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Ud cholg‘usining kelib chiqishi bo‘yicha turli nazariyalar

(Different Theories Concerning the Origin of the Oud Instrument)

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Annotatsiya

Mazkur maqolada Yaqin Sharq musiqiy merosining eng qadimiy va nufuzli torli-chertma cholg‘ularidan biri bo‘lgan udning kelib chiqishi masalasi organologik, tarixiy va madaniy nuqtai nazardan kompleks tahlil qilinadi. Tadqiqotda udning genezisi bilan bog‘liq asosiy ilmiy nazariyalar tizimli ravishda o‘rganilib, uning qadimgi Misr, Mesopotamiya, Fors va Arab sivilizatsiyalarida uchraydigan uduga o‘xshash cholg‘ular bilan tarixiy-genetik aloqalari qiyosiy tahlil asosida yoritiladi. Shuningdek, antik davr tasviriy san’ati namunalari, arxeologik topilmalar, ikonografik materiallar, yozma tarixiy manbalar hamda zamonaviy organologik tadqiqotlar asosida ushbu cholg‘ularning konstruktiv tuzilishi, ijrochilik xususiyatlari va evolyutsion rivojlanish bosqichlari o‘zaro taqqoslanadi. Maqolada udning bevosita ajdodi sifatida ko‘rsatilayotgan cholg‘ularning ilmiy asoslanganlik darajasi baholanib, mavjud nazariyalarning kuchli va zaif tomonlari tahlil qilinadi. Tadqiqot natijasida udning shakllanish jarayoni yagona madaniy makon mahsuli emasligi, balki Yaqin Sharq hududidagi turli sivilizatsiyalarning ko‘p asrlik madaniy aloqalari, musiqiy almashinuvlari va organologik evolyutsiyasi natijasida yuzaga kelgan murakkab tarixiy jarayon ekanligi ilmiy dalillar asosida asoslab beriladi.

Kalit so‘zlar: ud, torli-chertma cholg‘ular, organologiya, ud genezisi, qadimgi sivilizatsiyalar, barbat, arab musiqasi, maqom, lutnya.

Abstract

This article presents a comprehensive historical and organological analysis of the various theories concerning the origin of the oud, one of the oldest and most influential plucked string instruments in the musical culture of the Middle East. The study systematically examines the principal scholarly hypotheses regarding the instrument’s genesis and investigates its possible historical predecessors through a comparative analysis of similar instruments found in the civilizations of Ancient

Egypt, Mesopotamia, Persia, and the Arab world. Drawing upon archaeological evidence, historical written sources, iconographic materials, and contemporary organological research, the article explores the structural characteristics, performance practices, and evolutionary development of these related instruments. Existing theories are critically evaluated with regard to their historical reliability, scholarly validity, and methodological foundations. Particular attention is given to identifying which ancient instrument may be considered the most probable ancestor of the modern oud. The findings suggest that the emergence of the oud was not the result of a single cultural tradition but rather a complex historical process shaped by centuries of cultural interaction, musical exchange, and organological evolution among the civilizations of the Ancient Near East.

Keywords: oud, plucked string instruments, organology, origin of the oud, ancient civilizations, barbat, Arabic music, maqom, lute.

Аннотация

В данной статье проводится комплексный историко-органологический анализ различных научных концепций происхождения уда – одного из наиболее древних и значимых щипковых струнных музыкальных инструментов Ближнего Востока. Особое внимание уделяется систематизации существующих научных гипотез о генезисе инструмента, а также сравнительному исследованию его возможных исторических предшественников, представленных в музыкальной культуре Древнего Египта, Месопотамии, Персии и арабского мира. На основе археологических находок, исторических письменных источников, иконографических материалов и современных органологических исследований рассматриваются конструктивные особенности, исполнительские характеристики и эволюционные этапы развития родственных музыкальных инструментов. Проведён сравнительный анализ существующих научных концепций, определены их аргументированность, достоинства и ограничения с позиции современной музыкальной науки. В результате исследования обосновывается вывод о том, что формирование уда представляет собой сложный и многоэтапный историко-культурный процесс, обусловленный многовековым взаимодействием цивилизаций Ближнего Востока, взаимовлиянием музыкальных традиций и эволюцией инструментального исполнительства. Полученные результаты способствуют более глубокому пониманию исторического развития уда, его органологических особенностей и роли в становлении музыкальной культуры Востока.

Ключевые слова: уд, щипковые струнные инструменты, органология, генезис уда, древние цивилизации, барбат, арабская музыка, маком, лютня.

