National cultural peculiarities of the name of the musical instruments

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Abstract. The article reflects on Uzbek folk instruments and talks about their role in the linguistics of the Uzbek people. It is also thought about the use of our National Instruments in folk tales as one of the important instruments that represent our national culture.

1 Introduction

Each nation has its own national-cultural values, customs and traditions. Things with a sign of national value take their place from the linguistic landscape of a particular people and become the cultural heritage of that people for centuries. In the cultural heritage of people, there will be various factors that express concepts in themselves. In the science of linguistics, the field of linguoculturology has also the goal of highlighting such issues that indicate the national culture of people. “Any language embodies in itself a system of national, specific features that determine the world view of the owner of this language and shape the landscape of the universe. Culture, on the other hand, determines the content aspect of language. The issue of “language and culture” is multifaceted and is approached differently by a cultural scientist, linguist, philosopher, psychologist, ethnographer and literary critic. The issue of studying the linguistic landscape of culture and the universe is closely related to the issue of a person and his marriage, his interaction with the world, the conceptual landscape of the universe, which reflects the conditions of existence. The linguistic landscape of the universe, culture interprets the landscapes of different worlds of human and reflects the landscape of the general universe” [5].

From the linguistic landscape of people and from the culture of a long century, one of the factors that indicate a unique national-culture is considered to be national instruments. Because the instruments are the national and spiritual wealth of the same people.

2 Materials and methods

“The military people have their own national heritage, instruments that radiate their historical traditions that have arisen through eras through national melodies and that match through examples of Applied Art created specific to the National spirituality of the people. It should be noted that the world of Uzbek musical instruments is rich and diverse in meaning and material point of view. In addition, if the morale of the people is high, then its history and its

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corresponding heritage are great” [10]. The Uzbek people also “have an ancient rich musical heritage, in which the role of musical instruments is of particular importance. Our musical instruments, being considered the material, cultural wealth of our people, occupy as important a place in the understanding of our cultural history and the development of our national culture as in other areas” [8]. In fact, our costumes, national dishes, sports games, walking and holidays, household items, national crafts and many other cultural heritage, as well as our national instruments, are some of the important tools that indicate our nationality. Because “the constant tranquility of any instrument, such as the dutor or tanbur, in Uzbekistan’s hotel for a long time, is a sign of the boundless respect and devotion of our people to the arts” [4]. This means that we can know that there is an interest in art and literature in our people from time immemorial, that long nights are called termas in the accompaniment of instruments, that the days of national celebration and joy did not pass without a melody. Speaking of instruments, many instruments such as the doira, karnay, sunray, nay, tor, rubob, drum, dutor are embodied in the linguistic landscape of the Uzbek people.

Our great ancestors Abu Nasr Farabi (9th century) in his “Great book of music”, Safiuddin Urmawi (12th century) in his musical treatise, Abdulqadir Maroghiy (14th century) in his treatise “Jami al- alhon fi-ilm al-Musik”, Ahmadi (14th century) in his work “The debate of words”, Zainullobiddin Husayni (15th century) in his Treatise “Description of the law and the practical music”, Abdurahmaniy (15th century), Darvesh Ali changiy (XVII) studied musical instruments in his musical treatises, touched on different sides of the research issues and outlined the classification of musical instruments of his time [9].

3 Results and discussion

Telling from the past of the people, one of the most ancient and popular genres of folklore – the language of fairy tales also has places associated with national instruments, which we can recognize as confirmation of the above points.

Instruments that are embodied in fairy tales simply do not apply, but express a certain reality in themselves. In particular, the instrument most commonly used in folk oral creativity is the trumpet-horn, and the trumpet-horn sounds represent joyfulness. Initially, loudspeakers were used for military purposes, including to control the army, communicate, send various warning signals. The trumpet is derived from the Persian word “big flute”, a common instrument mainly in Central Asia and Iran. Sh.Rahmatullaye interprets the etymology of the word “trumpet” as follows: “trumpet” – originally “animal horn” is an Arabic “horn of the horse” “qarn” meaning “reed”.

