

THE DUTAR INSTRUMENT AS A NATIONAL CULTURAL HERITAGE

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Abstract: This article provides a scientific and theoretical analysis of the role, historical formation, and developmental stages of the dutar instrument as a national cultural heritage of the Uzbek people. It is substantiated that the dutar is not only a musical instrument but also an important cultural phenomenon representing the spiritual values, aesthetic views, and historical memory of the people. The article highlights the traditions of dutar performance, the teacher-apprentice school, and its inextricable connection with the art of bakhshi and maqom. Additionally, in the context of globalization, the pedagogical possibilities of preserving national instruments, instilling them in the minds of the younger generation, and the effective use of the dutar in the process of music education are revealed.

Keywords: dutar instrument, national cultural heritage, performance traditions, master-apprentice school, maqom art, bakhshi art, cultural values, traditional music

Introduction

National cultural heritage is a complex of priceless values that embodies the historical memory, spiritual image, and aesthetic thinking of a people. One of the important factors determining the uniqueness of every nation is its musical art, especially its folk instruments, which have been formed over centuries. The dutar instrument holds a special place in the rich musical culture of the Uzbek people. The dutar is not only a musical instrument but also a symbol of national art, expressing the spirit, lifestyle, aspirations, and spiritual world of the people. The antiquity of the dutar instrument, its simple structure, and its profound artistic and expressive potential demonstrate its proximity to folk life. The melodies performed on this two-stringed instrument reflect the joy, pain, love, loyalty to the motherland, and human experiences of the Uzbek people through subtle melodies. Therefore, the dutar has developed in close connection with oral folk art, bakhshi, maqom art, ritual songs, and folk melodies.

The significance of the dutar as a national cultural heritage is primarily manifested in its direct connection to the people's way of life. Since ancient times, the dutar has served as an important tool in family ceremonies, folk festivities, creative meetings, master-apprentice traditions, and the process of artistic education. Her gentle and sincere voice is distinguished by its proximity to the human heart. It is precisely this feature that has made the dutar one of the favorite instruments among the people.

In today's globalization process, the issue of preserving national cultural heritage and passing it on to the younger generation is becoming increasingly relevant. In the context of information technology, mass culture, and the widespread adoption of various musical trends, it is necessary to increase attention to our national musical instruments. For instruments such as the dutar are not only a relic of the past but also an important educational tool in the process of spiritual education, aesthetic taste, and national self-awareness today.

The effective use of the dutar instrument in the process of music education serves to form respect for national values, love for art, creative thinking, and an artistic-aesthetic worldview in

students. Through dutar performance, young people not only acquire musical knowledge and skills but also become closely acquainted with the historical and cultural experience, national melodies, and spiritual views of the people. This further expands the educational opportunities of musical education. From this perspective, one of the important tasks is the scientific study of the dutar instrument as a national cultural heritage, the analysis of its historical development, performance traditions, pedagogical capabilities, and its role in modern music education. This article highlights the role of the dutar in Uzbek folk music culture, its connection to national values, and its significance in the upbringing of the younger generation. The scientific and theoretical approach to the dutar instrument is of great importance in preserving, developing, and passing on the national musical heritage to future generations.

Theoretical basis

The study of the dutar instrument as a national cultural heritage is, first and foremost, closely linked to understanding the historical, aesthetic, spiritual, and pedagogical essence of folk musical art. National cultural heritage is understood as material and intangible wealth that embodies the centuries-old historical experience, traditions, artistic thinking, aesthetic views, creative traditions, and spiritual values of a people. In this sense, the dutar is not just a musical instrument, but an important artistic phenomenon that expresses the spiritual world, philosophy of life, and aesthetic worldview of the people. Among Uzbek folk instruments, the dutar is distinguished by its antiquity, performance capabilities, melodiousness, and proximity to folk life. Although its two-stringed structure appears simple externally, it reveals extensive artistic and expressive possibilities during the performance process. In dutar melodies, the joy, sorrow, dreams, hopes, love, patriotism, and human experiences of the people are expressed through subtle melodies. This is precisely why the dutar is highly valued among the people as one of the national instruments passed down from generation to generation.

Theoretically, the significance of the dutar as a national cultural heritage is determined by its historical continuity. Each instrument is formed on the basis of certain stages of the life of the people, socio-cultural conditions and aesthetic needs. The dutar also developed in connection with the lifestyle, rituals, folk art, bakhshi art, and maqom traditions of the Uzbek people. It has served as an important instrument in folk songs, lyrical melodies, epic performance, and traditional musical forms.

The “master-apprentice” tradition is of particular importance in illuminating the theoretical foundations of the dutar instrument. This is because national instrumental performance was often transmitted from generation to generation through practical experience, listening, repetition, observation, and performance rather than through written sources. The “Master-Apprentice” school served not only to develop technical skills in dutar performance but also to develop performance culture, stage etiquette, a sense of melodic content, the preservation of national style, and a creative approach. This aspect is the basis for interpreting the dutar as a living tradition of intangible cultural heritage.

Another important theoretical aspect of the dutar as a national heritage is that it is a means of aesthetic education. Music is an art form that directly affects the human soul, through which a person develops a sense of beauty, artistic taste, emotional sensitivity, and creative thinking. The softness, sincerity, and richness of the dutar’s melodies evoke aesthetic pleasure in the younger generation. For this reason, the dutar instrument is an effective tool for forming the

artistic and aesthetic culture of students in music education. The theoretical foundations of the dutar instrument can also be analyzed in connection with oral folk art. In folk songs, *termas*, *lapars*, *yalla*, and *dastans*, the melodiousness of dutar melodies is manifested as an important artistic medium. In particular, in the traditions of *bakhshi* singing, the dutar performer acts not only as an instrumentalist but also as a storyteller, educator, and spiritual leader. This demonstrates the communicative, educational, and artistic functions of the dutar.

