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QO'SHIQ TUSHUNCHASI VA UNING INSON HAYOTIDA TUTGAN O'RNI HAMDA XONANDALIK IJROCHILIGI TARIXI

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ANNOTATSIYA

Ushbu maqolada qo'shiq – aytim tushunchasi va uning inson hayotidagi o'rni haqida fikr yuritilgan. O'zbek xalqi tarixi va uning musiqiy ijrochiligi, O'zbekistonda xonandalik san'atining asoslari keng yoritilgan. G'arbiy yevropa xonandalik ijrochiligi tarixi Italiya, Fransiya va Rossiya musiqasi misolida bayon etilgan.

Kalit so'zlar: Xalq qo'shiqlari, "Devoni lug'otit turk", "Qutadg'u bilig", opera, vokal, uyg'onish davri, romans, teatr.

THE CONCEPT OF SONG AND ITS PLACE IN HUMAN LIFE AND HISTORY OF SINGING PERFORMANCE

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ABSTRACT

This article discusses the concept of song and its role in human life. The history of the Uzbek people and its musical performance, the basics of the art of singing in Uzbekistan are widely covered. The history of Western European singing is illustrated by the music of Italy, France and Russia.

Keywords: Folk songs, "Devoni lug'otit turk", "Qutadgu bilig", opera, vocals, Renaissance, romance, theater.

KIRISH

O'zbek xalqi tarixi va uning musiqiy ijrochiligi o'zi kabi tarixan boy va rang-barangdir. Xalq ming yillar mobaynida ijtimoiy hayotda tutgan o'rni va mavqei, xursandchiligi, dardu-alamini qo'shiq va kuy orqali namoyish qilishga harakat qilgan. Musiqaga shu jumladan, qo'shiq kuylashga muhabbat xalqning qoni orqali butun vujudiga ong-shuuriga, yuragiga singib ketgan.

ADABIYOTLAR TAHLILI VA METODOLOGIYA

Inson qadimdan atrof muhitda ro'y berayotgan voqea-hodisalarga o'z munosabatini bildirgan. Bu munosabat, avvalo, turli hatti-harakatlar, ovozlar vositasida amalga oshgan. Keyinchalik his-tuyg'ularni so'zlar, qo'shiqlar, raqslar ifodalagan. Yana keyinroq odamlar o'zlaricha dunyoning, tabiatning, hayvonlar, o'simliklar, tog'lar, suvlarning paydo bo'lishini izohlovchi to'qima hikoyalar o'ylab topganlar. Yigitlar, qizlar muhabbat qo'shiqlarini to'qiganlar. Qabila-urug'ning mard va jasur yigitlari haqida, ularning g'aroyib qahramonliklari haqida afsona va rivoyatlar paydo bo'lgan. Bularning hammasi hali yozuv madaniyati vujudga kelmasdan oldin jamoa-jamoa bo'lib yashayotgan aholi o'rtasida shuhrat topgan.

Ma'lumki, musiqa san'ati estetik idrokning bitmas tuganmas manbaidir. Inson qalbi va yuragini zabt etuvchi maftunkor dunyodir. Inson doimo go'zallikka intilib, uni sevib, undan zavq-shavq olib yashaydi. Shuningdek, ushbu kundalik hayotda shu go'zallik qoidalariga amal qiladi va undan oqilona foydalanadi.

Qo'shiqlar xalqning ijtimoiy hayotining hamma tomonlari bilan bog'langan bo'lib, ular muayyan tarixiy taraqqiyot bosqichlarini bosib o'tgan, insoniyat tafakkuri darajasiga qarab turmushni o'ziga xos obrazlarda badiiy jihatdan aks ettirgan noyob san'atdir. Xalqimizning eng yaxshi ko'rgan g'oyaviy-badiiy jihatdan yuksak an'anaviy qo'shiqlarida xalqning turmushi, tirikchiligi, ko'nglidagi orzu-armonlari, dard alami, shod-xurramligi va kelajakka ishonchi ifodalangan. Shuningdek, zo'ravonlik, erkinsizlik, adolatsizlikka qarshi kurashishning qudratli ovozi eshtilib turgan. Qo'shiqlarning muammasi voqealarning lirik g'oyasini badiiy o'zlashtirib, ya'ni yuz bergan hodisa va voqealarga munosabat, his-tuyg'u va kayfiyat orqali ifodalanadi.