Kirish. Sharq musiqa madaniyatining ko‘p asrlik taraqqiyoti davomida shakllangan torli-chertma cholg‘ular orasida ud alohida tarixiy, organologik va badiiy ahamiyat kasb etadi. O‘zining chuqur, jarangdor tembri, keng texnik imkoniyatlari hamda serqirra ijrochilik an’analari bilan ud nafaqat Yaqin Sharq, balki O‘rta Osiyo, Kavkaz, Shimoliy Afrika va Yevropa musiqa madaniyatining rivojlanishiga sezilarli ta’sir ko‘rsatgan cholg‘ulardan biri hisoblanadi [4]. O‘rta asr Sharq musiqashunosligida Forobiy, Ibn Sino va Safiuddin Urmaviy asarlarida udning nazariy, akustik va amaliy ijrochilik jihatlari muhim ilmiy model sifatida talqin qilingan [1], [2], [3]. O‘zbek cholg‘ushunosligi va maqom ijrochiligi bo‘yicha tadqiqotlarda ham udning Sharq musiqa tizimidagi o‘rni, ijrochilik amaliyoti va tarixiy taraqqiyoti alohida yoritiladi [5], [6], [7], [8], [9]. Mazkur cholg‘u asrlar davomida turli xalqlarning musiqiy amaliyotida keng qo‘llanilib, ularning estetik qarashlari, madaniy qadriyatlari va ijrochilik maktablari bilan uzviy bog‘liq holda takomillashib borgan.

Ud sozining tarixiy taraqqiyoti va kelib chiqishi masalasi organologiya, musiqashunoslik va madaniyatshunoslik fanlarida eng ko‘p bahs-munozaralarga sabab bo‘lgan mavzulardan biridir. Turli davrlarda olib borilgan ilmiy tadqiqotlarda ushbu cholg‘uning vatani sifatida qadimgi Misr, Mesopotamiya, Fors davlati yoki Arab xalifaligi hududlari ko‘rsatilib, har bir nazariya arxeologik topilmalar, ikonografik tasvirlar, yozma tarixiy manbalar hamda etnomusiqashunoslikka oid dalillar bilan asoslashga harakat qilingan [10], [11], [12], [13]. Shu bois udning genezisi masalasi bugungi kunga qadar yakdil ilmiy xulosaga ega bo‘lmagan dolzarb ilmiy muammolardan biri bo‘lib qolmoqda. So‘nggi yillarda organologiya, arxeologiya va tarix fanlarida qo‘lga kiritilgan yangi ilmiy natijalar, shuningdek, qadimgi sivilizatsiyalarga oid moddiy va tasviriy manbalarning qayta tadqiq etilishi udning evolyutsion rivojlanish jarayonini yanada chuqurroq o‘rganish imkoniyatini

yaratmoqda. Bu esa mavjud nazariyalarni zamonaviy ilmiy metodologiyalar asosida qayta ko‘rib chiqish zaruratini yuzaga keltiradi.

Mazkur maqolaning maqsadi ud cholg‘usining kelib chiqishi bo‘yicha ilgari surilgan asosiy ilmiy nazariyalarni tarixiy-qiyosiy va organologik jihatdan tahlil qilish, ularning ilmiy asoslanganlik darajasini baholash hamda arxeologik, ikonografik va yozma tarixiy manbalar asosida udning shakllanish jarayoniga oid mavjud ilmiy qarashlarni umumlashtirishdan iborat. Tadqiqot natijalari udning tarixiy rivojlanishi va Sharq musiqa madaniyatidagi o‘rnini yanada chuqurroq anglashga, shuningdek, organologiya sohasidagi ilmiy izlanishlarni boyitishga xizmat qiladi.

Qadimgi Misr nazariyasi. Ud cholg‘usining kelib chiqishi haqidagi eng qadimgi ilmiy qarashlardan biri uning ildizlarini Qadimgi Misr sivilizatsiyasi bilan bog‘laydi. Arxeologik tadqiqotlar natijasida eramizdan avvalgi II ming yillikka oid Theba (Fiva) devoriy tasvirlari, qabrtosh relyeflari va haykalchalarida noksimon rezonator korpusiga hamda qisqa grifga ega bo‘lgan torli-chertma cholg‘ular tasvirlanganligi qayd etiladi [10]. Mazkur tasvirlar organologik jihatdan zamonaviy udning konstruktiv elementlari bilan muayyan o‘xshashliklarga ega. Misr cholg‘ularining rezonator korpusi, grif uzunligi va torlarning joylashish usuli keyingi davrlarda shakllangan ud konstruksiyasining dastlabki prototiplari sifatida talqin qilinadi. Ayrim organolog olimlarning fikricha, ushbu cholg‘ular Yaqin Sharqning boshqa hududlariga savdo yo‘llari va madaniy aloqalar orqali kirib borgan hamda mahalliy musiqa an’analari ta’sirida takomillashgan [10], [11]. Shu bilan birga, mavjud arxeologik dalillar udning aynan Misrda yaratilganini mutlaq isbotlamaydi, balki uning evolyutsion rivojlanishining dastlabki bosqichlarini aks ettiradi.

