida shakllangan tushunchani anglatadi. Shuningdek, ruscha-baynalmilal terminlar o‘zbek tili uchun muqobilsiz leksika sanaladi.

8. Ilmiy tahlillar til egalarining kognitiv bilimi natijasida hosil bo‘lgan lisoniy metaforalar musiqa terminlarining yuzaga kelishida faol ekanligini ko‘rsatadi. Ayni paytda, xalq bilimi, dunyoqarashini ifodalovchi metafora usuli orqali yuzaga kelgan musiqa terminlari til egalarining milliy-madaniy qarashlarini ham o‘zida aks ettiradi. Musiqa termini asosida shakllangan o‘xshatishlar ham metafora kabi lingvomadaniy kodga aylanib, olamning lisoniy manzarasini ochib berishda alohida ahamiyat kasb etadi.

9. Musiqa terminlari asosida shakllangan paremiologik birliklar xalqning diniy-dunyoviy, milliy-madaniy, ijtimoiy-maishiy, siyosiy dunyoqarashlari aks etgan bilimlarni voqelantiradi. Olamning lisoniy manzarasini madaniyat prizmasidan o‘tkazish natijasida shakllangan milliy konsept asosida yuzaga kelgan bunday lingvomadaniy birliklarning milliy-madaniy xususiyatlarini aniqlash orqali muayyan xalqning madaniy taraqqiyotiga oydinlik kiritiladi. Shuningdek, statistik tahlil natijasida o‘zbek tili paremiologik birliklarning shakllanishida musiqa cholg‘ulari nomlarini ifodalovchi terminlar faol ekanligi aniqlandi. Ma’lum bo‘ladidki, xalqning ijtimoiy-madaniy hayotida, diniy-dunyoviy bilimlarini ifodalashda ushbu cholg‘ular yetakchi hisoblanadi.

10. Musiqa terminlarining lingvokulturologik xususiyatlarini o‘rganish, leksemaning semantik taraqqiyot qonuniyatlarini diaxron aspektda tekshirish, bir umumiy madaniy konseptga ega qardosh tillar lug‘at fondi, ayniqsa, o‘zbek adabiy tilning rivojlanishi borasidagi nazariy qarashlarga, tildagi o‘zgarishlarni

aniqlashga oydinlik kiritadi, terminlarning milliy-madaniy mazmun ifodalashi va bu jarayonda lingvomadaniy birliklar shakllanishida musiqa terminlarining o‘rnini belgilashda muhim manba bo‘la oladi, xususan, lingvokulturologiya uchun qimmatli ilmiy xulosalar beradi.

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ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF THE UZBEK LANGUAGE AND LITERATURE

ESHBUTAYEVA SHOHSIDA TOSHNAZAROVNA

LINGUOCULTURAL FEATURES OF UZBEK MUSICAL TERMS

10.00.11 – Language theory. Applied and computational linguistics

ABSTRACT OF THE DOCTOR OF PHILOSOPHY (PhD) DISSERTATION IN PHILOLOGY

Tashkent – 2025

The topic of the Doctor of Philosophy (PhD) dissertation is registered at the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under the number B2023.2.PhD/Fil2423.

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INTRODUCTION

Relevance and necessity of the dissertation topic. In global linguistics, the analysis of the relationship between language and culture, as well as the processes of their mutual influence, began to be examined from the standpoint of the anthropocentric paradigm starting from the last quarter of the 20th century. Studying linguocultural units that arise from the intersection of these two concepts has become increasingly relevant for identifying how human beings and their cultural perspectives influence language and culture. The unique cultural characteristics of a nation are reflected in its language. Music, as one of the forms of art, is a product of a specific culture, and this is evident not only in melodies but also in the terminology used. Therefore, investigating the linguoculturological characteristics of Uzbek musical terms allows us to determine the influence of foreign languages and cultures, the specific features of the national concept, and the changes occurring within it. It is worth noting that the inclusion of the term "language bearer" into the scientific paradigm of linguistics has led to the increased significance of concepts such as *thinking*, *mentality*, and *culture*. As a result, the individual who possesses a vocabulary reflecting the national-cultural and spiritual values of the nation and demonstrates it in communication has become the central object of the science of linguoculturology, which has emerged at the intersection of linguistics and cultural studies[44].

In world linguistics, scientific and practical research aimed at identifying, restoring, and reflecting the unique national-cultural lexical units of a people in educational and explanatory dictionaries through the analysis of the unity between language and culture is gaining importance. In this regard, exploring the formation and development of musical terms, their indication of national-cultural associations, their connection with folk mental thinking, and other features within the framework of interdisciplinary studies offers the potential to achieve significant results.

In Uzbek linguistics as well, the issue of analyzing the terminological system based on this new paradigm remains a leading research direction. The emphasis by the country's leader on the necessity for Uzbekistan to be globally competitive in science and intellectual capacity demonstrates the urgency of conducting research in Uzbek linguistics aligned with ongoing global linguistic studies[45]. From this perspective, it is essential to analyze the linguoculturological features of terms, the expression of national-cultural meanings within a particular language system, and the uniqueness of these features that are not found in other languages.

This dissertation also contributes to the fulfilment of the tasks set out in several key legal and regulatory documents, including: Presidential Decree PD-4958 dated February 16, 2017 "On Further Improvement of Postgraduate Education"; Presidential Decree PD-5847 dated October 8, 2019 "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030"; Presidential Decree PD-5850 dated October 21, 2019 "On Measures to

[44] Худойберганова Д. Матннинг антропосентрик тадқиқи. – Тошкент: Фан, 2013. – Б. 6.

[45] Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг 2017 йил 22 декабрдаги Олий Мажлисга Мурожаатномаси. Халқ сўзи, 2017 йил 23 декабрь, 258-сон.

Radically Increase the Status and Prestige of the Uzbek Language as the State Language"; Presidential Decree PD-6084 dated October 20, 2020, "On Measures for the Further Development of the Uzbek Language and the Improvement of Language Policy"; Presidential Resolution PR-289 dated June 21, 2022 "On Measures to Improve the Quality of Pedagogical Education and the Development of Institutions of Higher Education that Train Teaching Staff"; the speech dedicated to the thirtieth anniversary of granting the Uzbek language state language status on October 21, 2019; the Address of the President of the Republic of Uzbekistan to the Oliy Majlis on January 19, 2021, and other normative-legal documents relevant to this field of activity.

Compliance of the research with the priority directions of the development of science and technology in the Republic. This dissertation has been carried out in accordance with the priority direction I: "Development of an information-based society and a democratic state in social, legal, economic, cultural, spiritual, and educational spheres; development of an innovative economy" within the framework of the national strategy for the advancement of science and technology in the Republic.

Degree of study of the problem. In world linguistics, the shared aspects of language and culture have been studied by scholars such as W. von Humboldt, E. Sokolov, P. Tulviste, A. Potebnya, I. Sakulin, E. Sapir, V. Telia, Z. Bijeva, N. Arutyunova, V. Maslova, V. Vorobyov, L. Weisgerber[46], as well as D. Powell, F. Boas, D. Hymes, A. Wierzbicka, E. Babaeva, L. Wilms, O. Bicher, N. Barishev, Z. Abdullayeva, N. Alefirenko, I. Murzinova, Z. Sabitova, and others[47]. The term and its theoretical foundations have been explored in the works of G. Vinokur, V. Leichik, V. Danilenko, V. Gak, T. Kandelaki, H. Felber, D. Lotte, M. Cabre, N. Tkachenko, R. Budagov, O. Petrovskaya, and other scholars[48].