Qo'shiq - san'atning oliy turi bo'lgan she'riyatning qadimiy va keng tarqalgan turidir. Qo'shiq so'zini XI asrning tilshunos olimi Maxmud Qashg'oriyning mashhur asari "Devoni lug'otit turk" asarida o'qish mumkin. O'zbek xalq an'anaviy qo'shiqlarining uzoq tarixini o'rganishda "Devoni lug'otit turk"ning uchala tomida tarqoq holdagi qo'shiqlar ko'plab uchrasada, bundan ming yil ilgari ham qo'shiqlarning rang-barangligi ko'rinishlarini oilaviy, mehnat, mavsumiy marosim va ishq muhabbat mavzusidagi qo'shiqlarning keng tarqalganligi, ularning til ibrolari, vazn, qofiyalaridan qo'shiq ekanligini ko'rish mumkin. Maxmud Qashg'ariy tomonidan chegil, qipchoq kabi qabilalar orasida to'plangan qo'shiqlar yordamida o'zbek yozma adabiyotining yuzaga kelishi va taraqqiyot etishi uchun lozim bo'lgan adabiy zaminning bir qismini qo'shiqlar tashkil etgan deyish mumkin. Devondagi to'rtliklarning xalq qo'shiqlari asosida yaratilgan yozma adabiyot namunalari sifatida e'tirof etish ayni haqiqat bo'ladi. Qo'shiq so'zini yana bir mashhur qomusiy olim Yusuf Xos Hojibning "Qutadg'u bilig" asarida ham uchratamiz. Qo'shiq so'zi bir zamonlar poeziya ya'ni she'riyat ma'nosini anglatgan va xalq she'riyati shu termin bilan atalgan umumlashma termin sifatida

ishlatilgan. Qo'shiqning bunday keng ma'nosi xalq o'rtasida hozirgacha saqlanib qolgan. Masalan, xalq shoir, dostonchilari, begimlar doston aytganlarini bildirmoqchi bo'lsalar "qo'shiq", "aytim" ham deydilar. Ammo qo'shiq terminini ko'p ishlatadilar. Demak, qo'shiq o'zbeklarda keng ma'noda bo'lib, she'r bilan kuyning qo'shilishini ifoda etgan. San'atning haqiqiy mazmuni inson va uning hayotini muayyan davr ijtimoiy axloq normalari bilan belgilanadi, go'zallik esa his orqali kishiga zavq beradi. O'zbek xalq og'zaki badiiy ijodida asosiy janrlardan hisoblangan qo'shiqlar xalq turmushini, axloq normalarini o'ziga xos san'at orqali aks ettiradi. Odamlarning ichki dunyosi, o'y tushunchasi, umid orzu va kelajakka bo'lgan ishonchi ham o'ziga xoslik bilan ifodalanadi.

O'zbekistonda xonandalik san'atining asoslarini o'rganar ekanmiz jahon xonandalik maktablari tarixiga nazar tashlashimiz lozim. Respublikamizda akademik kuylash uslubi asosan rus xonandalik maktabi tajribasiga tayangandir. Rus akademik xonandaligi irmoqlari esa - rus xalq qo'shiqlarining o'ziga xos kuychanligi, kuyinig kengligi va ma'nosining boyligini o'ziga jamlagan. O'ziga xoslikni avaylagan holda rus xonandaligi maktabi Italiya, Fransiya va Germaniya xonandalik maktablarining boy udumlarini o'zlashtirdi. Uning rivojiga o'z xissasini qushganlardan G. Lamakinni aytib o'tishimiz mumkin. U 1837 yilda yaratgan "Metodi peniya-1" va "Metodi peniya-2" asarlari, F.Evseevning 1833 yilda chop etilgan "Shkola peniya" asari, A.Varlamovning "Polnaya shkola peniya" asarlaridagi ko'rsatmalari zamonaviy kuylash prinsiplari bilan hamohang va chambarchas bog'likdir.