Mesopotamiya (Shumer-Bobil) nazariyasi. Mesopotamiya nazariyasi udning genezisini insoniyatning eng qadimgi sivilizatsiyalaridan biri bo‘lgan Shumer va

Bobil madaniyati bilan bog‘laydi. Ur, Nippur va Bobil hududlarida olib borilgan arxeologik qazishmalar natijasida eramizdan avvalgi III ming yillikka mansub ko‘plab torli musiqa cholg‘ularining tasvirlari hamda ayrim namunalar aniqlangan [10], [11]. Ayniqsa, Ur qirollik qabristonidan topilgan musiqa cholg‘ulari Yaqin Sharq organologiyasi tarixida muhim o‘rin egallaydi. Mazkur nazariya tarafdorlari ayrim chordofonlarning rezonator korpusi va torlarning joylashuvi keyinchalik ud shakllanishiga asos bo‘lganligini ta’kidlaydilar. Biroq ilmiy nuqtai nazardan Shumer lirasi yoki Bobil lirasi udning bevosita ajdodi sifatida emas, balki torli cholg‘ular evolyutsiyasining muhim bosqichi sifatida baholanadi. Chunki liralar konstruktiv jihatdan bo‘yin (grif) tuzilishi va torlarning rezonatorga birikish usuli bo‘yicha uddan sezilarli darajada farq qiladi [10].

Fors (Eron) nazariyasi. Udning kelib chiqishi haqidagi eng asoslangan ilmiy nazariyalardan biri uni qadimgi forslarning barbat cholg‘usi bilan bog‘laydi. Barbat haqida ma’lumotlar Ahamoniylar va ayniqsa Sosoniylar davriga oid tarixiy manbalarda uchraydi [11], [12]. Organologik jihatdan barbat katta noksimon rezonator korpusi, qisqa grifi va torlarning joylashuvi bilan zamonaviy udga juda yaqin turadi. Ko‘plab musiqashunoslar barbatni udning bevosita tarixiy ajdodi sifatida e’tirof etadilar. Sosoniylar saroyida faoliyat yuritgan mashhur hofiz va bastakor Barbad nomi ham ushbu cholg‘u bilan bog‘liq ravishda tilga olinadi [12]. Garchi “barbat” atamasi Barbad nomidan kelib chiqmagan bo‘lsa-da, uning ijrochilik faoliyati mazkur cholg‘uning rivojlanishi va saroy musiqasida keng qo‘llanishiga katta hissa qo‘shgan. Fors nazariyasining ustun tomoni shundaki, u nafaqat arxeologik va ikonografik dalillar, balki yozma tarixiy manbalar bilan ham tasdiqlanadi. Shu sababli zamonaviy organologiya fanida ushbu nazariya eng asosli qarashlardan biri sifatida baholanadi [11], [12].

Arab nazariyasi. Arab musiqashunoslik maktabida ud Sharq musiqa nazariyasining asosiy cholg‘ularidan biri sifatida alohida o‘rin egallaydi. IX–XI

asrlarda yashab ijod qilgan Abu Nasr Forobiy, Ibn Sino, al-Kindiy, Safiuddin Urmaviy kabi mutafakkirlar udning akustik xususiyatlari, torlar tizimi, intervallari va ijrochilik imkoniyatlarini ilmiy jihatdan batafsil tahlil qilganlar [1], [2], [3]. Arab manbalarida ud nafaqat ijro cholg‘usi, balki musiqa nazariyasini tushuntirishning asosiy modeli sifatida qo‘llanilgan [4], [13]. Ayniqsa, Abbosiylar davrida Bag‘dod ilmiy markazlarida udning konstruksiyasi takomillashtirilib, torlar soni, sozlash tizimi va ijrochilik texnikasi yanada rivojlantirilgan [11], [13]. IX asrda yashagan mashhur musiqachi Ziryob udni Andalusiyaga olib kirganligi haqidagi tarixiy ma’lumotlar mavjud [11], [13]. Natijada ushbu cholg‘u Yevropa musiqa madaniyatiga kirib borib, keyinchalik lute (lutnya) shakllanishiga muhim ta’sir ko‘rsatgan [4], [11], [13]. Shu bois arab nazariyasi udning yaratilishidan ko‘ra, uning ilmiy asoslanishi, takomillashuvi va keng geografik hududlarga tarqalishini izohlashda muhim ahamiyat kasb etadi.

