

## REFLECTION OF NATIONAL MENTALITY IN MUSICAL TERMS

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### Abstract:

This article analyzes the characteristics of musical terms that reflect national mentality, emphasizing how they manifest as a cultural unity in people's perception and naming of reality. It also explores the role of musical terms in this process.

**Keywords:** Musical Term, Mentality, Mental State, National Mentality

Language is closely interconnected with a nation's mental perceptions and culture, forming the foundation of its mentality. It evolves through the traditions, culture, social structure, and lifestyle of a people.

**Mentality** refers to the historically formed level of thought, cultural potential, ability to analyze life's laws, and intellectual capacity in specific social conditions of a society, nation, or individual<sup>1</sup>. Furthermore, the mentality of a society, nation, or individual encompasses their unique traditions, customs, rituals, religious beliefs, and superstitions, making it significant.

**Mentality** is the intellectual, spiritual, and volitional qualities of national character, reflected in the worldview expressed through categories and forms of the native language. The unity of mentality is considered the concept of a given culture<sup>2</sup>. Mentality, as a norm for understanding existence, underpins the manifestation of mental states. It represents the stable way large groups of people—ethnic groups<sup>3</sup>, nations, or social strata—perceive and realize existence. If mentality is the cognitive complex of ancestors, mental state forms and manifests it. The emergence of the discipline of linguoculturology resulted from an approach that considers factors such as society, nation, culture, values, human beings, and their thought processes in language studies. The concept of national mentality is one of the primary terms in this field.

**Mentality** is the perception of the world through the units and laws of the native language. It embodies the intellectual, spiritual, and volitional qualities of national character. The unity of mentality is a cultural concept<sup>4</sup>. As a way of perceiving the world, mentality serves as a stage of social consciousness and acts as a unifying element for the spiritual cohesion of individuals.

<sup>1</sup>*Explanatory Dictionary of the Uzbek Language. Volume 1.* Edited by A. Madvaliev. Tashkent: Uzbekistan National Encyclopedia, 2007. – P. 175.

<sup>2</sup>Usmanova, Sh. *Linguo-Cultural Studies*. – Tashkent: Bookmany Print, 2022. – P. 242.

<sup>3</sup>Khudoyberganova, D. *Factors in the Development of Modern Uzbek Linguistics Terminology // Uzbek Language and Literature*. – Tashkent, 2023. – No. 4. – P. 14

<sup>4</sup>Saydirahimova, N. *Intercultural Communication. Lecture Text*. – Tashkent, 2021. – P. 68.

A mentality reflecting the essence of a people is a category that combines a nation's mental state, intellectual wealth, and spiritual world. Formed under the influence of socio-cultural, linguistic, and geographical factors, mentality not only reflects the levels of language but also represents the conceptual worldview.

A **cultural concept** is derived from the Latin word *conceptus*, meaning "notion" or "concept." In Russian linguistics, this term was introduced into scientific use in the first quarter of the 20th century by philosopher S. Askoldov. Until the 1980s, the term was used synonymously with



the word *notion* in linguistics. However, in recent times, its interpretation has expanded beyond that of *notion*.

A concept has a dual nature: on one hand, it enters a person's mental world as a representation of culture; on the other hand, it allows a person to engage with culture and, in some cases, influence it. The explanation of concepts differs across disciplines such as cognitive linguistics, cultural linguistics, and literary studies.

In linguoculturology, a concept is a unit of collective consciousness that possesses the features of mentality, linguistic expression, and ethnocultural uniqueness. As a linguocultural unit, a concept reflects the unique aspects of a particular culture.

A **linguocultural concept** is the fundamental unit of culture that carries ethnocultural characteristics and conveys functionally significant information about reality<sup>5</sup>. D. Khudoyberganova defines the term "concept" as a mental structure<sup>6</sup>. The national concept, regarded as the unit of mentality, has actively contributed to the formation of Uzbek musical terminology.

Below, we analyze musical terms formed based on the national concept that reflects the mental characteristics of the Uzbek people:

*Balabon* – One of the ancient musical instruments of the Uzbek people, primarily widespread in the Khorezm region<sup>7</sup>. In folk speech, this term also appears in the forms *bolamon*, *bolabon*, and *bolaman*. These variations reflect its naming characteristics, based on the national-cultural concept that the instrument is smaller in size compared to *karnay* and *surnay*. Hence, the variant *bolaman* emerged.

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<sup>5</sup>Usmanova, Sh. *Linguo-Cultural Studies*. – Tashkent, Bookmany Print, 2022. – P. 239.

<sup>6</sup>Khudoyberganova, D. *The Anthropocentric Study of Text*. – Tashkent: Fan, 2013. – P. 13.

<sup>7</sup>Akbarov, I. *Music Dictionary*. – Tashkent: O'qituvchi, 1997. – P. 26-27.

*Qayroq* – A percussion musical instrument common among Central Asian peoples. It consists of four flat, smooth stones<sup>8</sup>. As one of the oldest musical instruments, its naming is rooted in the cultural concept related to the mental understanding of action: striking two flat stones together. This reflects the notion that not all stones produce sound when struck; creating a melody requires a specific rhythmic sequence. This concept aligns with the Uzbek people's national-cultural perspective.

