

## Name of Musical Instruments in Russian and Uzbek Languages

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### Abstract:

The name of the group "Musical Instruments" in modern Russian is analyzed. The results of the lexico-semantic analysis of these lexemes are given, which showed the presence of homonyms, but the complete absence of synonyms, antonyms, paronyms. Hyperonymic-hyponymic relations are considered, the prevalence of borrowed words and terms is fixed.

**Keywords:** lexico-semantic group (LSG), vocabulary, musical instrument, lexeme, borrowing, term, homonym.

### Introduction

It consists of pipes, an air injection mechanism and a control apparatus [5, p. 399]; 2) outdated. The name of various automatic winding instruments (Restaurant Organ) [2, p. 723]. In this case, homonymy is motivated by the origin from one word - the Greek organon (tool, tool). Another homograph is the wine lexeme. When stressed on the second syllable, the meaning of this word is as follows: 1) Misdemeanor, offense, crime; responsibility for such actions; 2) Reason, source (of something undesirable, unfavorable) [Ibid., p. 131]. When stressed on the first syllable, this lexeme means "Indian seven-stringed plucked instrument" [5, p. 108]. Graphical homonymy here is accidental, since the lexeme vinna came to Russian from Hindi, and the word vina comes from the Proto-Slavic \*veina "that which deserves punishment" [13, p. 316]. The only homoform tar denoting two musical instruments (namely: 1) A stringed plucked instrument; 2) Arabic round tambourine with metal disks on a hoop [5, p. 536]), coincides with the plural form of the genitive case of the word tara (eight large tare), with the meaning 'that in which goods are stored or transported' [2, p. 1306]. The facts of such a variety of homonyms indicate that the LSG "Musical Instruments" is lexically heterogeneous due to the large number of languages from which the borrowing occurred. There is also the possibility of the emergence of new homonyms included in this group. This is primarily due to the emergence of lexemes not related to music, homonymous to the words of this group. For example, the lexeme igil, denoting a two-string bowed instrument among Tuvans [5, p. 206], a few years ago it would hardly have caused any specific associations, but today it is homonymous with a well-known abbreviation. The materials of our study allow us to conclude that in the LSG "Musical Instruments" there are hyperonymic-hyponymic relations, in which the hypernym denotes a class of entities, including a class of entities called hyponyms, and which is wider in meaning [14, p. 107]. For example, the hypernym harmonica with the



meaning "pneumatic keyboard instrument" [5, p. 125] has the following hyponyms with differential additional meanings: manual button accordion and accordion, where the second has keys, and the first has buttons; foot harmonium; mouth harmonica [5, p. 126]. This example illustrates that the hypernym is wider in terms of its reference, but narrower in content, a set of attributes that characterize the entity. One hypernym has as many hyponyms as the number of features of the concept expressed by this hypernym is specified in the lexical meaning of the word or words [14, p. 108]. In the same relationship are the hyperonym piano, denoting the collective name of keyboard-stringed hammer instruments, and the hyponyms grand piano and piano. The statistical data of our study allow us to assert that the donor language from which the most borrowings are made is Italian, from which 22 lexemes passed into Russian (which is 8.94% of the total number of lexemes in LSG), such as arpegione, viola, baritone, cello, citarron, etc. The predominance of borrowings from the Italian language is explained by the fact that the LSG "Musical Instruments" is directly related to music and music theory, the terminology of which was almost completely created by Italian masters (even the names of the notes were introduced by the Italian Guido d'Arezzo), and subsequently some musical terms began to denote several concepts at the same time, including the name of the instrument. Thus, the prerequisites for the formation of homonyms appeared, in which only some meanings refer to LSG "Musical Instruments". For example, the lexeme alt, derived from lat. altus "high", began to denote a variety of musical realities characterized by a pitch: a part (voice) in polyphonic music, a singer with such a voice, instruments (bowed and wind), a performer on it. In addition to Italian, there are many borrowings from: - German (20 lexemes, or 8.13% of the total) - basset horn, horn, horn, recorder, harp, etc.; - French (15 lexemes, or 6.1%) - accordion, harpsichord, clarinet, musette, poshet, etc.; - Greek (13 lexemes, or 5.28%) - helicon, aulos, harmonica, cithara, xylophone, timpani, etc.; - Georgian (10 lexemes, or 4.07%) - Salamuri, diplipito, doli, panduri, etc. The remaining 146 lexemes are borrowed from 49 other languages (Abkhazian, Adyghe, Adyghe languages, Azerbaijani, English, Arabic, Armenian, Bashkir, Bulgarian, Hungarian, Vietnamese, Hawaiian, Dagestani, Ingush, Indian languages, Indonesian, Spanish, Kazakh, Kyrgyz, Chinese, Korean, Latin, Lithuanian, Malagasy, Mari, Moldavian, Mongolian, Norwegian, Ossetian, Persian, Polish, Romanian, Sanskrit, Serbo-Croatian, Tajik, Tuvan, Turkish, Turkmen, Turkic languages, Uzbek, Ukrainian, Finnish, Hindi, Hmong, Chechen, Chuvash, Estonian, African tribal languages, Japanese). Such a large number of languages is due to the fact that out of sixteen languages only one lexeme is borrowed, and out of seventeen - two or three. Many borrowed words look specific due to tracing from the source language (for example: chang-kobuz, choir, duadastanon, etc.). Such words may never develop additional meanings, but if the lexeme has been in the Russian language for a long time, it has more opportunities for this (for example, the lexeme bandura, borrowed from the Polish language, has developed an additional meaning 'about something cumbersome', which is also found in the explanatory dictionary under edited by S.I. Ozhegov [10, p. 35] and in BTSRJ edited by S.A. Kuznetsov [2, p. 58]). The use of the lexeme bandura in this meaning can be found even in the diaries of cosmonaut Valentin Lebedev: "I had to cut the partition with a hacksaw to remove the refrigerator, otherwise this



