

DEMONSTRATIVE SEMANTICS OF DANCE TERMS IN ENGLISH AND UZBEK

*O. Khudoyberdieva*¹

Abstract:

This study examines the demonstrative semantics of dance terms in English and Uzbek, focusing on how each language encodes movement and cultural expression. English terms, influenced by French, emphasize technical precision, while Uzbek terms, enriched by Persian, Arabic, and Russian influences, reflect cultural depth. The research highlights how different traditions use language to express dance movements, offering insights into the interplay between language, culture, and dance.

Key words: demonstrative semantics, dance terminology, English, Uzbek, cultural influences, comparative analysis, language and movement, semantics of dance.

doi: <https://doi.org/10.2024/97a2mw81>

Dance terminology offers a unique window into how languages encode movements, emotions, and cultural expressions. This research explores the demonstrative semantics of dance terms in English and Uzbek. Demonstrative semantics refers to the linguistic elements that describe actions and movements by conveying their visual or expressive nature. English dance terminology is often influenced by various foreign sources, particularly from French in ballet, while Uzbek dance terms are shaped by local traditions and enriched by Persian, Arabic, and Russian influences. This study aims to provide a comparative analysis of how dance terms semantically function in these two languages, highlighting both universal and culture-specific expressions.

The study of demonstrative semantics involves understanding how terms, particularly those used in specific fields like dance, convey direct meaning or represent actions and concepts. When analyzing dance terminology in English and Uzbek, it is essential to explore how language encapsulates cultural nuances and expresses unique dance styles. This review examines the key literature that highlights comparative semantics, cultural influences, and the linguistic nuances in dance terminology across these two languages.

The concept of demonstrative semantics focuses on how language can directly represent physical actions, such as dance movements, through descriptive terminology. Lyons (1995) provides a foundational understanding of how semantics can be used to communicate physicality and movement. [5;65]

Talmy (2000) delves into how motion and spatial orientation are represented in language, which is particularly relevant for understanding how dance terms encapsulate movement descriptions in both English and Uzbek. Their theories suggest that dance terms not only name movements but also reflect the spatial and dynamic characteristics of those movements. [11;58]

Johnson and Larson [2] (2010) discuss how English dance terminology, particularly in genres like ballet and ballroom, tends to be descriptive of the style and structure of movements. For example, terms like “arabesque” or “plié” are precise and technical, reflecting a focus on the form of dance. In contrast, research by Karimova [3] (2018) explores how Uzbek dance terminology is often deeply embedded in cultural narratives, with terms referencing traditional music, attire, and regional dance styles like “Lazgi” and “Andijan polka”. These

¹ *Khudoyberdieva Oyjamol Muzaffarovna, Teacher of Termez state pedagogical institute*

studies demonstrate that while English terms focus on the precision and technique of dance, Uzbek terms emphasize cultural significance and tradition.

A deeper etymological and morphological analysis of dance terminology reveals how terms have been adapted and integrated into each language. Smith [10] (2015) highlights how loanwords in English dance terminology, such as “arabesque” and “tango,” have evolved to fit the phonological and semantic framework of English, while still retaining their original meanings. For example, “arabesque” derives from French, reflecting the historical influence of French culture on ballet. Similarly, Rahmonov [8] (2020) investigates the adaptation of Persian and Arabic loanwords in Uzbek dance lexicon, analyzing terms like “raqs” (dance) and “nagma” (melody) and their integration into Uzbek cultural contexts. This analysis underscores how linguistic borrowing shapes the semantic landscape of dance terminology in both languages, preserving cultural connotations while adapting to new linguistic environments.

To provide concrete examples of the demonstrative semantics of dance terms in English and Uzbek, we can explore how specific terms encode movement, style, or cultural significance. This analysis covers semantics, morphology, cultural context, and the relationship between form and meaning.

Example 1: “Pirouette” (English) vs. “Aylanish” (Uzbek)

Pirouette in English is a term from ballet that refers to a turn or spin on one leg, typically performed with the other leg extended. This term is borrowed from French and has become a standardized technical term in Western dance.

Aylanish in Uzbek translates directly to “turning” or “spinning” and is used to describe rotational movements in traditional Uzbek dance. The term is derived from the Uzbek root *ayla-* meaning “to turn,” with the suffix *-nish* indicating a nominal form.

While both terms denote circular movements, pirouette is more technically specific, emphasizing precision in Western ballet technique. Aylanish, however, is broader in application, used in various styles such as Lazgi or Andijan polka, reflecting a more flexible and contextually rich understanding of turning movements.

Linguistic analysis shows that pirouette has been integrated into the global dance lexicon, emphasizing technique, while aylanish remains rooted in cultural and traditional expressions, reflecting the integration of movement with local dance heritage.