Rus xonandaligi maktabining rivojiga katta hissa qo'shganlardan, Glinkaga qadar davr bastakorlari ham hisoblanishadi, bular: D.Bortnyanskiy, A.Verstovskiy, A.Gurilyovlardir. Lekin aynan Glinkaning ijodida milliylik yorqin ifodalanadi. Glinka rus klassik xonandaligi maktabining asoschisidir, bunga 1836 yil 27 noyabrda namoyish etilgan "Ivan Susanin" operasi premyerasi sabab bo'ldi deya olamiz. Rus bastakorlari milliy musiqaning an'alarini saqlagan holda unga yangi intonatsiyalar, usul va garmoniyalar olib kirdilar, bu xonandalik musiqasining rivojiga katta ta'sir ko'rsatdi va xonandalar oldiga yangi vazifalar qo'ydi. Rus xonandaligi maktabiga hissiy ifoda, uslublarining ko'p qirraligi xosdir. Bu uslublarga ega inson barcha tillarda a'lo darajada kuylay olishi mumkin. Bunda nafasdan foydalanish, tanglay ish faoliyati, ya'ni rezonatoridan foydalana bilish, matnga yuqori e'tibor, badiiy haqiqat yaratish katta ahamiyatga egadir.

MUHOKAMA

Boshqa milliy xonandalik maktablaridan farqli, rus xonandalik maktabi italyan belkanto uslubini o'zida mujassam etdi va rivojlantirdi. Bunga rus tilidagi (italyan va ukrain tillariga o'xshash) unli harflarning kuychanligi sabab bo'ldi. Akademik

yo'nalishda barcha millat vakillari kuylay oladilar, lekin doim talaffuz etishda o'zgarish ro'y beradi. "Til ovoz naychalarining vibratsion ishiga o'z ta'sirini ko'rsatadi, ta'sir ko'rsatibgina qolmay kekirdak faoliyatida ham katta o'rin egallaydi" (L.Dmitriev). Iste'dodli akademik yo'nalishda kuylovchi xonanda uchun kuylash qancha oson bo'lsa, milliy yo'nalishda kuylash ham shuncha oson bo'ladi. O'zbekistonda bu ikki yo'nalishda kuylagan xonandalar bor, bular xalk artistlari K.Zokirov, N.Xoshimov, S.Yarashev, A.Azimov, S.Kobulova va boshqalar.

Opera yangi janr sifatida uyg'onish davri ta'sirida dunyoga keldi. O'sha davrga xos polifonik uslub kuylovchiga xissiyotlarni bildirishga imkoniyat bermas edi. So'z ko'povozli musiqa sayqali ichida yo'kolib, ma'nosiz bo'lib qolar edi. Ilg'or musiqachilar guruhi o'z ijodlariga gomofon uslubni qaytarib musiqa so'zga asoslanishi kerakligini ko'rsatdilar. Bu izlanishlar zaminida yangi musiqiy gomofon shakldagi jo'rlari opera, kantata, yakka ovozlar uchun asarlar yaratildi. Rossiyaga italyan operasi kirib kelayotgan vaqtda italyan belkantosi - yuqori xonandalik mahorati ikkinchi davrni o'z boshidan o'tkazayotgan edi. Bu betakror kastrat-xonandalarining, o'ziga xos kuylashning yuqori cho'qqisini egallagan ustalarining sa'natdagi hokimligi davri edi.

Italiya xonandalik san'atining ulkan rivoji boshqa davlatlarning musiqiy va qo'shiqchilik san'ati rivojiga o'z ta'sirini ko'rsatmay qolmas edi. G'arb durdonasi - opera Rossiyaga kirib kelgan davrda juda qiyinchilik bilan saroy ahli tomonidan qabul qilina boshladi. Jiddiy opera zerikarli tuyular, mahorat bilan ijro etilayotgan kuylash odatiy emasdek edi. Ko'proq xor musiqasiga axamiyat berilar edi. Bu ajablanarli xolat emas, chunki Italiya operasi paydo bulish davrigacha xor san'ati yuqori rivoj topgandi, Yevropaning hech qaysi davlatida xor asarlari bu tariqa ko'p bo'lgan emas edi.

Bastakor Arayya Rossiyada 25 yil faoliyat ko'rsatdi. Yelizaveta Petrovna davrida operaga borishga odamlar majbur etilardi, Yekaterina davriga kelib operaga borish sevimli madaniy hordiqqa aylandi. Musiqa va kuylashni o'rganish tarbiyaning muhim bo'lagi sifatida qabul qilindi. Mahalliy xonanda va musiqachilarni tayyorlashni taqazo etuvchi shoh farmonlari chiqarildi, "Gluxov qo'shiqchilik maktabi" tashkil etildi, bu yerda diniy qo'shiqchilik san'ati o'rganilishi bilan birgalikda, dunyoviy qo'shiqchilik ham o'rganila boshlandi.

