

Historical and Ethymological Analysis of the Music Term "Kuy"

Eshbo'tayeva Shohsida Toshnazarovna

Tashkent State University of
Uzbek Language and Literature named after Alisher
shohsidaeshbotayeva92@gmail.com

Annotation: This article analyzes the historical and etymological features of the term melody, which is actively used in Uzbek music terminology today. The formation and development of the term is semantically and structurally interpreted and considered on the basis of sources. It has been scientifically explained that the etymology of the term melody is not related to the term blue, which means "poem, song", but to the root root, which is formed by combining tones.

Key words: Musical term, musical terminology, own layer, self-absorbing layer, blue, root, melody, status.

Introduction:

"In today's era of globalization, it is natural that every nation, every independent state prioritizes the development of its national interests, first of all, the preservation of its culture, ancient values, mother tongue.

To radically increase the prestige of the Uzbek language in the social life of our people and internationally, to educate our young people in the spirit of patriotism, devotion to national traditions and values, inheritance of the rich heritage of our great ancestors, to preserve the state language in our country. President" [1]

Each nation has its own intangible resources, in which the language, culture and art of that nation are of particular importance. Language is constantly evolving in close connection with culture and the arts. We will try to scientifically substantiate this connection with the example of the term "melody". When we think using the method of analysis, we have a question: is it a "melody" lexeme? The word? The term? If we look at it from the point of view of the Uzbek language, it is a word. From the point of view of a linguist, it is a lexeme with a certain semantic property, and a term for a musician and a musicologist. Due to the development of sectoral terminology, today we will make a linguistic analysis of this musical term. In the "Etymological Dictionary of the Uzbek language" the word is "melody". In the ancient Turkic language, this horse, which has the same meaning and other meanings, is originally in the form of blue [Devon, III, 144: blue (with soft k) is the weight, the dimension of the poem; in blue singing] was pronounced, then the consonant g was replaced by the consonant y, and the consonant y was replaced by the consonant o. In Uzbek, the sign of softness of the vowel is missing; blue> blue> melody" [2].

Main part:

The lexical structure of the modern Uzbek language has been formed over the course of historical development. The origin and development of the words are also different. The economic, political, cultural and other ties of the Uzbek people with other nations have also had a significant impact on the structure of the language. For this reason, the structure of the Uzbek language dictionary is divided into its own layer and its own layer.

Its layer includes words that are specific to the Uzbek language, but also common to Turkic languages. They can be divided into the following groups:

1. Common Turkish words;
2. Uzbek words made of common Turkish words;

3. Words formed on the basis of a foreign language element in the Uzbek language itself, ie with the addition of the Uzbek suffix [3].

1. Common Turkic words mainly belong to the Old Turkic language layer. During this period, "the absorbed layer is small. In the Urhun-Yenisei monuments, the layer of Chinese and Sogdian words is about one to two percent, while in the old Uyghur-Turkish written monuments it is relatively large"[4].

In defining our own musical terms, we first identify common Turkish words. They are:

"Küg ~ kög" is one of the oldest written monuments in Turkey. Among the sources that reflect the language of the Turkic peoples in the Uyghur script are the first musical terms. For example, in the Monian period in Turkish literature there were such types of poems as küg, taqşut, küg taqşut, and in Buddhist literature the ancient küg ~ kög, taqşut ~ taqşut, qoşuq ~ qoşuğ, yir ~ ir", "Spoon ~ spoon", "yir ~ ir" are the first musical terms.

Rakhmatullayev uses the term "sky" in the "Old Turkic Dictionary" as "for some reason it is mentioned in Chinese" [5]. So is the word "tune" originally in Turkish or Chinese? Indeed, in this play, the term is translated from Chinese as "tsyuy", "khyog" - "melody", based on the work "Devonu lug'otit - Turk".

A. Fitrat, a mature artist, linguist and musicologist with a deep knowledge, wrote in his book "History of Uzbek classical music": "Turks perform all their melodies and songs on these three" methods ". They are called "kugs" and, in addition to the word "kug", "does it have anything to do with today's kuy?" , he asks. Indeed, what is the answer to a question left open by a linguist like Fitrat?

"Also, some Chinese scholars admit that there are hundreds of ancient Turkic words in Chinese sources." This is due to the fact that China was part of the Turkic Khanate formed by the Turkic tribes in the VI-VIII centuries.

In the book "Uzbek classical music and its history", which is considered a musical work: "There are three hundred and sixty melodies in China. At the meetings of the Turkish kings, each of these three hundred and sixty melodies is played on the same day and ends in a year. It is said that this is the greatest of the three hundred and sixty "kugs" and is based on the nine "kugs" [6]. Abdurauf Fitrat gives this information based on the work "Tuhfatu-s-surur" by Morogali Khoja Abdulkadir, who lived in the second half of the XIV century. It is known from history that the Turkish Khanate was a large empire covering the Central Asian region and several adjacent lands, and was on the stage of history in the VI-VIII centuries. entered. China was heavily influenced by the Turkic dynasty during the Sui and Tang dynasties. At that time, the Syrdarya and Amudarya rivers and adjacent territories were part of the Khanate, and communications with China were carried out by caravans and other means. Based on the views of Marogali Hoja Abdulkadir, who gave information about this period, Fitrat concludes: "It is understood that the ancient Turkish music was under the influence of China" [6]. So does the term "tune" refer to Chinese? In this case, we focus on the historical form of "melody" - "blue". This is because this form was recorded in the 11th century in Devon. However, if we pay attention to the features of the Uyghur script created in the pre-Devonian Uyghur period (VIII-IX), the sounds k-g are expressed by the same letters, as well as the vowels ö-ü and "vav". then expressed by "ya".

