

**TERMINOLOGICAL ANALYSIS OF CONTEMPORARY DANCE STYLES IN  
ENGLISH AND UZBEK LANGUAGES**

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**Annotation:** This study investigates the terminological development of contemporary dance in both English and Uzbek languages. The research focuses on loanwords, semantic shifts, and cultural impacts, examining how contemporary dance terms are incorporated, adapted, and translated between these two languages. English dance terminology borrows heavily from French, African, and Latin influences, while Uzbek has seen significant Russian influence, with increasing adoption of English terms due to globalization.

**Keywords:** contemporary dance, English language, Uzbek language, loanwords, semantic shift, terminological analysis.

Contemporary dance, a fusion of various genres, has achieved global popularity, which is reflected in the evolution of its terminology. English and Uzbek, as global and regional languages respectively, each have distinct ways of integrating contemporary dance terms. The objective of this study is to analyze and compare how modern dance terms are incorporated into both English and Uzbek, focusing on loanwords, semantic shifts, and the cultural impacts in these languages.

The significance of this study lies in its exploration of how contemporary dance terms are borrowed, adapted, or translated between English and Uzbek, reflecting broader linguistic and cultural exchanges. As dance terminology evolves through globalization, it mirrors not only linguistic changes but also cultural assimilation and innovation. This paper builds on existing research by delving into the terminological development of contemporary dance in these two languages.

The study of dance terminology and its linguistic development has attracted significant scholarly attention, particularly in the context of globalization, which has facilitated the exchange of cultural practices across borders. Dance terminology is not merely a linguistic concern but also a reflection of cultural adaptation, assimilation, and innovation through interaction with diverse dance forms. This literature review provides an overview of key research related to the terminological analysis of contemporary dance styles in English and Uzbek, with a focus on loanwords, semantic shifts, and cultural implications.

A key area of research in dance terminology is the influence of loanwords, which reflect the historical and cultural origins of dance forms. English dance terminology, for instance, borrows heavily from French due to the prominence of classical ballet, with terms like *plié* and *pirouette* becoming standard in English. [5;67] Similarly, contemporary dance genres, such as hip-hop,

incorporate terms from African American Vernacular English (AAVE), highlighting their cultural roots. [1;32]

In contrast, Uzbek dance terminology reveals a significant Russian influence due to historical ties with the Soviet Union. Terms like балет (ballet) and танго (tango) are common in Uzbek, often retaining their Russian phonological features (Fierman, 1991).

An additional area of focus is semantic shift, where borrowed words undergo changes in meaning when adapted into new linguistic contexts. In English, for example, the French term grand jeté is used in ballet but may differ slightly in interpretation depending on the region and training tradition. Similarly, Uzbek dance terms often experience semantic shifts as they are integrated into the local cultural and linguistic framework. [5;68]

Sayfullaeva, Hamroeva, and Butunbaeva (2021) highlight a tension between modern and traditional aesthetics in Uzbek dance, as new movements and terminologies challenge traditional norms. Their work emphasizes the role of dance in preserving national identity, while also acknowledging the influence of contemporary global dance styles. [8;35]

Dance terminology, particularly in the context of globalization, reveals how societies adapt foreign elements while retaining their cultural identities. Cultural borrowing in dance is not limited to the linguistic domain but extends to broader socio-cultural dynamics. Williams (2004) [9] argues that dance forms like hip-hop, initially rooted in African American urban culture, have been adapted worldwide, often with modifications to reflect local cultural contexts.

Globalization has further expanded the use of English dance terms across languages. Crystal (2003) [2] notes that English's role as a global language often results in the direct borrowing of terms without translation. This phenomenon is evident in the widespread use of English terms like "hip-hop" and "breakdance" in non-English-speaking countries, including Uzbekistan. [7;42] The existing scholarly literature provides valuable insights into the processes of loanwords, semantic shifts, and cultural adaptation in dance terminology. The terminological analysis of English and Uzbek highlights how global and local factors influence the borrowing and adaptation of dance terms. While significant research has been conducted on English dance terminology, studies on Uzbek and other non-Western languages remain limited. This study aims to contribute to this field by analyzing contemporary dance styles in English and Uzbek, offering new perspectives on the interaction between language, culture, and globalization.

The analysis revealed several key trends in the terminological development of contemporary dance in English and Uzbek:

**Loanwords in English:** Contemporary dance in English incorporates numerous loanwords from various languages, particularly French, Latin, and African traditions. For example, in addition to terms like **plié** and **arabesque**, expressions such as **pas de bourrée** (from French), **port de bras** (ballet arm movements), and **samba** (from Brazilian dance) are borrowed. The word "**twerk**", which comes from African American Vernacular English (AAVE), has also gained international recognition as a specific hip-hop movement. Similarly, "**capoeira**", an Afro-Brazilian blend of martial art and dance, is another term commonly used in modern dance conversations. [3;47]

**Loanwords in Uzbek:** Uzbek dance terminology has been notably influenced by Russian, largely due to cultural exchanges during the Soviet period. Words like "**балет**" (ballet) and "**фюеттэ**" (fouetté) have been incorporated into Uzbek, usually with only slight changes in pronunciation. Similarly, terms such as "**спектакль**" (referring to a dance or theater performance) are still frequently used. Even after gaining independence, these Russian-derived

words continue to be prevalent in Uzbek dance language, reflecting their historical significance in the evolution of modern Uzbek arts.

**Hybrid terms:** Hybrid terms in Uzbek contemporary dance vocabulary are a blend of local and foreign elements. For example, “**zamonaviy balet**” (modern ballet) combines the Uzbek word *zamonaviy* (modern) with the borrowed Russian *balet* (ballet). Similarly, “**hip-hop raqsi**” combines the international term *hip-hop* with the Uzbek word *raqsi* (dance).

**Semantic shifts:** Several English terms have been directly translated into Uzbek but with slight shifts in meaning. For instance, the English term “**breakdance**” is often rendered as “**breyk-dens**” in Uzbek, though it may encompass a broader or slightly different range of movements in the Uzbek context.

**Frequency of borrowed terms:** Both languages show a high frequency of borrowed dance terms, but English tends to borrow more from French and African languages due to the influence of ballet and hip-hop. For example, terms like “jazz hands” and “mambo” are also common in English. In contrast, Uzbek borrows more from Russian, as seen with terms like “реверанс” (reverence or a bow/curtsy) and “танцплощадка” (dance floor). More recently, English words like “freestyle” and “choreography” have also started entering Uzbek dance terminology, though with phonetic adaptation such as *xoreografiya*.

These examples illustrate how both languages integrate foreign dance terminology, with English drawing more from French and African influences, while Uzbek remains rooted in Russian borrowings but is increasingly adopting English terms due to globalization.

The results suggest that both English and Uzbek languages incorporate a significant number of loanwords in describing contemporary dance styles. However, the source languages and the degree of adaptation differ: English relies on European and African languages, while Uzbek leans heavily on Russian influence, shaped by its Soviet past.

These linguistic adaptations reflect broader cultural trends, with English highlighting the global reach of non-Western dance traditions and Uzbek displaying a complex interplay between Soviet influence and the growing adoption of Western styles, particularly hip-hop and modern ballet.

### **Conclusion**

This study highlights the dynamic and evolving nature of contemporary dance terminology in both English and Uzbek. The incorporation of loanwords in both languages demonstrates how dance, as a global art form, transcends linguistic boundaries, while also showing how each language adapts these terms to fit its own cultural and linguistic framework. Future research could further explore the impact of digital media and social networks on the spread and adaptation of dance terminology in both languages.

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