Rus opera xonandalari o'ziga xos tarzda edilar. Ammo lekin Italiya qo'shiqlik maktabining rus qo'shiqchilariga ta'siri shubhasiz katta edi. Buning oqibatida XVIII asrning 30-yillariga kelib Italyan vokal musiqasi ijrochilari har yili Rossiyaga ijodiy safar qila boshladilar, rus xonandalari mukammal nafasga tayangan holda ovozda cho'ziq ohang hosil qilish, kalorotura ovozi va boshqa texnik usullar bilanishlashni o'rgandilar.

Rossiyada milliy opera yaratgan bastakorlar – xonandalikdan dars beruvchi birinchi o'qituvchilar bo'lganlar. Yevstigney Fomin "Yamshiki na podstave" milliy

operasi muallifidir. M.Stepanova, I.Samoylova va O.Petrovalarni opera sahnasiga tayyorlagan Ivan Alekseevich Rutin eng yaxshi o'qituvchilardan bo'lgan.

NATIJA

Bastakor Bortnyanskiy saroy qoshidagi kuylash kapellasida katta pedagogik faoliyat ko'rsatgan. Uning asarlaridagi bosiq kuychan ohang, yuqori notalarning yo'qligi, ovoz hosil qilishdagi qulay tessitura ovozning rivoj topishiga yordam bergan. Bu xonandalik san'ati rivojida katta ahamiyat qozongan.

XVIII asr oxirida Rossiya xonandalik pedagogikasi tashkil topishiga, bastakor, dirijyor va xonandalik o'qituvchisi Katerino Kavaso katta hissa qo'shdi. U nafaqat ijrochilarni, balki mutaxassislik o'qituvchilarini ham tarbiyaladi. Bular Kovalyova, Shelexov, Turik va boshkalar. Rus xonandalik maktabining poydevori o'rnatilishida rus xonandalarining artistik faoliyati xam o'rin egallaydi.

O'zining a'lo darajadagi qobiliyati, texnik jihati va ma'noli ijrosi bilan tinglovchilarni lol qoldira olgana aktyorlar A.Mixaylova, N.Semyonova, A.Krutitskaya, Ya.Vorobyova, N.Zlov, N.Lavrovva boshqalarni sanab o'tish mumkin. Rus xonandalarining ijrochilik uslubini shakllanishi va bastakorlarning dasturlarini targ'ib etilishi tilga olingan XVIII asr 2-choragida Moskva katta teatri rahbari A.Verstovskiyni eslamay bo'lmaydi. Verstovskiy obrazning yaratilishida - oddiy, keng va mazmunli kuy – ohng asosiy omil deb xisoblaydi. Verstovskiy operalari rus xonandalik uslubini shakllantirdi, xonandalarni milliy ruhda tarbiyaladi.

Rus xonandalarining ijrochilik uslubining shakllanishiga ular tomonidan Fransuz opera dasturini ijro etganliklari ham ta'sir ko'rsatdi. XVIII asr o'rtasida Rossiyaga fransuz trupпасi taklif etildi.

Xonandalik san'atining rivojida romanslar ham katta o'rin egallaydi. G.Teplov va F.Dubyanskiy - birinchi rus romansini bastalaganlar. Rus bastakorlarining, kamer xonandalik yo'nalishida ijod etgan yirik namoyondasi O.Kozlovskiy edi. "Delitant" - deb atalgan bir guruh iste'dodli bastakorlarni ijodiy faolligi davri XIX asr boshlariga to'g'ri keladi. Titov shu guruh vakilidir. Rus romansi ustalari A.Alyabev, A.Varlamov, A.Gurilyov, N.Bulakovlarni xalq qo'shiqlari va shahar romanslari ta'sirida yozgan asarlari o'zining soddaligi, yurakka yaqinligi bilan ijrochilarni o'ziga rom eta olgan.

XULOSA

Shunday qilib xonandalik san'ati o'zining 100 yillik, Italyan operasi kirib kelgan davrdan, birinchi rus klassik operasi "Ivan Susanin" yaratilgunga qadar, davrida juda qiyin va o'ta zarur bosqichni bosib o'tdi. Rus xonandalari italyan va fransuz maktablarining texnikasi, madaniyatini o'rgangan holda milliy ijrochilikka sodiq qoldilar. Rus milliy qo'shichilik maktabining asosiy xususiyatlarini tavsiflab beruvchi

omillarni uning gullagan davri, XIX asr oxirlarida ijod qilgan xonandalar asarlarida yaqqol ko'rishimiz mumkin.

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