bandura gets in the way in the middle of the RO” [7, p. 59]. Nevertheless, native Russian words have much more ways for the development of additional meanings (of the Russian words of this group, only kugikly, sopel and surna remained terms). In a system analysis of the LSG "Musical Instruments" it is important to define the concept of the term, since this category occupies a significant place in the structure of this LSG. In our study, we settled on the definition given by O.S. Akhmanova: a term is a word or phrase of a special language, created (accepted, borrowed, etc.) to accurately express special concepts and designate special objects [1, p. 472]. The most important features of the term are researchers N.N. Lantyukhova, O.V. Zagorovskaya, T.A. Litvinov consider “first of all, correlation with a certain scientific concept, accuracy and consistency. The requirements of unambiguity and brevity cannot be considered as obligatory for modern term units, since many terminological nominations often turn out to be polysemantic and multicomponent” [6, p. 44]. Let us analyze several lexemes included in this LSG. The lexeme kantele is borrowed from the Finnish language (only 2 lexemes came from it into this group) and means “Karelian and Finnish stringed plucked instrument, a type of zither” [5, p. 234]. This word is unambiguously, stylistically not colored. It is not known not only for the majority of the population of our country, but also for a number of professional musicians. An exception may be those performers who play the harp and related instruments, since kantele is one of those. Thus, it can be argued that this lexeme has the characteristics of a term. Among the typical for this group is the lexeme chong kom, which came to our language from Vietnamese and means “Vietnamese drum” [Ibid., p. 627]. This word is a term and the only borrowing from this language in the LSG "Musical Instruments". 22% of lexemes were identified that have the status of a non-term (for example, bell, spoons, rattle, triangle, hurdy-gurdy). It is difficult to determine the number of terms absolutely precisely because of the ambiguous status of some lexemes (for example, maracas, castanets). Nevertheless, in the overwhelming majority of cases, the status of the term in lexemes is not in doubt (for example, anglung, kartsganag, koshnay, piffero, sarangi, tavlyak, chindaul, etc.). LSG "Musical Instruments" is open, lexemes can freely enter it (this is facilitated by the emergence of new and the discovery of little-known folk instruments), but the old ones are steadily retained and almost never leave the group. This may be due to the development of computer technology, thanks to which it is easy to reproduce any sound, including the timbre of instruments, so the nominations of even the most unused and most uncommon of them remain in demand in the language. Thus, after analyzing the systemic relations, we have identified the following features of the LSG "Musical Instruments".

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