*Childirma* – A musical instrument made by stretching leather tightly over a wooden frame, played by plucking. This name originates from the ancient Turkic onomatopoeic word *chaldır-chaldır*, which mimics the dull sound produced by plucking, and it was formed in Old Uzbek with the suffix *-ma*<sup>9</sup>. In modern Uzbek literary language, the term *doyira*, borrowed from Persian-Tajik, is more commonly used to describe this instrument. The use of two different terms for the same concept reflects the mental focus of two cultures: while Persian-Tajik people named it based on its shape, the Uzbek people based its name on its characteristics, playing process, and function. This instrument is also one of the oldest among Turkic peoples, considered sacred in Tengriism<sup>10</sup>, where it was believed to be a gift from Yerlik (the ruler of the underworld)<sup>11</sup> to the shaman. It served as a medium for communication with celestial and

earthly deities. Based on analysis, it is recommended to reintegrate the term *childirma* into modern Uzbek dictionaries, including educational and explanatory ones.

**Qo'shiq** – Derived from the ancient Turkic root *qosh* (meaning "to unite") and the suffix *-(u)g'*, this term initially signified "poem" or "ode," as noted by Sh. Rahmatullayev<sup>12</sup>. Over time, it came to mean "a poem sung as a song" or simply "song." The semantic basis of "uniting" reflects the mental perception that melody and poetry are created and performed together. This term highlights the Turkic people's ancient awareness of the fusion of music and language, a concept emphasized in the anthropocentric paradigm of modern linguistics only in the 21st century. Through the analysis of *qo'shiq*, it is evident that Turkic peoples recognized this unity as early as the Old Turkic period.

<sup>8</sup>The cited work. – P. 371.

<sup>9</sup>Rahmatullaev, Sh. *Explanatory Etymological Dictionary of the Uzbek Language*. – Tashkent: Universitet, 2000. – P. 425.

<sup>10</sup>Sodiqov, Q. *Uzbek Classical Literature (Ancient Turkic Literature)*. – Tashkent: Akademyashr, 2022. – P. 83.

<sup>11</sup>Boronov, A. *Altai People*. – Tashkent: Muharrir, 2017. – P. 77.

<sup>12</sup>Rahmatullaev, Sh. *Explanatory Etymological Dictionary of the Uzbek Language*. Volume I. – Tashkent: Universitet, 2000. – P. 591.

**Qo'shnay** – An ancient Uzbek musical instrument composed of two reed pipes, each fitted with a reed tongue to produce sound. The instrument is played by blowing evenly into both pipes, and each has seven side-by-side holes, which are pressed with fingers<sup>13</sup>. The term *qo'shnay* (literally "double reed") derives from the process of playing two pipes simultaneously, reflecting the national-cultural characteristics of the Uzbek people.

**Dovul** – A drum-like instrument with both sides covered in leather, considered an ancient Uzbek musical instrument. The instrument has a handle on its frame, held in the left hand while it is played by striking it with a stick<sup>14</sup>. The term evolved from the ancient Turkic word *dabur*, which originally meant "wind blowing from the west."<sup>15</sup> Over time, its lexical and semantic meaning developed to include associations with loud, destructive, and fear-inducing sounds, particularly in the context of storms. Rooted in these mental associations, the *dovul* was used primarily in military campaigns or hunting to create loud, intimidating sounds for humans or animals. This instrument's name reflects the national mental perception and cultural concept of the Uzbek people.

Additionally, in the beliefs associated with the Tengriist religion of the Turkic peoples, part of the ancient Altaic language group, there was an ideology that instruments such as drums, *daf*, *changqovuz*, and others could be used to communicate with spirits within the human body or to expel evil spirits<sup>16</sup>. The term *dovul* emerged through the national-cultural concept formed by these religious perceptions.

**O'lan** – A genre of folk poetry and a type of song widespread among Turkic peoples, often performed by women accompanied by the *childirma*<sup>17</sup>. Different types include *beshik to'y o'lani* (cradle ceremony songs) and *nikoh to'y o'lani* (wedding songs). The term originates from the ancient Turkic root *öl*, meaning "moisture," and was used in Old Turkic as *öläñ*<sup>18</sup>.



This genre often expresses the singer's sorrows, hopes, and anguish, characterized by melodies that evoke tears. The mental associations tied to this concept, as reflected in its performance during ceremonies and traditions, underline its national-cultural significance. *Terma* – A genre of Uzbek folklore where each stanza of the song carries different meanings<sup>19</sup>.

<sup>13</sup>Akbarov, I. *Music Dictionary*. – Tashkent: O'qituvchi, 1987. – P. 435.

<sup>14</sup>The cited work. – P. 95.

<sup>15</sup>Rahmatullaev, Sh. *Explanatory Etymological Dictionary of the Uzbek Language*. Volume I. – Tashkent: Universitet, 2000. – P. 93.