The connection with *maqom* art also enriches the theoretical foundations of the dutar as a national cultural heritage. In the performance of *maqom*, every melody, method, and artistic expression carries a deep spiritual meaning. And the dutar allows you to convey this complex musical heritage in a folk, sincere and impressive way. The timbre of his voice evokes inner experience, tranquility, contemplation, and aesthetic pleasure in the listener. In this regard, the dutar serves as an integral bridge between *maqom*, folk melodies, and traditional performance. From a culturological perspective, the dutar belongs to the system of symbols that shape national identity. Every nation is known for its national clothing, language, customs, songs, and musical instruments. The dutar also plays an important role in the process of national identity as one of the cultural symbols of the Uzbek people. Its sound embodies the historical memory, spiritual suffering, artistic taste, and attitude toward life of the people. Therefore, the study of the dutar is of great scientific importance not only within the framework of musicology but also in the fields of pedagogy, ethnography, cultural studies, and spirituality.

Today, there is a growing need to study the theoretical foundations of the dutar instrument in connection with the modern educational process. Because in the context of globalization, the musical taste of young people is formed under the influence of various mass cultures. In such conditions, the active introduction of national musical instruments into the educational process serves to strengthen the cultural immunity of the younger generation. Through dutar performance, students come into direct contact with national melodies, folk thinking, spiritual values, and historical memory. Furthermore, the combination of theoretical knowledge and practical performance plays an important role in teaching the dutar instrument. It is not enough to provide information only about the structure, history, or famous performers of the instrument. The student must listen to the dutar melody, feel its melody, understand its rhythm, observe performance techniques, and participate in practical activities as much as possible. Only then will the dutar, as a national cultural heritage, become a living value in the minds of students. The dutar instrument is a unique art form that embodies the musical thinking, aesthetic views, and spiritual heritage of the Uzbek people. It manifests as an important component of national culture, inextricably linked to historical continuity, performance traditions, the teacher-apprentice school, oral folk art, the art of *maqom*, and pedagogical education. Therefore, the scientific study of the dutar, its wide application in the educational process, and its transmission to the younger generation is one of the important conditions for the preservation and development of national cultural heritage.

Analytical discussion

The process of analyzing the dutar as a national cultural heritage requires a profound understanding of not only its historical and aesthetic value but also its functional significance within the modern socio-cultural and pedagogical context. Analysis shows that today the dutar plays an important role not only as a traditional musical instrument but also as an effective

didactic tool for forming national identity, transmitting spiritual values, and in the educational process.

First of all, the artistic and expressive possibilities of the dutar instrument and its proximity to the life of the people show that it has a wide social scope. Despite its simple construction, dutar performance allows for the conveyance of complex emotional content. This distinguishes it from other instruments. From an analytical perspective, lyricism prevails in dutar melodies, serving to express a person's inner experiences. This shows that it is especially important as an educational tool. The inseparable connection of the dutar with oral folk art expands its communicative and social functions. The fact that the dutar served as the primary instrument in the performance of bakhshi, dastan, and folk songs confirms its development in direct contact with the people. Such an analysis allows for the interpretation of the dutar not only as a musical instrument but also as a means of spiritual and cultural communication. In particular, dastans performed by bakhshis accompanied by the dutar served as an important means of conveying historical memory, moral values, and national ideas to the younger generation.

When analyzing the place and role of the dutar instrument in modern conditions, the dual impact of the globalization process is observed. On the one hand, the rise of popular culture may reduce interest in national instruments to a certain extent. On the other hand, the growing need for national identity serves to revive attention to traditional instruments such as the dutar. These contradictory processes indicate the need for a systematic approach to the preservation and development of the dutar. Pedagogical analyses confirm the effectiveness of the dutar instrument in the educational process. Especially in secondary schools and higher education institutions, classes organized on the basis of the dutar have a positive impact on the development of students' musical hearing, sense of rhythm, creative thinking and aesthetic taste. Furthermore, through dutar performance, students develop respect for national values, love for art, and cultural awareness. This provides grounds to evaluate the dutar not only as a means of art but also as a comprehensive pedagogical resource.

Another important analytical issue is the harmony between traditionalism and modernity in dutar performance. Today, the dutar instrument is also used in pop, symphonic, and experimental music genres. This process, on the one hand, expands the possibilities of the instrument, and on the other hand, creates the risk of losing its traditional style. Therefore, innovative approaches in dutar performance must be implemented while preserving the national style. This requires a scientifically and methodologically grounded approach.

The role of the dutar instrument in the process of intercultural integration is also noteworthy. The dutar is widespread in the musical culture of Central Asian peoples and serves as a vital tool for strengthening cultural ties between various nations. This will make it possible to promote the dutar as a cultural heritage on an international scale. Such an approach not only brings national art to the global cultural arena but also serves to preserve its original essence.

Conclusion. As a result of the analysis, another important aspect is identified: the effective development of the dutar instrument is directly dependent on the continuity of the mentor-apprentice tradition. In the modern education system, preserving this tradition and harmonizing it with new pedagogical technologies is considered a crucial task. This is because it is through the "master-apprentice" system that the subtle performing secrets, styles, and artistic interpretations of the dutar are continuously passed down from generation to generation. Analytical discussion

shows that the dutar instrument is a multifaceted socio-cultural phenomenon that manifests as a historical heritage, aesthetic value, pedagogical tool, and element of national identity. Its modern development can be ensured through the preservation of tradition, the introduction of innovative approaches, and deep integration into the education system. On this basis, the issue of preserving and developing the dutar as a national cultural heritage is considered an urgent scientific problem not only from the perspective of musicology but also from the perspective of pedagogy and cultural studies.

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