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Views on the intersection of language, music, and culture are reflected in the studies of M. Herndon, N. Mselob, A. Bousourechliev, R. Aiello, J. Durmaz, J. Swain, S. Brown, A. Patel, A. Saygun, D. Hargreaves, N. Masataka, J. Titon, J. Timothy, Cooley, D. Locke, P. McAllester, K. Enn, Rasmussen, David B. Reck, M. John, Shechter, P. Jonathan, J. Stock, R. Anderson Sutton, G. Yalchin, F. Gobbo, Ch. Yurayong, F. Novikov, and others[49].

Scientific-theoretical issues of the development of Uzbek terminology and the analysis of lexical units have been examined in the works of F. Bakirov, G‘. Ismailov, S. Akobirov, S. Ashirboyev, S. Usmonov, A. Ishayev, A. Madvaliev, R. Doniyorov, H. Dadaboyev, H. Ne’matov, A. Hojiyev, H. Yodgorov, O‘. Po‘latova, A. Sobirov, G‘. Ismailov, N. Mahkamov, I. Ermatov, D. Saidqodirova, Kh. Khamrayeva, and others[50]. From a system-structural perspective, musical terminology has been studied as a central object in the works of S. Azizov, N. Shodmonov, Z. Aripov, and as part of broader research by H. Dadaboyev, B. Abdushukurov, Z. Kholmanova, and

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U. Muminova[51]. In addition, from a lexicographic and comparative standpoint, musical terms have been investigated by scholars such as G. Hojiyeva, N. Eshqulova, Sh. Nosirova, U. Ubaydullayeva, O. Ibrohimov, M. Qodirova, G. Aripova, and others[52].

Connection of the research with the scientific-research plans of the higher education institution. This dissertation has been carried out within the framework of the scientific research plan of Alisher Navo'i Tashkent State University of Uzbek Language and Literature, under the topic "The Social, Historical, and Contemporary Development of Language".

Purpose of the research to study the theoretical and methodological foundations of music terms, to highlight the anthropocentric analysis of Uzbek music terms, and to study the paremiological units formed on the basis of music terms.

Research objectives:

to substantiate that, in the process of the term formation of a lexeme, the semantic component underlying the concept it denotes reflects a cultural concept common to a particular ethnos, and that such features confirm the term as a reflection of a domain-specific worldview;

to determine the linguocultural codes of terms by classifying Uzbek musical terms into various thematic groups based on their functional-semantic characteristics;

to justify the mental features of musical terminology, its reflection of the linguistic worldview through associations, realization of comparisons, and its representation of national-cultural concepts through metaphors;

to identify phraseological units and proverbs based on musical terms and to reveal their role and significance in expressing national-cultural semes.

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Object of the research. The musical terms selected from the *National Encyclopedia of Uzbekistan*, *Etymological Dictionary of the Uzbek Language*, *Explanatory Dictionary of the Uzbek Language*, and the *Dictionary of Music* constitute the object of the research.

The subject of the research includes the formation and development of musical terminology, its thematic classification, national mental characteristics, and its interpretation within paremiological units.

Research methods. In exploring the research topic, classification, comparative-historical, experimental, analytical, synthetic, statistical, linguocultural, lexicographic analysis, as well as componential and associative analysis methods were employed.

Scientific novelty of the research:

the fact that the place of musical terms in terminological systems has been studied in detail in the world from the perspective of comparative-historical, system-structural, and anthropocentric paradigms, while in Uzbek linguistics it is not studied in an anthropocentric direction, reflects the unique landscape of the people, not in harmony with their language units;

turkic and Uzbek musical terms were analyzed semantically and etymologically, and it was proven through experimental results that a certain part of the terms belonging to the Persian and Arabic layers refer to national-cultural units in the minds of Uzbek speakers, while musical terms that came through the Russian language retained the characteristics of other cultures;

it has been proven that recommending Uzbek alternatives to borrowed terms is important in regulating the terminological system, and that analogies and metaphors formed through musical terms reflect the unique national-cultural characteristics of the people and the linguistic landscape of the world;

during the semantic and statistical study of phraseologisms and folk proverbs that emerged with the help of musical terms, it was revealed that paremiological units were formed at the core of the concept that the term denotes, and that the social, cultural, religious and secular views of the people played a major role in this.

Practical significance of the research:

Uzbek musical terms have been subjected to etymological analysis, and statistical conclusions have been drawn. In particular, the lexical formation and semantic development of key terms such as *kuy*, *qo‘shiq*, *musiqa*, and *makom* have been clarified;

the relevance of linguistic and extralinguistic factors that reflect the linguocultural features of musical terminology has been demonstrated;

it has been substantiated that musical terms such as *lazgi*, *xalfa*, *baxshi*, *doston*, *changqobuz*, *Andijon polkasi*, and *mavrigi* indicate specific regional or areal references;

terms such as *o‘lan*, *lapar*, *xalfa*, *dutorchi*, *naychi*, *changqobuz* have been shown to contain gender-specific markers;

it has been proven through examples that international musical terms in Uzbek do not participate in the formation of paremiological units, due to their retention of cultural concepts rooted in foreign traditions.

The reliability of the research findings is ensured by the precise formulation of the research problem in the dissertation, the derivation of substantiated scientific-theoretical conclusions based on the analysis of the collected material, and the revelation of the linguocultural features of Uzbek musical terms through mental and associative analysis, as well as through linguocultural units such as metaphors, similes, and proverbs.

Scientific and practical significance of the research results. The scientific significance of the dissertation lies in the anthropocentric analysis of musical terminology, which has demonstrated that terms are not only field-specific concepts but also integral elements of the linguocultural environment in which they were formed. It has been revealed that religious-secular views, geographical, ethnic, social, and national-cultural factors significantly influence the formation of Uzbek musical terminology, thus enriching scientific-theoretical perspectives.

The practical significance of the research is that its materials, results, and conclusions can serve as both primary and supplementary resources in undergraduate and graduate programs in general linguistics, terminology, and linguoculturology, particularly in the creation of textbooks focused on the linguocultural features of terminology, including musical terms.

Implementation of Research Results. Based on the scientific outcomes regarding the linguocultural characteristics of Uzbek musical terms:

scientific materials related to the historical roots of Uzbek musical terminology, conclusions on how national mentality is reflected in musical terms and in oral traditions, customs, and rituals, as well as theoretical analyses of phraseological units derived from musical terms and metaphoric term formation, were used in the applied grant project "Study of Turkic Written Sources from Ancient Times to the 13th Century" (Project No. PZ-20170927147), implemented at Alisher Navo'i Tashkent State University of Uzbek Language and Literature during 2018–2020 (certificate No. 01/4-2778, dated December 22, 2023). These findings contributed to enriching the materials of an electronic platform with data on the formation and development of musical terms and their expression of national mentality and phraseological relevance;

analyses on how musical terms reflect the ethnoculture of the Uzbek people, conclusions on the study of musical terminology in Turkology, materials on the formation and development of Uzbek musical terms, and their lexical-semantic features were utilized in the applied grant project "Development of a Linguodidactic Electronic Platform for Turkic Languages" (Project No. PZ-2020042022), conducted at Alisher Navo'i Tashkent State University of Uzbek Language and Literature during 2021–2023 (certificate No. 01/4-2777, dated December 22, 2023). These findings enhanced the electronic platform with relevant content on ethnocultural expression, terminological research, and semantic development;

research findings on the national-mental characteristics of Uzbek musical terms, their role in shaping the linguistic picture of the world, and their reflection of ethnic, cultural, religious, and secular identities in speakers' cognition were also incorporated into the "Study of Turkic Written Sources from Ancient Times to the 13th Century" project (Project No. PZ-20170927147, 2018–2020, certificate No. 01/4-2778). These

findings supported the preparation of electronic platform materials on national mentality and linguistic worldview;

the conclusions regarding the necessity, in efforts to create musical terminology for Turkic peoples, to initially select terms formed under a shared concept for these peoples; to present existing musical terms in Turkic languages as alternatives to borrowings; to recommend terms indicating national-cultural semantic associations as part of their own lexical layer; and to standardize musical terms across Turkic languages phonetically, were utilized in the practical grant project titled "Creation of a Linguodidactic Electronic Platform for Turkic Languages" (Project No. PZ-2020042022), implemented at Alisher Navoi Tashkent State University of Uzbek Language and Literature during 2021–2023 (based on reference letter No. 01/4-2777 dated December 22, 2023, issued by the same university). As a result, scientific materials related to conclusions about musical terms formed under a shared concept for Turkic peoples and those indicating national-cultural semantic associations were used in determining the contents of the electronic platform.

