

ON SOME NATIONAL FEATURES OF THE FORMATION AND DEVELOPMENT OF THE OPERA GENRE IN UZBEKISTAN

Makhfuza Khodjaeva

Associate professor of the "Vocal" department of State Institute of Arts and Culture of Uzbekistan

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Abstract. *The article talks about the great discovery of mankind – music and the incomparable role of opera art in it, the national approach in the Uzbek opera, national features reflected in its melodic range and performing directions. It highlights the development of the opera genre, its trends in the 21st century, new aspects and forms, examples of national operas, the great creative potential of our country's composers.*

Keywords: *national approach, opera art, composer creativity, opera-serial, opera-buffa, national opera, musical quotation.*

It started the era of great opportunities for the development of national music art in New Uzbekistan. It is no exaggeration to say that in the course of economic, political, and cultural cooperation with many nations of the world and the expansion of international relations, a completely new environment began to dominate the art of music. In this regard, the high attention paid to the development of the art of music, including the opera genre, gives impetus to the development of new creative ideas, and cultural and educational projects in this field. In particular, in the Resolution of December 27, 2021 "On Measures for the Further Development of Opera and Ballet Art" [No.1. PD-64 2021], improvement of the level of professionalism in opera art, its modern school and education problems, studying existing problems and solving them were defined as important tasks.

It is well known that opera is a very complex artistic creation, which includes music, vocal, instrumental music, poetry, theater, visual arts, dance, and visual arts. Types, as well as a complex musical genre formed from the combination (synthesis) of a wide range of creative aesthetic and technological issues.

In the process of five centuries of development, the national characteristics of this art, and performance problems have been the focus of world musicologists. In particular, A. N. Serov, V. V. Stasov, A. Gavrilov, Ya. B. Pekker and U. R. Djumanov have devoted scientific research to the specific concepts of nationality and perception in opera. Also, in the scientific research works of musicologists in Uzbekistan, such as Ya.B.Pekker, T.S.Vizgo, T.Jumaev, A.H.Jabborov, T.Ye.Solomonova, D.A.Murodova, V.Plungyan, E.Mamajonova, music created in XX-XXI centuries Although the history of the creation of stage works, the principles of the development of this genre, depends on the issues of performance, the national approach in Uzbek opera, the reflection of nationality in its tone range and performance directions, and the issues of its analysis are still the subject of research. - remains in mind.

Based on the analysis of the ways of development of Uzbek opera, the works created by composers in this genre, nationalism in the art of opera, determining the characteristics of its expression in the stage work, and the importance of forming the spirituality of young people by studying the art of opera. It is one of the important issues today.

It should be said that opera art is one of the highest examples of musical thinking among the various genres of music. Therefore, its place and importance in the history of music is incomparable. It is known from history that the first operas were called drama per musik [3.B.195] and their literary dramatic basis was the libretto. Then, on October 6, 1600, the first opera "Euridice" by Jacopo Peri, created under the influence of the humanist ideas of the Renaissance, was staged in Florence, Italy. In European countries, intense creative research on creating a national opera has also started, and finally, such types of opera as opera series based on a heroic-mythological or historical plot, and opera-buffa based on folk singing and real comedies have been formed. Research in the creative "laboratory" was the focus of attention in the work of representatives of the Viennese classical school, in the period of romanticism, and the composers of the 20th century. At the moment, the interest of composers in this genre has not decreased.

It is known that the introduction of the art of opera to Uzbekistan, the creation of the first works, and the development of this genre depended on huge socio-cultural and historical factors. One of such factor was the creation of a musical drama genre, a unique musical stage work that appeared in Uzbekistan in the second decade of the 20th century and was received with great interest by our people. Although this genre was born during the Soviet period, it was based on national art. Many scientists, and musicologists, including M. Rahmonov, M. Kadirov, K. Akhmedova, Ya. Pekker, M. Hamidova, wrote pamphlets and scientific articles about the birth and gradual development of the Uzbek musical drama genre. created. It can be observed that the origin of this art form, the sphere of influence of Russian, Azerbaijani, and Tatar musical theaters in the formation of the genre have been extensively researched in them. It is safe to say that this genre was a solid foundation not only for the formation of professional theater in our country but also for the creation of opera.

