

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, 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 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 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 the landscape of

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

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, in which the role of musical instruments is of particular importance. Our musical instruments, being considered the material, cultural wealth of our people, occupy an important place in the understanding of our cultural history and the development of our 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. Literature in our people from time immemorial, that long nights are called terms in the accompaniment of instruments, that the days of national celebrations 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 musical treatise, Abdalqadir Maroghiy (14th century) in his 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 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, and the trumpet sounds represent joyfulness, still, loudspeakers were used for military purposes, including to control the army, communicate, send various warning signals. The trumpet is derived from the Persian "big flute", a common instrument mainly in Central Asia and Iran. Sh.Rahmatulla interprets the etymology of "big flute" as follows: WKH ZRUG ³WUXPSHW´ DRULROQBØØ\ ³WQXPSØWK´RUQ´ LV WKH KRUU PHDQLQJ ³UHHG´



Fig. 1. Uzbek national musical instruments

It is later followed by the Tajik word *day* ПHDQLQJ ³LQQHU KROORZ LQ O rod-PDGH LQVWUXPHQW´ ZK L P K H O G Y H I Q D H S H J E W K H V R X Q G with one of the “nn” consonants from which the string originates being added, i.e. qarn+nay “k(q)arn(n)ay”, which gave rise [2]. Surnay was also formed by adding the Persian 7DMLN ZRUG ³QD\` WR WKH \$UDELF ZRUG ³VXU´ DQL trumpets and horn instruments have become the National Instruments for 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 cases that have become tradition is also observed in many of our fairy tales:

- Borsam boray, lekin xotinim Huriliqo homiladotilgar 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 boshiga tojkiydirib, uni oq namatga solib shoh qilib ko‘tarib, karnay-surnaylar chaldirib, cho‘ponni podsho o‘rdasiga olib jo‘nabdilar [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 celebrating 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.

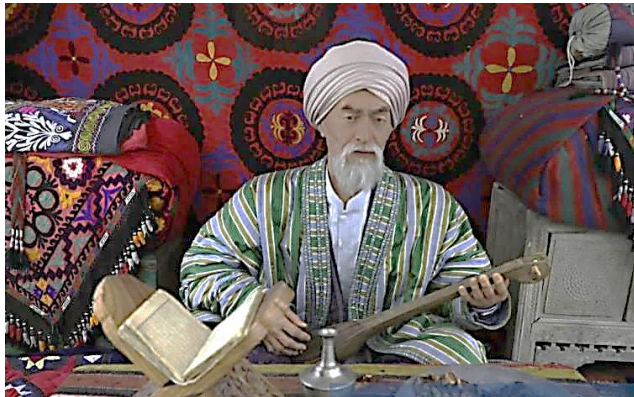


Fig. 2. Bakhshi

The drum ± GHULYHG IURP WKH is a stringed, wide-necked 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 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. Enda uchrashibqolarmiz. Shunda, bo‘ri qoliga do‘mbira bilan tayoqni, it nog‘orani, mushuk mo‘ndini olib,

kuchlaringiz boricha shovqisuroni ko'tarasizlar, menesa shaqildoqni olib qattiq-qattiq shaqillataman,- debdi[11]

In this example nogora also has characteristics of mentality. The origin has the Arabic I R U **nāqārat (un)**, adopted in Uzbek to the vowel **u** in the first syllable and the vowel **ā** to **â** in the second syllable, replacing the consonants with a consonant and dropping the sound **t** at the end of the word, i.e. form **nāqārat** → **nāgāra (nogora)** [3]. The drum is a pair of musical instruments made by covering the skin on a round head 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

*Ramazon ham kelibdi. Ko'knori o'ylabdi: "Har yili ro'za tutmayman. Buyil "Laylatul-qadr"ni kutmoqchiman. Ro'za tutmasam tag'in "Laylatul-qadr" mendan xafa bo'lib, ko'rinmasdan o'tib ketmasin!"deb, ro'za tutishga qaror berib, uxlabdi. Sahar bo'libdi. Karnaylar chalinibdi. Ba'zi odamlar tomlarga chiqib **nog'ora** chala boshlabdi[1].*

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

(DUO\ ZULWWHQ DFFRXQWV RI 'XWRU DUH IRXQG LQ +XVD\QL¶V WUHDWLHV ³7KH 6FLHQWLILF DQG SUDFWLFD and 17th centuries, the names **W KH P X V L F L D Q V Z K R F U H D W H G X Q G H U** (like Yusuf Mavdudiu 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 Kharezmi) 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 qilishmi, qahutorni mengabechi, bir mashq qilib ko'ray, — debdi.
Qiz oltin *dutor*ni ayolga beribdi.

Podsho vachchani xotini mashq qila boshlabdi, u chalgan kuydan savdogar karvonlar uxlab qolibdi. Ammo qiz termulganicha termulib o'tirgan emish, podsho va chchani xotini ikkinchi kuyni chala boshlabdi, uni eshitgan qiz erib ketib, mudray boshlabdi.

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 Uzbek classical statuses were played precisely on the instrument of *tanbur*. Uzbek folk tales also focus on immemorial. In the text given below in the famous fairy tale *Dutor and Gijjak* ³⁾ *LYH JLUOV' WKH* *tanbur* and *gijjak* are given:

Mukarram xon uygakirib *dutor, tanbur, g'ijjak* olib chiqibdi. Mo'tabarxon *gijjak*ni olibdi, Mukarramxon qo'liga *tanbur* olibdi. Karomatxon *dutor*chalib, opa-singillar ashula boshlabdilar [11].



Fig. 5. Uzbek national musical instrument *dutor*

Although fairy tales are fictional, there will be certain truths in them. In the fairy tale ³⁾ *LYH JLUOV' DERYH WRR WKHUH LV D IDFW WKDW WKH* the five sisters, singing at night in the company of musicians. Because it is known from *KLVWRU\ WKDW LQ WKH FLUFOH RI JLUOV WKHUH ZHUH VLQJLQJ' > @*

In our folk tales, as in other genres of Uzbek folk oral creativity, great 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 phrase *stump the nogora* is *XVHG EHIRUH WKH ZHGLQJ LQ WKH VHQVH RI ³WR VS VRPHWKLQJ WKDW LV QRW FOHDU WR K.D.S.B.H.H. чьод U LQ 5X* *любо дуьку* is used for the figurative expression *of KH PHDQLQJ ³WR GR VRPHW*

HOVH↑V GLUHFWRQ´ ,W FDQ EH JLYHQ LQ WKH IRUP RI
> @´ LV SURRI RI WKLV ,Q DGGLWLRQ WKHUH DUH VX
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: % HOO\ EHFRPH WKH RQL
3 \$ V LI \RX tanbur olgan, o'lganda

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: % HOO\ EHFRPH WKH RQLRQ↑V SHH

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

"Dutorsiz baxshi bo'lmas, Yomonsiz— yaxshi", "Qirqida tanbur olgan, o'lganda chalar", "Avvalo 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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