Approbation of the Research Results. The research results have been presented and discussed at 8 scientific-practical conferences, including 6 international and 2 national conferences.

Publication of the Research Results. A total of 14 scholarly works has been published based on the dissertation topic, including 6 articles in academic journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main results of doctoral dissertations–3 in national journals and 3 in international journals.

Structure and Volume of the Dissertation. The dissertation consists of an introduction, 3 chapters, a conclusion, and a bibliography. The total length is 150 pages.

MAIN CONTENT OF THE DISSERTATION

In **the Introduction**, the relevance and necessity of the dissertation topic are substantiated, and the goals and objectives of the research, its object and subject, its connection to the priority directions of the development of science and technology in the Republic, its scientific novelty and practical significance are presented. Additionally, the implementation of the research, published works, and the structure of the dissertation are described.

The first chapter of the dissertation is titled ***"Theoretical and Methodological Foundations of Musical Terms"***. Section 1.1 is called ***"Study of Musical Terms in World Linguistics"***. This section provides information on the study of musical terms from system-structural and anthropocentric perspectives in global linguistics, the research of musical terms in Turkology, and particularly the analysis of such terms in Uzbek linguistics. In English linguistics, the cognitive connection between music and language has been proposed by Aniruddh D. Patel, who highlights that, despite the absence of terms expressing numbers and fixed meanings in the language of the Pirahã tribe in the Amazon, *music and songs adapted to music exist* and serve as a

means of communication[53]. Thus, it can be concluded that units related to art and culture fulfill functions such as communication, information transmission, and influence. In Western musical terminology, expressive terms such as *major, minor, timbre, tempo, harmony, melody, articulation, dynamics, consonance, dissonance, register* immediately evoke a general impression about the music upon hearing them, and the terminology provides information about the music's emergence. M. Herndon and N. McLeod, who commented on the cultural features of music and its terms, emphasize that the phrase "to sing a song" is culturally and cognitively specific to humans[54]. They also note that human speech itself is based on a certain musicality. Distinguishing music from noise, scholars assert that music is *a product of a specific cultural environment*. Musical terms carry different meanings in different parts of the world. For example, representatives of European and American cultures refer to birdsong as "music." However, they point out that, unlike human-created music, such sounds are not created with the unity of consciousness and soul. Some cultures associate music exclusively with humans. For instance, for the Kaluli people of Papua New Guinea, birdsong represents the songs of deceased people who have transformed into birds. As a result, they cry when they hear birds singing[55].

In Turkology, particularly in the Turkish language, studies on replacing Arabic and Persian borrowings with Turkic terms were conducted between 1932 and 1950. At the Sixth Turkish Language Congress in 1950, it was officially announced that the study of Turkification of music and fine art terms had been completed. The initial changes in Turkish musical terminology emerged after 1826 as a result of the Ottoman Empire's political relations with the West. Since the first interactions in the field of music were with Italians, terms such as *nota, tempo, scala, musica* were borrowed from Italian into Turkish. Based on these aspects, several alternative versions were proposed in Turkish musical terminology: *pauza – susma, sus, sükût, susku*; *ritm – ritim, tertip, düz, tartı, tartım, ölçü* were recommended, included in some dictionaries, and *ritim* was considered appropriate due to its preservation of the semantic meaning.

Musical terms in the Turkmen language have been studied in the research of O. Eyberdiyeva[56]. This study focuses on the musical terminology reflected in the Turkmen-language epic *Gorogly*, with special attention to their semantic features. For instance, in the sentence "*ayadı saz bilen okamak*," the lexeme *saz* means music; in the phrase "*aydım aytmak*," *aydım* means song; the phrase "*belent perde*" refers to a high pitch; and in "*dutarın tarını çekmek*," *dutar* means dutar, *tar* means the string of the dutar. Moreover, this work compares musical terms in the Turkish and Turkmen languages from lexical and semantic perspectives.

Therefore, we found it necessary to present Uzbek equivalents of some of the terms compared by O. Eyberdiyeva:

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[53] Aniruddh D.Patel. Music, language and the brain. – Oxford: Oxford University Press, 2008. – P. 3.

[54] Marcia Herndon and Norma McLeod. Music as culture. Norwood editions Darby, Pennsylvania, 1982. – P. 10–11.

[55] Jeff Todd Titon., Timoti J., Kuli., Devid Lok., P.Mak Allester, Enn K., Rasmussen., Devid B.Rek., Jon M., Shexter., Jonatan P., J.Stok., R.Anderson Satton. World of Music an Introduction to the Music of the World's Peoples. – Canada, 2002–2009. – P. 6.

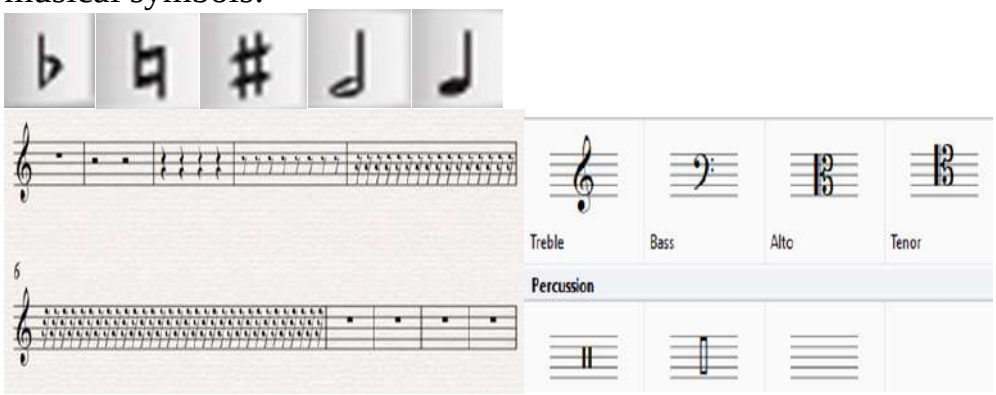
[56] Eyeberdiyeva O. Türkmen Görogli destani'nda müzikle ilgili kavram alani. Yüksek lisans tezisi. – Denizli, temmuz, 2022.

Turkmen	Turkish	Uzbek
surnay	zurna	surnay
aydım	şarki	qo‘shiq
tebil	def	doira, childirma
saz	çalgı	cholg‘u asbobi
nama aytmak	nağme söylemek	kuylamoq
sazanda	sazende	sozanda
kakmak	çalmak	chalmoq, ijro etmoq
yırlamak	şarkı söylemek	qo‘shiq aytmoq
bagşı	ozan, âşık	baxshi, shoir, jirov
bagşıçılık	bahşı sanatı	baxshichilik
balamançı	balaman çalgı	bulamon, bolaman, bo‘lamon, bolaman+chi

Musical terms also constitute a significant part of the Uzbek terminological system. Musical terminology was first studied from a system-structural perspective in 1981 by Sami Azizov[57]. The researcher defines music as the artistic expression of a person’s spiritual world, aspirations, emotions, and desires. He emphasizes that the history and spirit of the people live in music and song, thereby highlighting the linguocultural characteristics of musical art.