It is worth noting that the epics of the great thinker poet Alisher Navoi played an important role in the development of the Uzbek musical drama genre. In particular, the performance "Farkhod and Shirin" was the first experiment in this place, it was performed by an amateur troupe in Tashkent in 1922, and later in other cities of our republic. In this piece, maqams and melodies of folk songs are used, and they are performed by artists accompanied by an ensemble of folk instruments.

Of course, creating a national musical drama genre was not easy. In the first Uzbek musical performances, the influence of the theaters of other nations that were on tour in Tashkent was noticeable. Especially in 1922-23, Azerbaijani music took the lead in the play based on Alisher Navoi's epic "Layli and Majnun". Only by the 1930s did the play "Layli and Majnun" attain the level of a truly national musical drama. The "Uzbek State Concert-Ethnographic Troupe" founded by M. Koriyagubov in 1926 played an important role in the creation of the musical drama theater. In 1929, this team was given the name "Uzbek State Musical Experimental Ensemble" and in October of the same year, the status of "Uzbek State Musical Theater". The repertoire of the troupe consisted of Uzbek folk music and songs. His repertoire includes folk dances, dances, contemporary poems and songs, Yusufjan Khevyan's comedies on current topics, as well as various stage shows.

In the 1930s, the musical art of Uzbekistan entered a qualitatively new stage of its development. To carry out these works, musical educational institutions of higher and lower levels were opened in the cities of Tashkent, Samarkand, Bukhara, and Fergana. One of them, the Research Institute of Music and Choreography, was established in 1928 in the city of Samarkand.

The first generation of Uzbek composers and musicologists such as T. Sodikov, M. Burhonov, M. Ashrafiy, M. Leviev, S. Yudakov, D. Zokirov, Sh. Ramazanov, I. Akbarov, who studied there, grew up. It was during this period that V. Uspensky, S. Vasilenko, R. Glier, and A. Kozlovsky also started their activities. These composers, who have experience in European professional composition work, are recognized masters of our national music artists, composers, hofizu musicians, T. Jalilov, Yu. Rajabiy, F. Sodikov, K. Jabbarov, M. Mirzaev, G'. Toshmatov. , founded several musical genres in creative cooperation with N. Hasanov. In particular, they cooperated based on co-authorship in the creation of musical dramas and operas.

At the end of the 1930s, the process of creating works in a large-scale stage genre began with the collaborative work of Uzbek and Russian composers. "Farhod and Shirin" (V. Uspensky), "Layli and Majnun" (T. Sodikov, N. Mironov), "Gulsara" (T. Jalilov), written by M. Mukhamedov and K. Yashin, based on Alisher Navoi's famous epics dramas prepared the ground for the creation of the national opera genre.

Speaking about the creation of the play "Farhod and Shirin", V. Uspensky emphasized that there were several complex issues related to the need to record, harmonize and orchestrate a large number of national melodies, saying "I am more than just one voice. I took into account that the transition to voice requires a certain amount of time and a lot of preparation, so it's not about creating Uzbek opera music all at once, it's about the first step on this difficult path. [4. B.71].

Thus, opera, which is one of the major and monumental genres of musical art, was carried out in Uzbekistan in the late 1930s with the cooperation of Uzbek composers and Russian composers. This type of creative cooperation served as an important factor in the rise of multi-voice music genres, especially opera, and in ensuring the repertoires of musical theaters.

During such processes, on June 11, 1939, the successful premiere of the first Uzbek opera "The Storm" created by the creative collaboration of M. Ashrafiy and S. Vasilenko took place. This work opened a new page in the history of national music art and theater. From that day on, the Uzbek Musical Drama Theater was named the State Opera and Ballet Theater of Uzbekistan.