Fig. 1. Uzbek national musical instruments.
It is later followed by the Tajik word *nay*, meaning “inner hollow in long branch, such a rod-made instrument”, which alternates the sound “q” in the beginning of the subject to “k”, with one of the “nn” consonants from which the string originates being dropped, i.e. qarn+nay=“k(q)arn(n)ay”, which gave rise [2]. Surnay was also formed by adding the Persian-Tajik word “nay” to the Arabic word “sur” (animal horn). As a result of the centuries, trumpets and horn instruments have become the National Instrument of the Uzbek people and have taken over from the culture of our people. Focusing on the following example, we can see that merry days are associated with a wedding:

To’y boshlanibdi. Har tomondan mehmonlar kelishibdi. Karnay-surnay, kurash, o’yin-kulgi bir qancha kun qizg’in davom etibdi. Oxirgi kuni qizni kuyovga nikoh qilishibdi [1].

Our people have long been childish and have had Happy Days of having children with the sounds of trumpet. This tradition is still preserved in our people today. Such cases that have become tradition is also observed in many of our fairy tales:

- *Borsam boray, lekin xotinim Huriliqo homilador. Agar o’g’il tug’sa menga karnay-surnaylar bilan xabar bering* [1].

Trumpeting was also instrumental in carrying out the traditions associated with the victory and the holding of large events of the people:

*Vazirlar darrov o sha yerdayoq cho’ponning bo’shiga tojkiydirib, uni oq namatga solib shoh qilib ko’tarib, karnay-surnaylar chaldirib, cho’ponni podsho o’rdasiga olib jo’nab dilar* [11].

The text of this fairy tale included a ceremony of crowning a person (a shepherd) who had been elevated to the king by popular custom under the sounds of trumpet. The tradition remains today. In particular, we are immersed in our mentality of meeting our compatriots with trumpets, who have achieved a high result in various competitions.

Taking its place from the linguistic landscape of the Uzbek people, one of our National Instruments, in which there is a sign of value, is considered a drum. When we are called dumbira, “*bakhshi thermas*” are formed in the minds of many of us.

![Fig. 2. Bakhshi.](image)

The drum – derived from the word “tanbura” – is a stringed, clicking folk musical instrument. It is known to all of us that dumbira is widely used by Bakhshi who have grown up from the schools of the Surkhandarya, Kashkadarya and Samarkand regions. The role of the drum in our national-culture, the fact that it has gone through a long historical development is directly related to folklore genres (in most cases, epics). In the texts of Uzbek folk tales, even in our fairy tales about animals, there are places where our national instruments are given a hint:

Ular ham u tomondan men tomonga yaqin kelib qolishibdi. Erta-indin uchrashibqolarmiz. Shunda, bo’ri qoliga do’mbira bilan tayoqni, it *nog’orani*, mushuk mo’ndini olib,
In this example, nogora also has characteristics of mentality. The origin has the Arabic form “naqqārat (un),” adopted in Uzbek to the vowel a in the first syllable and the vowel ā in the second syllable, replacing the qqa consonants with a consonant ḡ, dropping the sound t at the end of the word, i.e. formed naqqārat → nāghāra (nogora) [3]. The drum is a pair of musical instruments made by covering the skin on a round ceramic and played with two sticks [7]. The drums are also accompanied by trumpet and one of our important instruments that have a place in our culture. Nagoras have also served as an important tool for reporting (warning), military training in ancient times. It is also noticeable that the following folk tales use the drum as a means of reporting:

Fig. 3. The Uzbek national instrument is the drum.


One of the most used words in Uzbek folk tales is dutor. Derived from the Persian language Dutor means “two strings”. There is speculation that Dutor originated around the 15th century. Common among Uzbek, Tajik, Uyghur, Turkmen, Karakalpak people.

Fig. 4. Uzbek national musical instrument is tanbur.