Based on the semantic classification of musical terms in world and Uzbek linguistics, Uzbek musical terms can be grouped as follows:

1) terms denoting musical instruments and their parts: *dutor*, *kosa*, *quloq*;
2) terms denoting musical genres and their types: *maqom*, *ushshoq*, *ashula*, *katta ashula*, *qo‘shiq*, *mehnat qo‘shiqlari*, *estrada*, *jazz*, *milliy estrada*;
3) terms denoting musical measures: *duol*, *kvartol*, *detsimol*, *2/2*, *2/4*;
4) terms denoting musical professions: *cholg‘uchi*, *qo‘shiqchi*, *o‘yinchi*, *operachi*, *dutorchi*, *changchi*, *doyirachi*;
5) graphic terms: *A (lya)*, *C (do)*, *T (tonika)*, *D (dominanta)*, *dur*, *moll*, *mf*;
6) terms related to tempo: *allegro*, *adagio*, *largo*, *lento*;
7) dynamic terms: *forte*, *piano*, *mezzo piano*, *mezzo forte*;
8) musical symbols:



[57] Азимов С. Лексикого-грамматическое исследование музыкальной терминологии узбекского языка. Дисс. канд. филол. наук. – Ташкент, 1981. – 150 б.

Section 1.2 of the first chapter is titled **"An Anthropocentric Approach to the Study of Musical Terms"**. This section analyzes scholarly research that investigates terms–particularly musical terms–in relation to non-linguistic systems such as humans and their associated societies, as well as the speaker's cognition, psychology, cultural values, and axiological perspectives. Concepts that reflect a person's scientific perception of reality are temporally represented in language through specific terms[58]. B. Tojiboyev, who analyzed the associative features of nationally and culturally marked units in the Uzbek language based on experimental research, notes that national-cultural markers manifest differently in language units: in some, the marker is directly apparent; in others, it appears indirectly; in certain words, the cultural seme coexists with the lexical meaning; and in others, it is conveyed through figurative meaning. As examples of non-equivalent lexicon or realities, he cites musical terms such as *karnay-surnay* and *nog'ora*[59]. He also emphasizes the significance of the associative experiment method in the study of national-cultural units, stating that it allows for the identification of subtle aspects of the speakers' national consciousness and thinking.

Section 1.3 of the first chapter is titled **"Sources of the Formation of Uzbek Musical Terms"**. The historical and theoretical foundations of terminology include analyzing the formation of words within a given language, their development into terms, and their transformation into specialized units of a particular field in connection with the ethnic, political, religious, socio-domestic, and cultural development of the people. A word that expresses a specific concept becomes specialized, then recognized as a designation, and ultimately elevated to the level of a term. Terms that are widely used within a single language become standardized and universally understood through dissemination across peoples. This process demonstrates that it takes a certain period for words to attain terminological status[60].

Uzbek musical terms were categorized into the following thematic groups based on their formation and development influenced by political, religious, socio-domestic, and cultural factors:

1) terms of Turkic origin;
2) native Uzbek musical terms;
3) borrowed terms from Persian and Arabic;
4) borrowed terms from Russian and other languages via Russian;
5) Uzbek terms derived from borrowed elements.

In the study, these terms were statistically analyzed, and conclusions were drawn. Q. Sodiqov addresses the etymology of a number of musical terms. In particular, he includes the words *kü*g*~kög*, *qošuq~qošuğ*, and *yïr~ïr* among the earliest Turkic musical terms[61]. The study examines the semantic-structural development of the *kü*g*~kög* lexeme and establishes that it is the etymological root

[58] Жамолиддинова Д. Бадиий матнда терминларнинг лингвопоетик ва лингвокультурологик хусусиятлари. Филол. фан. д-ри … дисс.– Тошкент, 2021. – Б. 55.
[59] Tojiboyev B. O'zbek tilida so'zning assotsiativ ma'no strukturasi. – Toshkent: Mahalla va oila, 2023. – B. 12.
[60] Алиева М. Ўзбек миллий газлама дизайнерлиги терминларининг семантик-грамматик тадқиқи. Филол. фан. б. фалс. док. … дисс. – Фарғона, 2018. – Б. 12.
[61] Содиқов Қ. Туркий ёзма ёдгорликлар тили адабий тилнинг юзага келиши ва тикланиши. – Тошкент, 2006. –Б. 12.

of the modern Uzbek literary term *kuy* (melody), considered a pan-Turkic lexical unit. Its formation is rooted in the earliest religious beliefs of Tengriism, i.e., the worship of a single sky spirit. As evidence, the study notes that the earliest songs with melodic elements among Turkic peoples were dedicated to sky deities. Abdurauf Fitrat, analyzing cultural and linguistic contact among nations, regards the *kug* lexeme as a Chinese loanword: "The Chinese are said to have 360 melodies. In the assemblies of the Turkic khans, each of these 360 melodies was played in one day, so that they were all performed in a year. The greatest and most fundamental of these 360 *kugs* were said to be nine"[62]. Through etymological analysis of the *kuy* term, it was determined that in classical Chinese, it corresponds to *xuánlǜ* (syuan liu – tune, melody)[63] and *yuè* (melody)[64]. However, the phonetic structure and phonographic composition of the word *küg~kög* are not characteristic of the Chinese language. Therefore, considering the Uyghurs–an ethnic Turkic group residing in Chinese territory–it was concluded that analyzing this term through the prism of Uyghur culture is more appropriate. Further semantic analysis of the *küg~kög* lexeme revealed meanings such as "poetry"[65], "vocal modulation in song"[66], "melody", "tune"[67], "makom"[68], and "musical instrument"[69], which evolved throughout the historical development of the Uzbek language.

The influence of the national-cultural concepts of the original languages on Uzbek was examined based on the language source of the thematically grouped musical terms. Furthermore, statistical analysis of musical terms revealed that the majority – 41 percent – are hybrid terms formed from native Uzbek and borrowed elements. It was also determined that terms originating from French and English comprise only 1 percent.

The second chapter of the dissertation is titled **"An Anthropocentric Analysis of Musical Terms in the Uzbek Language"**. Section 2.1 is titled ***"The Reflection of National Mentality in Musical Terms"***. Mentality is the manifestation of worldview through the categories and forms of the native language, encompassing the intellectual, spiritual, and volitional characteristics of the national character[70]. The unity of mentality constitutes the concept of that culture. Mentality, considered the standard by which humanity comprehends reality, serves as the foundation for the emergence of mentation. While mentality represents the cognitive accumulation of ancestors, mentation functions as the formative element. Musical terms that have emerged based on the national concept of the Uzbek people, which embodies mental characteristics, such as *balaban*, *qayroq*, *childirma*, *qo'shiq*, *qo'shnay*, *changqobuz o'lan*, *terma* and *xalfa* are analyzed in this section, with particular attention paid to

[62] Абдурауф Фитрат. Ўзбек классик мусиқаси ва унинг тарихи. – Тошкент: Фан, 1993. – Б. 37.
[63] Китайско-русский словарь. – Пекин, 2008. – С. 1033.
[64] 古代汉语词典，北京，2014 年，第1857页 Qadimgi xitoy tili lug'ati. – Pekin, 2014. – B. 1857.
[65] Oltun yorug'. – Toshkent: Fan, 2009. 1-kitob. – B. 81–82.
[66] Маҳмуд Кошғарий. Девону луғотит турк. III жилд. – Тошкент, 1963. – Б.144.
[67] Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати. I жилд. – Тошкент, 2000. – Б. 213.
[68] Абдурауф Фитрат.Ўзбек классик мусиқаси ва унинг тарихи. – Тошкент: Фан, 1993. – Б. 37–38.
[69] Абдурауф Фитрат. Энг эски турк адабиёти намуналари (Адабиётимизнинг тарихи учун материаллар). – Тошкент: Мумтоз сўз, 2008. – Б. 40.
[70] Usmanova Sh. Lingvomadaniyatshunoslik. – Toshkent: Bookmany print, 2022. – B. 242.