Grek-Rim nazariyasi. Ba’zi Yevropa tadqiqotchilari udning shakllanishini qadimgi yunonlarning pandura va kithara cholg‘ulari bilan bog‘lashga harakat qilganlar [10], [11]. Pandura uzun grifli torli cholg‘u bo‘lib, ayrim tashqi o‘xshashliklarga ega bo‘lsa-da, uning konstruksiyasi, rezonator korpusi va ijrochilik xususiyatlari uddan sezilarli farq qiladi. Xuddi shuningdek, kithara ham texnik va organologik jihatdan ud bilan bevosita qarindosh cholg‘u hisoblanmaydi. Shu sababli zamonaviy organologiya fanida Grek-Rim nazariyasi keng qo‘llab-quvvatlanmaydi hamda u asosan O‘rta Yer dengizi hududidagi madaniy almashinuvlarning bilvosita ta’sirini aks ettiruvchi qarash sifatida baholanadi [10].

Muhokama. Nazariyalar qiyosiy tahlili shuni ko‘rsatadiki, udning kelib chiqishini muayyan bir sivilizatsiya bilan bog‘lash ilmiy jihatdan yetarli asosga ega emas. Arxeologik topilmalar, ikonografik tasvirlar va yozma tarixiy manbalar udning shakllanishi uzoq davom etgan evolyutsion jarayon natijasi ekanligini ko‘rsatadi [10], [11], [12], [13]. Mazkur tadqiqot natijalari asosida udning tarixiy

taraqqiyotini uch bosqichga ajratish mumkin. Birinchi bosqichda Qadimgi Misr va Mesopotamiya hududlarida noksimon rezonator korpusiga ega torli cholg‘ularning ilk shakllari vujudga kelgan [10], [11]. Ikkinchi bosqichda Sosoniylar davridagi barbat cholg‘usi konstruksion jihatdan mukammallashib, zamonaviy udga eng yaqin ko‘rinishga ega bo‘lgan [12]. Uchinchi bosqichda esa Abbosiylar davrida arab musiqashunoslari tomonidan udning nazariy asoslari ishlab chiqilib, uning ijrochilik imkoniyatlari kengaytirilgan hamda Andalusiya orqali Yevropa musiqa madaniyatiga kirib borgan [1], [2], [3], [4], [11], [13]. Shunday qilib, udning shakllanish jarayoni madaniyatlararo almashinuv, savdo yo‘llari, ilmiy maktablar va ijrochilik an’analari uyg‘unlashuvi natijasida yuzaga kelgan murakkab tarixiy-organologik evolyutsiya mahsuli hisoblanadi.

Xulosa. O‘tkazilgan tarixiy va organologik tahlillar ud cholg‘usining kelib chiqishi masalasida yagona ilmiy qarash mavjud emasligini ko‘rsatadi. Turli nazariyalar muayyan tarixiy va arxeologik dalillarga tayansa-da, ularning hech biri udning aniq yaratilgan hududini mutlaq isbotlay olmaydi. Tadqiqot natijalariga ko‘ra, qadimgi Misr va Mesopotamiya hududlarida udning konstruktiv xususiyatlariga yaqin bo‘lgan torli cholg‘ular mavjud bo‘lgan [10], [11]. Sosoniylar davridagi fors barbati esa organologik nuqtai nazardan zamonaviy udning eng yaqin tarixiy ajdodi sifatida baholanishi mumkin [12]. Arab musiqashunoslari va ijrochilari udni nazariy jihatdan mukammallashtirib, uning ijrochilik imkoniyatlarini kengaytirgan hamda Islom uyg‘onish davrida ushbu cholg‘uning Sharq va G‘arb madaniyatlari o‘rtasida keng tarqalishiga muhim hissa qo‘shganlar [1], [2], [3], [4], [13]. Demak, udning shakllanishi biror xalq yoki sivilizatsiyaning yakka mahsuli emas, balki Yaqin Sharq va unga tutash hududlarda yuz bergan ko‘p asrlik madaniy aloqalar, organologik evolyutsiya hamda musiqiy tajribalarning sintezi natijasida vujudga kelgan tarixiy jarayondir. Mazkur xulosa udning kelib chiqishini kompleks

tarixiy-organologik yondashuv asosida o‘rganish zarurligini yana bir bor tasdiqlaydi.

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