Early written accounts of Dutor are found in Navoi’s contemporary Zainulobidin al-Husayni’s treatise “The Scientific and practical rules of music” (Chapter XVI). In the 16th and 17th centuries, the names of the musicians who created under the pseudonym “Dutory” (like Yusuf Mavdudi Dutory from Herot, Mirkuliy Dutoriy from Mashhad) were kept in the sources. Today, the distinctive styles of national dutor performance are manifested through four main (Andijan, Tashkent, Samarkand and Kharezm) schools of dutorism [13]. The fact
that dutor existed from time immemorial as well as had a distinctive tone is also reflected in the following fairy tale:

— Shu ham mashq qilishi, qani dutorni mengaber-chi, bir mashq qilib ko‘ray, — debdi. Qiz oltin dutorni ayolga beribdi.

Podsho vachchaning xotini mashqila boshlabdi, u chalgan kuydan savdogar karvonlar uxlab qolibdi. Ammo qiz termulganicha termulib o‘tirgan emish, podsho va chchaning xotini ikkinchi kuyni chala boshlabdi, uni eshitgan qiz erib ketib, mudray boshlabdi [1].

When it comes to Dutor, we should also talk about tanbur, which, together with him, has the property of being able to express nationalism in itself. Tanbur is a string musical instrument. It is considered as one of the National Instruments of Uzbekistan. Uzbek classical statuses were played precisely on the instrument of tanbur. Uzbek folk tales also focus on places associated with tanbur, referring to its existence in Uzbek people’s culture from time immemorial. In the text given below in the famous fairy tale “Five girls”, the words dutor, tanbur and gijjak are given:


Although fairy tales are fictional, there will be certain truths in them. In the fairy tale “Five girls” above, too, there is a fact that there are National Instruments in the household of the five sisters, singing at night in the company of musicians. Because it is known from history that in the circle of girls there were many girls who “fell in love with dutor and singing” [6].

In our folk tales, as in other genres of Uzbek folk oral creativity, special importance is attached to the National Instruments of the Uzbek people. And through this, an emphasis is also placed on the mentality inherent in our people. From time immemorial, the National sound, which took place from the linguoculture of our people, was the basis for the emergence of linguistic phenomena as well. The scientist Sh.Usmanova: “the names of musical instruments that come in the composition of certain phraseologisms also give national spirit to phrases. For example, in Uzbek, the phraseology of stump the nogora is used before the wedding in the sense of “to speak ahead of time with courtship about something that is not clear to happen.” Or in Russian, the phraseologism плясать под чью-либо дудку is used for the figurative expression of the meaning “to do something by someone
else’s direction”. It can be given in the form of playing on the nogora of the Uzbek language, [12]”, is proof of this. In addition, there are such phrases associated with instruments in the linguoculture of the Uzbek people, in which the feature of mentality is clearly visible:

His belly is blowing a drum – to get too hungry. **Variant:** Belly become the onion’s peel.

“As if you clicked tanbur on the wall” – to ignore someone’s speech, admonition. **Variant:** as if tanbur clicks in the ear.

Appetite is **karnay** – the desire to eat and drink is very strong. **Variant:** the Strait is wide. His belly is blowing **surnay**. **Variant:** Belly become the onion’s peel.

Also in our folk proverbs, our national instruments occupy an important place and manifests the national-cultural characteristics.

“Dutorsiz bo’lmas, Yomon siz – yaxshi”, “Qirqida tanbur olgan, o’ganda chalar”, “Avval o’zingga boq, so’ngra nog’ora qoq”, “Nog’ora tovushining uzog’i yaxshi”, “Nog’oraning ichi po’k, ovozi – baland”, “Sevgan bilan qo’shilish – dutorga tor taqqanday, Sevmagan bilan qo’shilish – Zaharli ilon chaqqanday”, “So’k oshiga – surnay, un oshiga – karnay”, “G’at-g’at qilgan karnaychi, baloga qolgan surnaychi” although the thematic groups of our proverbs are different, such as the connection with folk life, it is also significant in that it is articulated in a lively colloquial language.

4 Conclusions

In conclusion, the Uzbek national musical instruments had an important task in reaching the customs and values of the Uzbek people to this day. And as proof of this, we can give an example of musical instruments that take place from folk tales. From proverbs considered folk wisdom, as well as a linguistic and comparative analysis of phraseologisms in which instruments were involved, revealing linguistic aspects, is one of the important tasks facing our linguistics.

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