the influence of national mentality in their formation. For instance, the formation of the musical term *lazgi* is examined from the perspective of the people's process of understanding reality. Etymological interpretations of this term include mythological and religious beliefs about the creation of man from clay and the bestowal of life through melody, as well as associations with various belief systems: totemism – "Masxaraboz lazgisi", animism – "Qayroq lazgisi", Zoroastrianism – "Olov lazgisi", and variations such as "Dutor" and "Surnay" lazgis derived from these legends. Other types include the imaginative "Khiva lazgisi", "Khorezm lazgisi", the situational "O'g'lon bola lazgisi", "Garmon lazgisi", and the intercultural "Khorezm Iranians' lazgisi", all of which have emerged on the basis of long-developed national mental traits dating back to the Stone Age and embody a national-cultural concept[71]. As a result of the analysis, it was concluded that this term originates from the ancient Persian-Tajik word *larza*, derived from *larzidon* – meaning "to tremble" or "to shake"[72]. This conclusion is supported by the fact that the foundation of the earliest *lazgi* melody was created through the trembling contact of *qayroq* stones and the shaking sound of the *surnay*. As a dance term, it expresses the human body's trembling and shaking in accordance with the melody.

Section 2.2, titled ***"Associative Analysis of Musical Terms"***, explores the anthropocentric features of musical terms in the Uzbek language and analyzes the influence of ethnic, geographic, religious, political, and cultural factors in their formation and development. An associative experimental study was conducted for this purpose. For the experiment, musical terms from the Uzbek language were selected that hold particular importance in the historical development and cultural life of the Uzbek people, as well as those connected to customs and traditions, along with international terms created within different cultural concepts, which were used as stimulus words.

In the formation of the associative experimental questionnaire, participants were asked to provide their name, age, occupation, field of activity, education, place of birth, and the time the questionnaire was completed. As stimulus words, terms reflecting national-cultural semantic aspects were selected, including: *kuy* (melody), *musiqa* (music), *maqom*, *karnay-surnay*, *nog'ora*, *qo'shiq*, *lazgi*, *jazz*, *lapar*, *baxshi*, *xalfa*, *rock*, *Andijon polkasi*, *o'lan*, *katta ashula*, *fortepiano*, *do'mbira*, *changqobuz*, *gitara*, *dutor*.

Special attention was paid to ensuring that the native language of participants was Uzbek. The sample included 3rd, 4th, and 5th-year students of the Uzbek Language and Literature part-time undergraduate program at Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy, and 1st to 3rd-year students of the Republican College of Music and Art. It is worth noting that the participants' social backgrounds, worldviews, professional interests, dialectal affiliation, gender, psychological condition, and professional inclinations were not taken into consideration.

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[71] Saparbayev A.., Shahanov B.. Dutor lazgi – Xorazm xalq ijodining go'zal namunasi // Муждународный научный журнал Научный импульс. – № 5 часть 2. 2022. – В. 179–180.

[72] Раҳматуллаев Ш. Ўзбек тилининг этимологик луғати. III жилд. –Тошкент: Университет, 2009. – Б. 126–127.

The online associative experiment and offline survey were conducted in 2024 with the participation of 200 respondents[73].

Through the associative analysis of musical terms, the study revealed their national-cultural characteristics. For example:

At the center of the associative field of the term *makom* was the phrase *milliy kuy* (national melody), recorded in 32 respondents. This reflects Uzbek speakers' knowledge and perceptions of when, where, for what purpose, and for whom *makom* is performed. Additionally, the *makom* art form, which emerged from the Islamic and Sufi worldview of the Uzbek people, has produced associations reflecting national identity in participants' minds in response to the stimulus word.

The term *kuy*, recorded in 29 respondents, reflects their understanding that various melodies, formed around specific themes and techniques in the evolution of Uzbek musical terms, collectively constitute categories such as *küg~kög*.

In addition, national-cultural associations with the term *makom* include: morning songs (*nahorda kuylanuvchi qo'shiqlar*), *nahor oshi* (a traditional morning dish), plates (*tarelka*), nationality (*milliylik*), traditional performances by men and women in national attire, and melodies in national style.

The associative field core for the term *jazz* featured the phrase *tartibsiz ohang* (disordered melody), recorded by 40 participants. This indicates that the art form is not firmly rooted in the musical memory of Uzbek speakers. Participants also associated the term with concepts such as Western modern music, America, Europe, European culture, foreign ideology, and foreign cultural product. These associations imply that the concept and its corresponding term entered the language through borrowing and have not acquired culturally significant or linguistically localized meaning within Uzbek.

The term *o'lan* was linked with the following types of national-cultural associative units: 1) national-cultural semantic units: *wedding, ritual, yor-yor* (a traditional wedding song); 2) culturally significant expressions: *national melody, folk oral creativity, ceremonial music, symbolism of estrangement upon returning to one's mother's home, leaving the father's home, end of childhood, Qurbon o'lan (ritual dirge), and songs sung before the funeral of a young man or woman who passed away before marriage (noted in Fergana and Namangan regions).*

The core of the associative field for the term *changqobuz* included the phrase *Surxondaryo*, noted in 43 participants' responses. This suggests that in the minds of Uzbek speakers, the performance of the *changqobuz* instrument is strongly associated with this particular region. The associative experiment revealed that speakers of Kipchak dialects used the expressions *musical instrument* and *nomadic instrument* to reflect ethnic characteristics associated with the stimulus word. Additionally, lexical items such as *kampir* (old woman), *xola* (aunt), *momojonim* (my grandmother), and *cho'pon bola* (shepherd boy) were linked to the performers of this instrument and represented gender-specific associations. Associations like *friendship, peace, hills and plains*, and *vokha* reflected participants' perceptions of when, where, and under what circumstances the instrument is typically played.

[73] https://docs.google.com/forms/d/e/1FAlpQLSezxVDEOXER1_MrzgLMJkfV62YyQiL69IPJzfa4lltx38ZQ/viewform

Associations such as *desires* and *longings* expressed conceptual understandings of the emotional themes conveyed through the melodies performed with the instrument.

Section 2.3 of the chapter is titled ***"The National and Cultural Significance of Musical Terms in the Formation of Similes and Metaphors"***, and it examines how metaphors formed using musical terms function as national-cultural codes. The analysis reveals that the cultural worldview of language speakers is transformed into a linguistic-cultural code through linguistic units, playing an essential role in representing the linguistic picture of the world. In this context, similes and metaphors are crucial in conveying the national linguistic landscape, and musical terms formed through these devices significantly contribute to expressing the linguistic representation of the world shaped by the speakers' worldview.

Indeed, the study of musical terms, which have long been investigated in Uzbek linguistics from comparative-historical and systemic-structural perspectives, within an anthropocentric approach, is of great importance in identifying their national-cultural, semantic, and associative characteristics specific to a particular people.

