

THE LINGUOCULTURAL FEATURES OF MUSIC TERMS FORMED THROUGH METAPHORS

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Abstract:

This article investigates the role of metaphor as a national-cultural unity in the formation of music terms and examines how the process of constructing concepts related to specific fields is based on the knowledge present in collective consciousness.

Keywords: Term, music term, metaphor, linguoculturology, national-cultural features.

Introduction

According to D. Khudoyberganova, cognitive metaphor emerges through perceiving the external world and converting a newly formed concept in the mind into a specific category and concept. She states: "Cognitive metaphor is a phenomenon specific to an individual's cognitive activity, categorizing a second concept or judgment based on the knowledge structures of one concept or judgment."¹

N. Mahmudov defines metaphor, considering it one of the oldest types of terminology creation, as follows: "Due to metaphor, a secondary nominative potential emerges in language, that is, the ability to express another concept with the same word without any morphological change. This prevents countless new words from appearing in language and alleviates the burden on human memory."

From this point of view, we attempt to linguoculturally analyze Uzbek music terms formed through cognitive metaphors.

Kosa: In the mind of the speaker, the concept of "kosa" is shaped by cognitive metaphor, referring to a kitchen utensil primarily intended for serving liquid dishes. Based on this understanding, the term kosa was linguistically metaphorized into the Uzbek music terminological system. The linguistic metaphor created through cognitive metaphor represents the meaning: "the hollow space that produces sound in instruments such as the dutar, tanbur, gijjak, and others."² The formation of the linguistic metaphor relies on a conceptual shift based on structural similarity. The traditional perception of a bowl (kosa) as a wooden object that produces sound served as the foundation for creating the term's use in music. Thus, the "kosa" metaphor reflects similar forms and functions in musical instruments.

Quloq – this word has undergone a semantic shift based on the similarity of action and conveys the following concept: "a wooden or metal part that tightens the strings in stringed musical instruments. When tuning the musical instrument, the string can be tightened or loosened by twisting the quloq. As a result, the sound will be either louder or softer."³ The linguistic metaphor, formed based on the cognitive knowledge of twisting objects by hand, has created a musical term that represents the concept of controlling the sound of musical instruments. This term is mainly



included in the group of terms referring to parts of musical instruments.

Qopqoq – this word is considered a lexeme that emerged as a result of speakers' cognitive knowledge based on the Old Turkic root qap meaning "to close an open part." In the semantic structure of this lexeme, the concept of "a part intended to close the bowl section of a musical instrument" was formed through cognitive metaphor. This linguistic metaphor laid the foundation for the creation of a musical term in the Uzbek language's terminological system. Furthermore, the term's emergence was influenced by speakers' cognitive knowledge regarding the idea that when an open section is closed or struck, the sound becomes louder.

Til – this lexeme represents a connotative meaning derived from cognitive knowledge related to sound-producing tools. The linguistic metaphor, formed through cognitive metaphor, has served as a musical term to express the concept "a flat piece made of reeds, placed on wind musical instruments and struck to produce sound."⁴ Additionally, by adding the -cha suffix to this musical term, another meaning was formed: "a thin, small plate connected to the mouthpiece of a musical instrument."

Tirnoq – this lexeme is a linguistic metaphor formed as a result of cognitive knowledge based on speakers' mental image of a human body part resembling a long shape or something grasping. It has created the musical term "the lower part in which strings are tied on the dutar and tanbur."

Nota yo'li – this musical term has been formed through a semi-calque method based on cognitive metaphor related to concepts of path, direction, interval, or distance. This linguistic metaphor expresses the concept "a staff of five adjacent lines intended for writing musical notes."⁵ Furthermore, based on cognitive knowledge related to directions and paths, musical terms such as doston yo'llari (epic paths), maqom yo'llari (musical modal paths), cholg'u yo'llari (instrumental paths), and ashula yo'li (song paths) have emerged in the Uzbek musical terminology system.

Nota kaliti – the term is a semi-calque derived from the Russian language, based on the opening semantic of the lexeme kalit (key) and conveys the meaning "a special sign that adjusts or defines the pitch of sounds."

The Persian-Tajik borrowing dasta, meaning "the graspable part of an object or thing," is used in string musical instruments to refer to the part held by the left hand. The cognitive knowledge of speakers regarding "a graspable handle" has created a linguistic metaphor. Furthermore, this term has played a role in forming expressions like sozandalar dastasi (musician group), xonandalar dastasi (chorus group) in Uzbek musical terminology, conveying meanings of "group, ensemble." The parda term is considered a linguistic metaphor formed through semantic shift from the Persian-Tajik word meaning "barrier". As a musical term, this metaphor conveys the following derived meanings: 1. The area pressed by the left hand's fingers on stringed musical instruments to achieve a specific pitch. 2. The string made of goat gut that is tied to the dasta (grip) on stringed instruments such as dutar, tanbur, rubob. 3. The completed major part of a musical stage performance – act.⁶

Qovurg'a – this term entered the terminological system as a linguistic metaphor through the concept of "a part that closes or encloses." I. Akbarov explains this term as follows: "the bowl of the dutar is made up of thin wooden plates joined together, and these thin plates are also referred to as 'qovurg'a'."⁷

Xona – this lexeme is borrowed from the Persian-Tajik language and conveys the meaning "a part separated by walls, a room."⁸ As a musical term, it is considered a linguistic metaphor formed



based on cognitive knowledge of speakers about "a part or segment." Historically, this term was used as a musical phrase to express musical divisions of kuy (melody) and ashula (song) because the musical paths of Uzbek-Tajik culture have preserved divisions formed by xona and bozgo'y. The term xona (meaning a space or segment separated by walls) has been used within the maqom tradition to express "melodic and song divisions." Additionally, within the maqom structure, terms like sarxona (head/main section), miyonxona (middle section), and bozgo'y have emerged based on the lexeme xona. These terms indicate "segments of musical works" and are currently used within the maqom music tradition to represent divisions such as sarxat and miyonxat. These terms refer to specific melodic and song fragments in the context of music and continue to retain their meaning today.

As a result of the analysis, it was determined that linguistic metaphors formed as a result of speakers' cognitive knowledge play an active role in the formation of music terms. Furthermore, it was revealed that music terms, created through the use of metaphor – which reflects people's traditional knowledge and worldview – also embody the national and cultural perspectives of speakers.