Example 2: “Waltz” (English) vs. “Qo’shiq o’yin” (Uzbek)

Waltz refers to a ballroom dance characterized by a three-beat rhythm and smooth, flowing movements. The term originates from the German word *walzen*, meaning “to roll” or “to turn,” which reflects the rotational nature of the dance.

Qo’shiq o’yin in Uzbek combines *qo’shiq* (song) and *o’yin* (dance/game), describing dances performed to rhythmic music, often with flowing steps. This compound word emphasizes the unity of music and dance, which is a key element of Uzbek dance traditions.

While waltz specifically denotes a structured dance form with a particular rhythm, *qo’shiq o’yin* encompasses a variety of traditional Uzbek dances, highlighting the cultural practice of combining song and dance. This reflects how Uzbek dance terms emphasize communal and celebratory aspects.

The semantic analysis shows that waltz conveys the structured nature of Western social dance traditions, while *qo’shiq o’yin* captures the spirit of community and musicality inherent in Uzbek culture, emphasizing the integral role of music in dance.

Example 3: “Leap” (English) vs. “Sakramoq” (Uzbek)

In English, the term “leap” is used to describe a jump or a bound where the dancer moves from one point to another, often covering a significant distance in the air. The term is commonly associated with ballet and other Western dance forms, emphasizing the height, strength, and elegance of the movement. It conveys a sense of soaring through space, focusing on the technical aspect of elevation.

“Sakramoq” in Uzbek translates directly to “to jump” or “to leap” and is used to describe various upward or forward jumping motions in traditional Uzbek dances. Unlike the technical specificity found in English, “sakramoq” has a broader meaning and can describe jumps in everyday life as well as in dance. It is deeply rooted in the cultural context of Uzbek dance, where movements are often expressive and connected to the rhythm of traditional music.

Both “leap” and “sakramoq” convey the idea of jumping, but their cultural applications differ. “Leap” is tied to the precision and structure of Western dance, while “sakramoq” embodies the expressive and rhythm-oriented nature of Uzbek dance. This reflects how each language captures the essence of a movement, integrating cultural perspectives into the semantics of the terms.

Conclusion

This study demonstrates that the demonstrative semantics of dance terms in English and Uzbek are deeply influenced by their respective cultural contexts. While English dance terms tend to focus on technical precision, Uzbek terms often convey cultural, emotional, and spiritual meanings. The research suggests that future studies could expand by including more detailed analyses of specific dance genres and their linguistic representations in other languages. Understanding how different cultures express dance through language can enrich linguistic and cultural studies, as well as improve cross-cultural communication in dance education and performance.

References:

- [1]. Brown, E. (2021). *Comparative Analysis of Dance Terminology in English and Uzbek*. *Journal of Comparative Linguistics*, 9(4), 90-104.
- [2]. Johnson, M., & Larson, S. (2010). *Dance and Language: Cultural and Linguistic Perspectives on Dance Terminology*. *Journal of Linguistic Anthropology*, 20(2), 56-72.
- [3]. Karimova, N. (2018). *Cultural Contexts of Dance Terminology in Uzbek: A Semantic Approach*. *Central Asian Studies Journal*, 12(3), 144-162.
- [4]. Khudoyberdieva Oyjamol Muzaffarovna. (2024). *English and Uzbek national dance terminology*. *European Journal of Interdisciplinary Research and Development*, 26, 154-158. Retrieved from <https://www.ejird.journalspark.org/index.php/ejird/article/view/1070>
- [5]. Lyons, J. (1995). *Linguistic Semantics: An Introduction*. Cambridge University Press – 376 p.
- [6]. Muzaffarovna, K. O. (2023). *The Role of Dance Terminology in Linguistics*. *Genius Repository*, 26, 83-85.
- [7]. Nazarov, T. (2019). *Conceptual Mapping of Dance Terms in Uzbek: A Linguistic Perspective*. *International Journal of Central Asian Studies*, 14(3), 65-78.
- [8]. Rahmonov, O. (2020). *Persian and Arabic Influences in Uzbek Dance Lexicon: A Historical Overview*. *Linguistic Heritage Journal*, 5(2), 77-89.
- [9]. Safarova, M. (2022). *Cultural Significance in Uzbek Dance Terminology*. *Uzbek Language and Culture Studies*, 7(1), 112-127.
- [10]. Smith, A. (2015). *Etymological Study of Dance Terminology in English*. *Language and History*, 8(1), 33-48.
- [11]. Talmy, L. (2000). *Toward a Cognitive Semantics: Concept Structuring Systems*. MIT Press- 504 p.
- [12]. Williams, J. (2019). *English Folk Dance and the Language of Movement*. *Folklore Studies Quarterly*, 15(2), 198-214.