The third chapter of the dissertation is titled **"Investigation of Paremiological Units Formed on the Basis of Musical Terms"**. Section 3.1 ***"Linguocultural Features of Phraseologisms Formed from Musical Terms"***, focuses on the national-cultural features of phraseological units formed on the basis of musical terms. Phraseologisms encapsulate national values, customs and traditions, as well as conceptions of morality and spirituality. Phraseologisms that encompass all social functions of the national language and national values play a significant role in creating the linguistic picture of the world. Musical terms also actively participate in the formation of phraseologisms included in the paremiological units of the Uzbek language. These phraseologisms are constructed on the basis of concepts related to the art and culture of the Uzbek people, encapsulating the nation's ancient history, development, and socio-cultural characteristics. Such expressions are more suited for interpreting, evaluating, and expressing subjective attitudes toward reality than merely depicting it. Out of the 5,198 phraseologisms in the Uzbek phraseological dictionary[74], 20 phraseologisms based on musical terms were identified. These expressions were categorized into thematic groups and subjected to statistical analysis: *phraseologisms formed from musical instrument names*, *phraseologisms derived from makom terms*, *phraseologisms formed using concepts related to folk oral tradition*, and *phraseologisms concerning music theory*.

According to the results of the statistical analysis of phraseologisms based on musical terms, those formed from musical instrument names account for 60%, those derived from folk oral tradition 15%, those related to music theory 15%, and those based on makom terms 10%. It becomes clear that the terms involved in the formation of these phraseologisms, reflecting the living memory of the people, are of high socio-cultural significance.

1. *Ishtaha(si) karnay* – whose? *A very strong desire to eat or drink.*

[74] Rahmatullayev Sh., Mahmudov N., Xolmanova Z., O‘razova I., Rixsiyeva K. O‘zbek tili frazeologik lug‘ati. – Toshkent: G‘afur G‘ulom, 2022. – B. 206.

He had never seen most of these dishes in his life. The village elder's *appetite was like a karnay*; he felt like a spirited young man arriving at his wedding party… (Sh. Toshmatov. *The Bird of Freedom*)

2. A very strong desire to possess something.

The debt is substantial and keeps growing day by day. The usurer's *appetite is like a karnay*; expecting mercy from a usurer is like squeezing oil from stone. (Oybek. *In Search of Light*)[75].

Karnay – a traditional Uzbek wind instrument[76], distinct for its large circular opening and long body. The phraseologism *ishtaha(si) karnay* draws the listener's attention to the instrument's large mouth, metaphorically conveying a strong desire or appetite for something. In the form *ishtahalari karnay-ku* used in a text, it conveys an ironic or sarcastic meaning.

Nog'ora(si)ga o'ynamoq – Who? Whose?

Nog'ora(si)ga o'ynatmoq – Who? [one's] Who? To act according to someone's wishes or guidance.

Variants: *childirma(si)ga o'ynamoq*, *chirmandasiga o'ynamoq*.

Hafiza danced to her drum and left my house. (A. Qahhor. *New Land*)

Adolat Aliyeva is the sister of the former traitor Jabbor Aliyev. (Birth)

Who gave you the right to dance to someone else's tune? (S. Ahmad. *Beloved Fields*)[77]

This phraseologism is formed from the lexemes *nog'ora* and *o'ynamoq*, both referring to musical concepts. *Nog'ora* is a traditional Uzbek percussion instrument[78]. In this phraseologism, the term is used to depict someone unknowingly dancing to music played by someone else, but connotatively, it reflects the idea of acting under someone else's control or influence. Thus, this paremiological unit shares semantic affinity with expressions like *ming maqomga solmoq* ("to make someone dance to a thousand modes"), *ming kuyga solmoq* ("to make someone perform a thousand melodies"), or *ming ohanga tushmoq* ("to fall into a thousand rhythms").

In the expression, the lexeme *o'ynamoq* literally means "to dance," i.e., to move in rhythm with music, but figuratively conveys the idea of complying with someone else's instructions. The meaning of this phraseologism is based on the cultural concept in Uzbek culture that music possesses a magical force to which people submit involuntarily. A statistical analysis of phraseologisms based on musical instrument names was conducted. The analysis shows that the term *tanbur* is the most frequently used among musical instrument names in phraseological units in the Uzbek language. This is due to the widespread belief among the people that the melody of this instrument expresses human emotions, inner experiences, and spiritual depth. These beliefs form the basis of the national concept in linguoculturology. In addition, phraseologisms formed on the basis of the terms

[75] Rahmatullayev Sh., Mahmudov N., Xolmanova Z., O'razova I., Rixsiyeva K. O'zbek tili frazeologik lug'ati. – Toshkent: G'afur G'ulom, 2022. – B. 206.
[76] Акбаров И. Мусиқа луғати. – Тошкент: Ўқитувчи, 1997. – Б. 121.
[77] Кўрсатилган асар. – Б. 330.
[78] Кўрсатилган асар. – Б. 199.

nog‘ora and *surnay* are also common in the Uzbek language. These instruments, used since the era of shamanism and signifying divine invocation for Turkic peoples, are still prevalent in Uzbek national culture today.

Culturally, these terms convey the Islamic notions of “invitation” and “call,” and thus express a shared concept among Turkic peoples. Analyzing Uzbek phraseologisms formed on the basis of musical terms from comparative and contrastive linguistic perspectives allows us to determine how these expressions reflect a specific national culture and whether they serve as intercultural bridges.

Section 3.2 is titled ***“Linguocultural Analysis of Uzbek Folk Proverbs Formed on the Basis of Musical Terms”***. Language not only names elements of culture but also expresses them. Proverbs that reflect a people’s national and cultural worldview play an active role in this process. These paremiological units – grammatically complete, concise, expressive sayings used metaphorically or both literally and figuratively–encapsulate national-cultural semantics[79]. In this study, proverbs formed using musical terms were classified into thematic groups and analyzed semantically and statistically using *Uzbek Folk Proverbs* and *Hikmatnoma: Annotated Dictionary of Uzbek Folk Proverbs*[80].

A total of 43 proverbs were extracted and grouped as follows: *proverbs based on names of musical instruments, makom terms, concepts from oral folk traditions,* and *terms related to music theory*.

Statistical analysis showed that proverbs formed from musical instrument names accounted for the largest share (57%), while those based on makom terms made up 2%.

We explore the linguocultural features of these groups:

“So‘k oshiga surnay, un oshiga karnay” – *sök* refers to “cleaned millet”. This proverb is used in relation to people who, in order to appear wealthy in the eyes of others, engage in exaggerated efforts and hollow boasting. Variants include: *“Tor ko‘chaga qo‘sh surnay”*, *“To‘yingdan ham karnayingga zavq qildim”*[81]. In this proverb, the terms *surnay* and *karnay* carry not only their literal meanings, but also acquire figurative connotations. In particular, through the paired expression *karnay-surnay*, the Uzbek people associate meanings such as “festivity”, “to spread a rumor”, and “to make a public announcement”. Based on this understanding, the semantic content of the proverb expresses the idea of “exaggerating insignificant matters”.

“Qirqida tanbur olgan o‘lganda chalar”[82]. This proverb, classified under the thematic group of valuing time and opportunity, is based on the musical term *tanbur*, and conveys the semantic meaning that “every task is better done earlier”. The same meaning is reflected in the variant: *“qirqida qo‘liga soz olgan, qiyomatda qulog‘ini*

[79] Бердиёров Ҳ., Расулов Р. Ўзбек тилининг паремиологик луғати. – Тошкент: Ўқитувчи, 1984. – Б. 11–12.

[80] Шомақсудов Ш., Шораҳмедов Ш. Ҳикматнома. Ўзбек мақолларининг изоҳли луғати. – Тошкент, 1990; Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005; Сувонқулова Ҳ. Ўзбек халқ мақоллари. – Тошкент: Адабиёт учқунлари, 2014.

[81] Шомақсудов Ш., Шораҳмедов Ш. Ҳикматнома. Ўзбек мақолларининг изоҳли луғати. – Тошкент, 1990. – Б. 383.

