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## OPERA IN UZBEKISTAN

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### KEYWORDS

opera, art, genre, stage,  
composer, musical drama,  
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national heritage, repertoire,  
theater, modernity

### ABSTRACT

This article provides information about how the opera genre has grown and developed in Uzbekistan. It was noted about the appearance of opera in Uzbekistan, about the high level of creativity of Uzbek composers in the opera genre, as well as about the operas they created.

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## O'ZBEKISTONDA OPERA

### KALIT SO'ZLAR:

opera, san'at, janr, sahna, kompozitor, musiqali drama, ohang, ijod, dramaturgiya, milliy meros, repertuar, teatr, zamonaviy

### ANNOTATSIYA

Ushbu maqolada O'zbekistonda opera janri qay darajada yuksalgani hamda rivojlanganligi to'g'risida ma'lumotlar keltrilgan. O'zbekistonga operaning kirib kelishi, o'zbek kompozitorlarining opera janrida yuksak darajada ijod qilganligi, hamda yaratgan operalari haqida tohtalib o'tilgan.

Opera is a complex genre that dictates the harmony of various arts, and especially requires a thorough knowledge of the features of the stage and the laws of drama from the composer. Therefore, even recognized genius composers (K.V.Glück, R. Wagner, J.Gave, P.Tchaikovsky and B.) it is also clear from history that they were not able to create their opera, which had risen to the rank of a wax figure, at the first attempt. From observations, it turned out that the creators were able to achieve success on this front, ultimately due to the necessary experience and the professional skills gained by them as a result of much research in the field of opera.

The Opera "Samoy of my love", created by the Uzbek art figure, composer Mustafa Bafoyev on the basis of the libretto of the people's poet of Uzbekistan Jamaniyoz Jabborov, attracts attention in a number of aspects. First of all, it is worth dwelling on the above-mentioned "necessary experience and qualifications". Until the Opera "sky of my love" M. We witness that Bafoyev mastered the laws of the stage in stages as a result of bold research. At first, he went to the Opera in a number of monand genre – musical dramas ("the seventh demon", "disconnected strings" and so on.) tested his strength.

Based on the creative results obtained, 1987 will create the Opera "Omar Khayyam". After that, the author continued his research on stage music and the creation of an image of a historical person from it in a new cut, referring to the audience's verdict of the TV series "Nodira", "Ulugbek burji", "light from Moziy" during 1991-1995. As a derivative of this research, esan came to the TV series "Bukhara sharif". And, finally, on may 2, 2008, the premiere of the Opera "Sky Of My Love" was held on the life of a historical person, our compatriot Ahmad Fergani. The drama of this opera, consisting of two curtains, five views, is built on the basis of a system of tones, a contrast style slope and a "clash". In this case, the samples of music, re-expressed on the basis of the wealth of national heritage, will become a priority in the development of events. In the 1930s, a work in a large stage genre will be created in the collaboration of Uzbek and Russian composers. That is, the composers M. Ashrafiy and V. In the collaboration of Vasilenko, the first opera "storm" was created.

In the period after the beating, the National repertoire of the opera House became much richer. This is definitely not the case at once. Old works re-edited in the repertoire at the beginning of the period (V.Vasilenko and M. Ashrafi's "great channel", V. Uspensky and G. Mushel's "Farhad and sweet", "Tohir and Zuhra" of Jalilov and Brovts) dominated.

However, almost every year, starting in 1958, the theater introduced new Uzbek operas into its repertoire.

These works, which had different themes and artistic levels, were also perceived differently by the audience. Some quickly fell off the stage, while others took an important place in the theater repertoire. We will separate the significant from these and consider, first of all, works on a modern, important topic.

The Opera "Gulsara" is associated with the theme of the liberation of an Uzbek woman, like a musical drama written in the 30s. Of course, the theme of the play is perceived by the viewer of the late 40s, Gulsara's musical poem, for the first time, more than it was staged twelve years ago. Both barbaric bigotry and revenge for throwing paranji were left in the distant past. But old-fashioned beliefs, especially "cold" attitudes towards women, are common in life. Therefore, the fight against them did not lose the tension of the ooze. Closely related to the life, struggle, dreams of many Uzbek women.

Gulsara's fate would find an echo in the hearts of the audience. So is the popularity and vitality of Gulsara. The authors of the Libretto are K. Yashin and M. Muhammedov yahlit manages to create a consistently developed reality. Especially the image of the main character turned out to be full-fledged. At the beginning of the play, he is weak and obedient, in his mind he actually makes it important to be obedient as slaves of old Muslim creeds will prevail. But gradually, thanks to the brave japhos, Gulsara realizes the need to fight against the throwing sarcophagi in an indelible, fierce struggle.