<sup>16</sup>Boronov, A. *Altai People*. – Tashkent: Muharrir, 2017. – P. 81.

<sup>17</sup>Abdusalom, U., Mansur, B. *Explanatory Dictionary of Terms "Culture" and "Art."* – Tashkent: Gafur Gulom, 2015. – P. 320.

<sup>18</sup>Rahmatullaev, Sh. *Explanatory Etymological Dictionary of the Uzbek Language*. Volume I. – Tashkent: Universitet, 2000. – P. 473.

<sup>19</sup>Akbarov, I. *Music Dictionary*. – Tashkent: O'qituvchi, 1987. – P. 348.

The term, applied to a musical genre performed with a variety of themes based on the audience, derives from the concept of "picking and choosing" verses. It holds linguocultural importance due to its association with the traditions and customs of the people. *Lazgi* – A traditional Khorezmian melody and dance<sup>20</sup>. According to art historian G. Matyoqubova, this music and dance have a history of over three thousand years<sup>21</sup>. Dance researcher Roza Verko described it as, "Lazgi is seeing Khorezm." The term *lazgi* historically means "trembling" and is rooted in ancient beliefs about human creation from clay and the infusion of life through melody<sup>22</sup>. Its etymology reflects connections to mythological and religious concepts: Totemism (e.g., "Masxaraboz Lazgi" or "Jester's Lazgi"), Animism (e.g., "Qayroq Lazgi" or "Stone Lazgi"), Zoroastrianism (e.g., "Olov Lazgi" or "Fire Lazgi"). Other variations, such as "Dutor Lazgi," "Surnay Lazgi," "Xiva Lazgi," and "Xorazm Lazgi," have evolved based on legends, cultural interaction, and historical context, reflecting national mental characteristics and forming a significant linguocultural concept<sup>23</sup>. The term is thought to originate from the Persian-Tajik word *larza*, derived from *larzidon* meaning "to tremble" or "to shake."<sup>24</sup> This conclusion is supported by the analysis of the earliest *lazgi* melodies, which were based on the trembling sound produced by striking stones together (*qayroq*) and the vibrating tones of the *surnay*. As a dance term, it reflects the trembling, rhythmic movements of the human body in harmony with the music.

*Xalfa* – In Khorezm, the term refers to poetesses, musicians, and female singers<sup>25</sup>. The term is of Arabic origin, meaning a person knowledgeable in Sharia doctrines and educated<sup>26</sup>.

<sup>20</sup>Abdusalom, U., Mansur, B. *Explanatory Dictionary of Terms "Culture" and "Art."* – Tashkent: Gafur Gulom, 2015. – P. 84.

<sup>21</sup>Matyoqubova, G. *O'fatijon Lazgi // Literature and Art*, Tashkent, 1993. – P. 64.

<sup>23</sup>Roza Verko. *Khorezm Lazgi: The Sunniest Dance on Earth*. 2020. <https://voicesoncentralasia.org/khorezm-lazgi-the-sunniest-dance-on-earth>

<sup>24</sup>Saparbayev, A.Sh., Shahanov, B.Ch. *Dutor Lazgi – A Beautiful Example of Khorezm Folk Art. // International Scientific Journal "Scientific Impulse" No. 5, Part 2*. 2022. – P. 179-180.

<sup>24</sup>Rahmatullaev, Sh. *Explanatory Etymological Dictionary of the Uzbek Language*. Volume III. – Tashkent: Universitet, 2009. – P. 126-127.

<sup>25</sup>Akbarov, I. *Music Dictionary*. – Tashkent: O'qituvchi, 1997. – P. 330.



<sup>26</sup>Begmatov, E., Hojiyev, A., Madvaliyev, A., Mahmudov, N., Mirzayev, T., Musayeva, F., Khudoyberganova, O., Odilov, O. *Explanatory Dictionary of the Uzbek Language*. Volume VI. – Tashkent: Uzbekistan Publishing House, 2022. – P. 10.

In this context, it refers to literate, eloquent women with singing talent in Khorezm. Before Islam, the term's semantic equivalent was *qalpa*, which denoted women who recited the *Avesta*, propagated its teachings among other women, and performed poets' works and folk epics through song. This term embodies the nation's cultural and musical development within its semantic meaning. Today, it signifies women who perform improvised songs, play musical instruments, and sing folk epics and songs during ceremonies. It remains an integral part of Uzbek musical terminology.

Numerous other terms created based on the mental characteristics of the people can be found within Uzbek musical terminology. According to D. Jamoliddinova, who analyzed the national-cultural characteristics of these terms, linguistic studies from an anthropocentric perspective should be conducted across various terminological fields. This research serves as a practical application of that proposal. It identifies that musical terms in the Uzbek language are shaped by the spiritual, moral, religious, and worldly knowledge, traditions, and national-cultural features of the language's speakers.

These terms were primarily created during the ancient Turkic, Old Turkic, and Old Uzbek literary language periods. From the 19th century onward, the *calque* method was employed to develop new terms. Even today, musical terms derived from the Uzbek people's national-cultural concepts are actively used in Uzbek literary language as words closely aligned with the general system.