[82] Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005. – B. 407.

burar”[83]. The noted proverb is expressed in Turkish as: *“Kırkından sonra saza başlayan kıyamette çalar”*[84].

“Yomg‘irdan o‘t-o‘lan o‘sar, qo‘shiqdan – ko‘ngil”[85] – in this proverb, the term *qo‘shiq* expresses the semantic meaning of joy, and it is a variant of a well-known saying.

In the proverb **“El qo‘shiq bilan tirik”**[86], the term *qo‘shiq* helps reflect the cultural meaning that the Uzbek people cherish *goodness*, *joy*, and *happy days*.

Etymological, semantic, and statistical observations reveal that musical terms gain cultural significance beyond their literal meanings in context. These terms reflect national-religious beliefs, social identity, and values.

Social factors play a major role in the formation of proverbs based on musical terms, with political and religious elements also influencing their emergence. Such proverbs often reflect pan-Turkic features shared across related cultures.

CONCLUSION

1. In world linguistics, musical terms have been thoroughly studied from the comparative-historical and system-structural perspectives. In these studies, particular attention has been paid to the etymological, semantic, and structural characteristics of the lexeme expressing the concept, while the influence of the language owner and their specific national-cultural factors on its formation has not been taken into account.

2. Nowadays, based on the anthropocentric paradigm, the expression of national-cultural meaning by the term in the consciousness of the language owner, beyond the concept it denotes, is being widely studied. As a result, the field of linguoculturology is rapidly developing, and aspects such as the cultural factor in language and the human factor in linguistic units are being researched. Accordingly, musical terms related to the field of culture are considered significant as key elements forming linguocultural units.

3. In the formation of musical terms, the religious and secular knowledge of the language owner, customs and traditions, and national-cultural features play a major role. In the Uzbek language, musical terms that have emerged on the basis of these aspects mainly belong to the periods of Old Turkic and ancient Turkic languages, while from the 19th century onward, they have been formed through the method of calquing. These musical terms are now actively used in the modern Uzbek literary language as terms close to a unified system.

4. Recommending, in place of a borrowed term formed on the basis of a different national-cultural concept, a native lexeme formed based on the religious, secular, socio-domestic, national-cultural, and other features of the people expressing the concept, or presenting a lexeme expressing a general concept from the lexicon of culturally related languages, increases the linguoculturological value of the term.

5. Musical terms, based on their semantic and functional characteristics, are divided into eight thematic groups. Among them, terms expressing graphical, dynamic,

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[83] Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005. – B. 468.
[84] Göktürk Erdoğan. Türk atasözleri ve deyimlerinde müzik kültürümüz. Uluslararası Sosyal Araştirmalar Dergisi. Cilt:8, S.38, – S. 174. www.sosyalararastirmalar.com
[85] Mirzayev T., Musoqulov A., Sarimsoqov B. O‘zbek xalq maqollari. – Toshkent: Sharq, 2005. – B. 459.
[86] Сувонқулова Ҳ. Ўзбек халқ мақоллари. – Тошкент: Адабиёт учқунлари, 2014. – Б. 152.

tempo-related, and musical notations occupy a special place. In particular, graphical terms in the form of abbreviations are specific to specialists in the field and do not reflect national-cultural meaning. They are mainly pictographic in nature and express specialized concepts. Therefore, they cannot serve as objects in identifying the linguoculturological aspects of terms. It is understood that only terms in the form of lexemes reflect national-cultural characteristics.

6. The Turkic layer of musical terms in the Uzbek language reflects national-cultural aspects based on territory, gender, and socio-cultural values in the minds of native speakers. Terms borrowed from Arabic and Persian-Tajik relatively represent national-cultural meaning in the memory of language users. In this process, the essence is revealed in the Uzbek equivalents of the lexemes. Russian and international musical terms do not express national-cultural characteristics in the vocabulary of the Uzbek language, indicating that they are based on different cultural concepts.

7. Among Uzbek musical terms, there are lexemes considered to be culturally untranslatable equivalents in other languages, primarily denoting concepts formed on the basis of the national-cultural concept of the people. Similarly, Russian-international terms are also considered culturally untranslatable equivalents for the Uzbek language.

8. Scientific analyses show that linguistic metaphors, formed as a result of the cognitive knowledge of native speakers, actively contribute to the formation of musical terms. At the same time, musical terms formed through metaphorical methods reflecting the people's knowledge and worldview also embody national-cultural views. Similes formed on the basis of musical terms likewise become linguocultural codes, playing a significant role in revealing the linguistic picture of the world.

9. Paremiological units formed on the basis of musical terms represent knowledge reflecting the religious-secular, national-cultural, socio-domestic, and political worldviews of the people. By identifying the national-cultural characteristics of such linguocultural units formed based on national concepts shaped through the prism of culture in the linguistic picture of the world, one can shed light on the cultural development of a particular nation. Furthermore, statistical analysis revealed that terms denoting names of musical instruments are particularly active in the formation of Uzbek paremiological units. This indicates that such instruments play a leading role in expressing the social and cultural life, as well as religious and secular knowledge, of the people.

10. Studying the linguoculturological characteristics of musical terms and examining the semantic development of lexemes from a diachronic perspective clarifies theoretical views on the development of the Uzbek literary language, highlights changes in the language, and serves as an important source in determining the role of musical terms in expressing national-cultural meaning and in the formation of linguocultural units. In particular, it provides valuable scientific conclusions for the field of linguoculturology.

РАЗОВЫЙ НАУЧНЫЙ СОВЕТ НА БАЗЕ НАУЧНОГО СОВЕТА DSc.03/30.12.2019.Fil.19.01 ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ЯЗЫКА И ЛИТЕРАТУРЫ УЗБЕКИСТАНА ИМЕНИ АЛИШЕРА НАВОИ

ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ

ЭШБУТАЕВА ШАХСИДА ТАШНАЗАРОВНА

ЛИНГВОКУЛЬТУРНЫЕ ОСОБЕННОСТИ УЗБЕКСКИХ МУЗЫКАЛЬНЫХ ТЕРМИНОВ

10.00.11 – Теория языка. Прикладная и компьютерная лингвистика

АВТОРЕФЕРАТ ДИССЕРТАЦИИ НА СОИСКАНИЕ СТЕПЕНИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ

Ташкент – 2025

Тема диссертации на соискание степени доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.2.PhD/Fil2423.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои.

Автореферат диссертации размещен на трех языках (узбекский, английский, русский (резюме)) на сайте Научного совета (www.tsuull.uz) и на Информационно-образовательном портале «ZiyoNet» (www.ziyonet.uz).

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Защита диссертации состоится на заседании разового Научного Совета на базе Научного совета DSc.03/30.12.2019.Fil.19.01 при Ташкентском государственном университете узбекского языка и литературы им. Алишера Навои в 2025 году «25» 08 в 11[00] часов (Адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуф Хос Ходжиб, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44; www.tsuull.uz; e-mail: monitoring@tsuull.uz). 364

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована под № ___). Адрес: 100100, г. Ташкент, Яккасарайский район, улица Юсуф Хос Ходжиб, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44; www.tsuull.uz.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и необходимость темы диссертации. В мировой лингвистике вопрос раскрытия взаимосвязи языка и культуры, процессов их взаимодействия с конца XX века стал анализироваться с позиции антропоцентрической парадигмы. Изучение лингвокультурных единиц, сформированных на основе этих двух понятий, приобрело актуальность в контексте выявления влияния человека и его культурных взглядов на культуру и язык. Национальные культурные особенности народа проявляются в его языке. Музыка, как один из видов искусства, является продуктом определённой культуры, что отражается не только в мелодиях, но и в терминологии. Следовательно, исследование лингвокультурологических особенностей музыкальных терминов узбекского языка позволяет выявить влияние других языков и культур, особенности национального концепта и изменения, происходящие в нём. Следует отметить, что введение термина *“носитель языка”* в научную парадигму лингвистики способствовало активизации таких понятий, как *мышление, ментальность, культура*. В результате личность, владеющая лексическим составом, отражающим национально-культурные и духовные ценности своего народа и представляющая его, стала основным объектом науки лингвокультурологии, сформировавшейся на стыке языкознания и культурологии[87].