Examples of Opera-based music are found in T. Jalilov collected and partially created, T. Sadigov recorded and R. Glier was composed of re-worked tunes. The Opera Gulsara was premiered in Sakhna in 1949. "Maysara's work" academic Grand opera and ballet teart team named after Alisher Navoi composer Suleyman Yudakov, poet-playwright Sabir Abdulla and M. Mujammedov referred to the collaboration as a comic opera "Maysara's work" to the audience on January 6, 1959.

The premiere of the Opera took place with great success. It has become a huge event in the cultural and spiritual life of our republic. Participants in the staging of the Opera: driyor: Fazliddin Shamsuddinov, baletmeystr Mukarrama Turganbayeva, performers of the main roles: Maysara - Halima Nosirovaga, Aykhan - Saudat Kabulova, shepherd Ali - Sattor Yarishevga, premye friend - Karim Zakirovga, Kazi - Khusan Ismailov, Haji Darga - Jamal Nizam Boshevga, guide, Mikhail Davidov, this opera has the opportunity to see several generations they are becoming. The musical act of the Opera "Maysara's work" is distinguished by its bright National melody, vivacity, attractiveness and artistic boldness of musical drama.

The Author Of The Music Is S.Yudakov approached the main characters participating in the Opera, behavior and attitude, intentions, and created positive and negative images, very close to each, individual Uzbek folk song, lapar and yallas, when composing music for a libretto based on the famous play of the poet and composer Hamza. By approaching all the typical features of the genre of literary comic opera, the composer captivated the audience - listeners with his fast - moving developing comic episodes, inextricably changing and

connecting stage events, the logic of burro – burro recitative dialogues, the impressionability of bright-National cheerful musical sounds.

In the course of the development of Opera musical drama, Arias included in the partitura, duet, trio, quartet, quintet, vocal ensembles, mass choirs, resonate in the orinese place. Without a single tap on the vocal names, the symphony orchestra plays an important role in some episodes, independently. The musical signs mentioned above perfectly enrich the touching story of this comic opera.

It is no exaggeration to say that Solomon Yudakov's comic opera "Maysara's work" took a worthy place among the world-famous comic operas. Because even in this opera, all its typical features are full, as in the opera "Buffa". Yani melodic Arias, vocal ensembles, mass choirs, melodic and secco (speaking in fast motion) recitatives are perfectly described serious and comic situations taking place on stage at a lively and progressive pace in harmony with the sounds of the orchestra.

The Opera "Maysara's work" begins first with introductory instrumental music, then with a preface. Of the Uzbek folk words included in the symphonic orchestra: drums, circles, rhubarb, Kamani trambon and voltomas, due to their emissivity in the preface, positive characters: Mayrasa, Aykhan, shepherd Ali, Mullah friend, negative characters: Kazi, Haji Darg and Leitmotivs, who move different sides of the guides, play an important role in the development of the Opera. (On stage, the actor in a simple voice) praises them for their appearance, at the end of the topic they come to life and leave. That is, due to the fact that leymotes characteristic of the character, behavior of each character resonate in the sound of the orchestra, the audience - listeners get acquainted with their appearance in advance. It is worth saying that in the process of the development of the opera there are serious scenes and especially comic episodes, light, hectic music and tricks, simple and very fast speech are also available with recitative – dialogues.

The main character of the opera is intelligent, strong-willed in describing the musical image of Maysara. S. Yudakov introduced the famous spoon of the famous poet, playwright and composer Hamza "Hoy, workers" into the opera as "leynmontiv". Of course, Maysara is not embodied as a revolutionary leader, but for the sake of justice, as a person who protects human rights.

In general, the image of Maysara, her practical actions with the intention of attracting two young people, and her spiritual experiences in the fight against those who are hindering the foal Aria, ariozza, singing, vocal - ensemble and mass choral scenes are full of different facets of her human qualities. Opera 3 curtain consists of 2 views.

The first curtain of the Opera passes in the small, coreless, courtyard of the Maysara. The beautiful girl Aykhan expresses her passionate love for Shepherd Ali in the mmayuli lyric Aria named "Ishida yonsim" in the process of doing her own solo household chores. Maskur Aria is written in Uzbek folk song form, do minir. Thanks to the fact that it is enriched with simple harmonic chords, an orchestra with a pronounced texture, synopses, the musical image of Aykhan is manifested by a bright melodic national spirit. Years of beating created in Uzbekistan A. Kozlovsky "Uligbek" and O. Chishko's operas "Mahmoud

Thorabi" the features of Soviet art of that time reflected the desire for historical patriotism and the theme of historical heroism. Both operas were dedicated to the heroic past of the Uzbek people, meeting the demand of the era.

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