N. Rakhmonov and K. Sodikov, based on the views of N. Aristov: "The second period is the period when information about a certain system of the first Turkic language, linguistic elements were preserved in certain written monuments. We begin this period with the time of the ancient Turks who lived in Central Asia in the 5th century BC, and their language is also conventionally called the Old Turkic language. The Turks of this period are referred to in the Sumerian inscriptions as hurrits or kurrits. They conquered northern China, Mongolia, and Hungary in the middle of the third millennium BC. By the end of the first millennium, Central Asia, especially the foothills of the Syr Darya, had reached the shores of the Aral Sea. In ancient Chinese sources, the peoples mentioned by their Chinese neighbors, such as Shan Hun, Xuan Yun, and Huang Nu, were also ancient Turks. Relatively serious and consistent information about these peoples dates back to the 8th century BC. "[4]

Given that the Uyghur script does not fully reflect the phonetic structure of the Turkic sound system, the word "blue" is not distinguished from "blue", and the vowels ö-ü are given in different forms. We can say 'z.

One of the important features of the sound structure of the ancient Turkic language is that it is divided into front and back rows of vowels instead of vowels. The front vowels are pronounced "thin" and the back vowels are pronounced "thick". Vowels in the term "blue":

[ö] - front row, "thin", wide, labial flour.

[ü] - front row, "thin", narrow, labial flour;

[u] - front row, "fat", narrow, labial flour;

as we can see, only the fineness and thickness of these flours have changed. This is due to the disappearance of synharmonism in the Uzbek language.

The term "status", which refers to different levels of spiritual maturity in Sufism, has been widely used in musicology and practice since the fourteenth century. At the same time, the concept of "blue" ("melody") is very close to the term maqom or used in its place. Because by that time, the terms had become synonymous. The great maqom scholar I. Rajabov, commenting on Khoja Abdulkadir Marogi's treatise Maqosid ul-alhon, concluded that the word "blue" means "maqom" in Turkish. [7] We know that the meaning of the term "maqom" in these scientific conclusions was expressed in the Turkic language by the term "root" until the XIV century, it has a historical connection with today's "melody", as this musical term reflects the perfection of mysticism. Fully agree with the components.

In the course of this research, a number of data on the etymology of the word "melody" were found, and the following conclusions were drawn:

Kök – saddle chilviri (knot);

Kök - ancestor (link);

Kökländi - tied, tied with chilvir;

Kökländi - the instrument played: the ground rocked - the earth played a melody (connected the melodies and played the melody)

Köklädi – the man sang. He released new melodies in the song. [8].

This means that the "kuy" of the word "melody" is not "kög", which means "poem, song", but "kuy" ", which is formed by combining tones. In today's musical terminology, the fact that "melodies" are connected to form "melody" proves this point by the fact that these two terms are given separately in dictionaries. The phrase "Navoi composed a melody for the ghazal" also means "Navoi created a new melody by connecting the melodies on the basis of the ghazal." As proof of this, S. Mutallibov, who translated Devon for publication, said: "The root has changed in the living language. It is reasonable to conclude that the last letter "k" was replaced by "y" in the form of "melody" [8]. And indeed, the term is a purely Turkish word belonging to its own stratum.

Results and Discussions:

The phrase "playing an instrument" also means "playing a melody" by connecting sounds. Playing music one after the other does not create a melody. To do this, the chain of sounds must be connected to the emotions of the player. Only then will the "perfect tune" be created.

Also, the phrase "artist sang" means not only "singing" but also "performing." The artist can perform songs, chants, big songs, maqoms, operas.

So, the term "melody" is not based on the semantics of "poem, song", but on the semantics of "tying, creating, and performing". The term does not belong to the noun phrase, but to the action form of the verb.

In the Blue Turkic and Uyghur scripts, the letters k and g, as well as ö and ü, are spelled the same way, which is why the words "kuy" and "blue" are spelled the same. Aware of the spiritual difference between these words, Alisher Navoi in his works expressed the meaning of "melody" only in the form of "root". "The word blue is an ancient word that is often found in ancient runic inscriptions and in Urhun monuments. In those days, the word was used to mean the sky, the color of the air, the seed. At the same time, in these monuments, the words meaning heaven and lineage are pronounced and written in the same way. In Mahmud Kashgari's Devon, these words are explained in detail. According to M. Kashgari, these words consist of two separate stems, which are also written in the form of root and blue.

When we study the historical roots of musical terms in the Uzbek language, we see how great our mother tongue is. "It is important to note that in the current system of terminology of the Uzbek language, the presence of lexical units in Old Turkic, Old Turkic and Old Uzbek is important among the terms that appeared much later" [9].

Conclusion:

Based on the above scientific opinions and comments, the following conclusions were drawn:

1. The root of the word "kuy" in the Uzbek language dates back to the VI century BC;
2. This musical term is specific to the pure Turkic language;
3. The word "kuy" is a historically ambiguous word with the verb "kuy" and has a semantic connection. Today, I have lost my spiritual connection;
4. The historical form of the word "melody" today is "root";
5. The pure Turkish form of the term "status" is "kuy", ie "melody";
6. The word "kui" means "root - melody", "blue - poem, poetic weight".

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