В мировой лингвистике актуальными становятся научно-прикладные исследования, направленные на определение, восстановление и отражение в учебных и толковых словарях национально-культурных лексических единиц народа путём анализа соотношения языка и культуры. В этом контексте важное значение приобретает изучение с позиции междисциплинарного подхода формирования и развития музыкальных терминов, их национально-культурной ассоциации, связи с ментальным мышлением народа и других характеристик.

В узбекском языкознании также приоритетной является задача анализа терминологической системы на основе данной новой парадигмы. Подчёркнутое главой государства требование к Узбекистану быть конкурентоспособным в сфере науки и интеллектуального потенциала на мировом уровне[88] указывает на необходимость проведения исследований, соответствующих тем, что создаются в мировой лингвистике. С этой точки зрения актуальным становится анализ лингвокультурологических характеристик терминов, выявление их национально-культурного содержания в рамках конкретной языковой системы, а также факторов, указывающих на невозможность их полного соответствия в языках других народов.

Настоящая диссертация в определённой мере способствует реализации задач, обозначенных в нормативно-правовых документах, регулирующих данную деятельность: Указе Президента Республики Узбекистан от

[87] Худойберганова Д. Матннинг антропосентрик тадқиқи. – Тошкент: Фан, 2013. – Б. 6.

[88] Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг 2017 йил 22 декабрдаги Олий Мажлисга Мурожаатномаси. Халқ сўзи, 2017 йил 23 декабрь, 258-сон.

16 февраля 2017 года № УП-4958 « О дальнейшем совершенствовании системы послевузовского образования», Указе от 8 октября 2019 года № УП-5847 «Об утверждении Концепции развития системы высшего образования Республики Узбекистан до 2030 года», Указе от 21 октября 2019 года № УП-5850 «О мерах по коренному повышению престижа и статуса узбекского языка как государственного языка», Указе от 20 октября 2020 года № УП-6084 «О мерах по дальнейшему развитию узбекского языка и совершенствованию языковой политики в стране», Постановлении от 21 июня 2022 года № ПП-289 «О мерах по повышению качества педагогического образования и дальнейшему развитию деятельности высших учебных заведений, подготавливающих педагогические кадры», а также в выступлении Президента, посвящённом тридцатилетию придания узбекскому языку статуса государственного, и в Послании Олий Мажлису от 19 января 2021 года.

В качестве **объекта исследования** были выбраны музыкальные термины, представленные в «Национальной энциклопедии Узбекистана», «Этимологическом словаре узбекского языка», «Толковом словаре узбекского языка» и «Музыкальном словаре».

Научная новизна исследования:

место музыкальных терминов в терминологической системе подробно изучено в мире с точки зрения сравнительно-исторической, системно-структурной и антропоцентрической парадигм, но не изучено в антропоцентрическом направлении в узбекском языкознании. Оно основано на том, что, рассматривая языковые единицы в гармонии с их носителем, можно пролить свет на формы выражения языкового мировоззрения народа;

проведен семантический и этимологический анализ тюркских и узбекских музыкальных терминов, и экспериментальным путем доказано, что определенная часть терминов, относящихся к персидскому и арабскому пластам, относится к национально-культурным единицам в сознании носителей узбекского языка, в то время как музыкальные термины, пришедшие через русский язык, сохранили черты других культур;

доказано, что рекомендация узбекских альтернатив заимствованным терминам имеет важное значение в регулировании терминологической системы, а аналогии и метафоры, образованные посредством музыкальных терминов, отражают уникальные национально-культурные особенности народа и языковой ландшафт мира;

в ходе семантико-статистического исследования фразеологизмов и народных пословиц, возникших с помощью музыкальных терминов, было выявлено, что паремиологические единицы формировались на основе того понятия, которое обозначал данный термин, и что большую роль в этом играли социальные, культурные, религиозные и светские воззрения народа.

Внедрение результатов исследования. На основе научных результатов, полученных при интерпретации лингвокультурологических особенностей узбекских музыкальных терминов:

научные материалы, посвящённые историческим корням узбекских музыкальных терминов; научные выводы о проявлении национального

менталитета в музыкальных терминах, отражённого в народном устном творчестве, традициях и обрядах; научные анализы фразеологизмов, образованных на основе музыкальных терминов; научно-теоретические заключения о музыкальных терминах, созданных посредством метафоры, были использованы в прикладном грантовом проекте № ПЗ-20170927147 «Исследование тюркских письменных источников с древнейших времён до XIII века», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2018–2020 годах (справка № 01/4-2778 от 22 декабря 2023 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате полученные выводы, касающиеся формирования и развития музыкальных терминов, отражения национального менталитета, роли в формировании фразеологизмов, послужили обогащению материалов электронной платформы;

научные толкования, доказывающие отражение этнокультуры узбекского народа в музыкальных терминах; научные выводы, касающиеся изучения музыкальных терминов в тюркологии; научные материалы, посвящённые формированию и развитию узбекских музыкальных терминов; материалы, касающиеся лексико-семантических особенностей музыкальных терминов, были использованы в прикладном грантовом проекте № ПЗ-2020042022 «Создание лингводидактической электронной платформы тюркских языков», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021–2023 годах (справка № 01/4-2777 от 22 декабря 2023 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате научные выводы о выражении узбекскими музыкальными терминами этнокультуры народа, их исследовании в тюркологии и лексико-семантических особенностях обогатили материалы электронной платформы;

научные выводы о национально-ментальных особенностях узбекских музыкальных терминов, их роли в языковой картине мира, указания на национально-культурные семантические единицы в сознании носителя языка, отражении этнических, культурных, религиозных и светских характеристик народа были использованы в прикладном грантовом проекте № ПЗ-20170927147 «Исследование тюркских письменных источников с древнейших времён до XIII века», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2018–2020 годах (справка № 01/4-2778 от 22 декабря 2023 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате научные материалы, посвящённые национально-ментальным особенностям музыкальных терминов и их роли в выражении языковой картины мира, были использованы при подготовке материалов электронной платформы;

научные выводы о необходимости на первом этапе формирования музыкологической терминологии тюркских народов выбрать термины, сформировавшиеся в едином концепте для этих народов; о представлении в

качестве альтернатив заимствований существующих в тюркских языках музыкальных терминов; о рекомендации терминов, указывающих на национально-культурные семантические единицы в ассоциации, как самостоятельного слоя; о необходимости фонографической унификации музыкальных терминов среди тюркских народов были использованы в прикладном грантовом проекте № ПЗ-2020042022 «Создание лингводидактической электронной платформы тюркских языков», реализованном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2021–2023 годах (справка № 01/4-2777 от 22 декабря 2023 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате при определении материалов электронной платформы были использованы научные материалы, посвящённые музыкальным терминам, сформированным в рамках общего концепта для тюркских народов, и указывающим в ассоциации на национально-культурные семантические единицы.

Структура и объем диссертации. Диссертация состоит из введения, трех основных глав, заключения, списка использованной литературы и приложения, в общей сложности насчитывает 133 страницы.

E’LON QILINGAN ILMIY ISHLAR RO‘YXATI
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