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**BUXORO ADABIY MUHITIDA MUSIQAGA OID QARASHLAR (XIX OXIRI XX  
ASR BOSHLARIDA)**

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**Annotatsiya** Mazkur maqolada XIX asr oxiri va XX asr boshlarida Buxoro adabiy muhitida shakllangan musiqiy qarashlar yoritiladi. Shu davr ijodkorlari va ularning musiqiy merosi, shuningdek, musiqaning adabiyot bilan bog'liqligi haqida fikr yuritiladi. Adabiy va musiqiy an'analar uyg'unligi hamda Buxoroda shakllangan san'at maktablarining o'ziga xos xususiyatlari tahlil qilinadi.

**Kalit so'zlar:** Buxoro adabiy muhiti, musiqiy qarashlar, XIX asr, XX asr, shashmaqom, maqom san'ati, adabiyot va musiqa.

**Kirish** Buxoro uzoq asrlik madaniyati va san'ati bilan Sharqning yirik markazlaridan biri hisoblanadi. Ayniqsa, XIX asr oxiri va XX asr boshlarida Buxoroda adabiyot va musiqa o'zaro chambarchas bog'langan holda rivojlandi. Ushbu davrda shoirlar, musiqachilar va bastakorlar ijodi Buxoro san'at maktabining asosini tashkil etdi. Maqolada ana shu davrda musiqaga oid qarashlar, shoirlar va musiqachilarning mushtarak ijodi hamda ularning jamiyatdagi o'rni yoritiladi.

**Asosiy qism** Buxoro adabiy muhitining musiqaga oid qarashlarini tahlil qilish uchun, avvalo, shu davrda faoliyat yuritgan ijodkorlar merosini o'rganish lozim. XIX asr oxiri va XX asr boshlarida Buxoro madaniy hayotining yetakchi namoyandalaridan biri sifatida Ahmad Donish, Munis, Nodira va boshqa ijodkorlarni eslash mumkin. Ushbu davrda Buxoro xonligi doirasida shashmaqom san'ati katta e'tibor qozongan edi. Shashmaqomning rivojlanishi nafaqat ijrochilik san'atiga, balki adabiy merosga ham sezilarli ta'sir ko'rsatdi.

Musiqa va adabiyotning o'zaro bog'liqligi ko'plab asarlarda namoyon bo'ldi. Shoirlar o'z g'azallarini maqom yo'nalishida ijro etish uchun bastakorlar bilan hamkorlikda ishladilar. Ayniqsa, Hofiz Shodiy, Abdurauf Fitrat kabi ijodkorlar musiqiy an'analarning adabiyot bilan uyg'unlashishiga katta hissa qo'shgan. Bunday holat shashmaqomning rivojlanishida ham o'z aksini topdi.

Buxoro madaniyatining muhim xususiyatlaridan biri sifatida musiqa faqatgina ko'ngilxushlik vositasi emas, balki ma'naviy-ma'rifiy tarbiyaning bir qismi sifatida qaraldi. Buxoro xonligi saroylarida, madrasalarida va xalq orasida musiqa keng tarqalgan bo'lib, u ko'pincha adabiy muhit bilan birga shakllangan.

Ushbu davrda musiqaga oid nazariy qarashlar ham rivojlandi. Maqom san'ati haqida nazariy asarlar yozilib, ularning ijrochilik an'analari batafsil bayon qilindi. Fitratning "O'zbek klassik musiqasi va uning tarixi" kabi asarlari musiqiy qarashlarning tizimli o'rganilishiga asos soldi.



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**Xulosa** XIX asr oxiri va XX asr boshlarida Buxoro adabiy muhitida shakllangan musiqiy qarashlar madaniy merosning ajralmas qismi bo'lib, adabiyot va musiqa o'rtasidagi mustahkam bog'liqlikni namoyon etadi. Shoirlar va musiqachilar o'z ijodlari orqali san'atning rivojlanishiga katta hissa qo'shdilar. Shashmaqom va adabiy g'azallar uyg'unligi Buxoro san'at maktabining asosiy xususiyatlaridan biri bo'lib, bu meros bugungi kunda ham o'z ahamiyatini yo'qotmagan. Ushbu davr ijodkorlari merosini o'rganish musiqiy madaniyatning yanada chuqur anglanishiga yordam beradi. XIX asr oxiri va XX asr boshlarida Buxoro adabiy muhitida shakllangan musiqiy qarashlar madaniy merosning ajralmas qismi bo'lib, adabiyot va musiqa o'rtasidagi mustahkam bog'liqlikni namoyon etadi. Shoirlar va musiqachilar o'z ijodlari orqali san'atning rivojlanishiga katta hissa qo'shdilar. Shashmaqom va adabiy g'azallar uyg'unligi Buxoro san'at maktabining asosiy xususiyatlaridan biri bo'lib, bu meros bugungi kunda ham o'z ahamiyatini yo'qotmagan. Ushbu davr ijodkorlari merosini o'rganish musiqiy madaniyatning yanada chuqur anglanishiga yordam beradi. Buxoroning musiqiy an'analari nafaqat milliy, balki butun mintaqaning madaniy rivojiga ta'sir ko'rsatgan.

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