The main content of the opera "The Storm" is the popular uprising of the Uzbek people against the Russian policy in 1916. K. Yashin's libretto was able to give enough movement to the development of the plot. In the opera, the authors brought the oppressed people to the level of the main characters, and in the chorus scenes, they were able to vividly show the enthusiasm of the people and their aspirations through the means of expression typical of choral numbers based on polyphonic music. The choir's musical material uses the folk tune "Chamanda Gullar", Hamza Hakimzada Niyazi's songs "Ishchi Baba", and "We are Workers". Also, the character of Norgul in the opera was interpreted based on the famous Uzbek folk song "Tanovar".

The task of creating a musical image of Boron, the leader of the popular uprising, was difficult for the authors of the opera. Because the main principle in the music text - quoting from folk songs and statuses was not used in the image of the leader of the uprising. The musical characterization of Boron, the representative of people's dreams and aspirations, according to musicologists, turned out to be unreliable: the musical image of the hero of the era could not adequately express the new spirit. Despite the mentioned shortcomings, this opera created in Uzbek musical culture was a truly historical event. In this regard, B. Izaev writes: "... even before that, some works were created in the direction of opera, but they did not fully meet the requirements of the genre. "The Tempest" was born as a real opera, and regardless of the content of its plot, it still meets all the requirements as a real national opera" [5. B.25].

The opera genre was created by combining our national music with European opera performance art. R. Glier, S. Vasilenko, T. Sodikov, M. Ashrafiy, S. Boboev, R. Hamroev, M. Burkhanov, and S. Yudakov contributed greatly to the development of this genre at the next stages. "The Storm", "Layli and Majnun", "Gulsara", "Tahir and Zuhra", "Ulug Kanal", "Zainab and Amon", "Maysara's work", "Dilorom" created in the late 30s-50s. It can be said that the theme of operas is based on the principle of nationalism, which is a very positive achievement. Fact that there are more quotations from folk songs and status tunes than the original composer's tunes, their orchestration by European composers was one of the main principles of the musical dramaturgy of that time became important.

It should be mentioned here that in 1961 the composer S. Boboev created the first monographic opera "Hamza" in Uzbekistan based on the libretto by K. Yashin. The work was warmly received by industry experts and a wide audience. First of all, musicologists recognized that it has its positive aspects, that is, it is about a real historical person, and several scenes are emotionally and artistically strong, as achievements of the young national culture [6. B.222].

In the operas created in the years of independence, several innovations began to be felt, including in the style of music, plot selection, dramaturgy, intonation, and the increasing role of the orchestra in dramaturgy. One of the unique features of the operas of this period was reflected in the interest of composers and playwrights to search for new forms of the genre, to use the synthesis of different genres. The possibility of implementing new technologies, the use of television and radio systems, and many co-authorship plans of composers and directors led to the emergence of the teleopera genre. Among these, the most interesting works are M. Bafoev's operatic "Bukhoroi-sharif" (1997) for the master of words, choir, the orchestra of folk instruments, and a group of dancers, I. Akbarov's opera-oratorio "The Error of Genesis" (1995), M. Bafoev's opera ballet "Hamsa" (2017) should be mentioned. The appearance of such performances indicated the growth of interest in musical performances and performance art among the people. The popularity of genres such as musical comedy and musicals in the countries of the world encouraged our composers to work in this genre as well. In this sense, performances such as "Devona", "Super mother-in-law", and "Kuyovlar Konkursi" aroused interest. The film "Maysara's Work" with the music of F. Zakirov sounded new.

During this period, several works written in the genre of serious opera, traditionally similar to previous operas, were created. During these years, A. Ikramov's "The Great Temur" (1996), M. Bafoev's "Al-Fargani" (1998), M. Burkhanov's "Alisher Navoi" (1998), H. Rahimov's chamber opera "Mother's Heart" (1995) was created. In these works, the opera traditions of the 40s and 60s continued to refer to the figure of the great ancestors. In addition, the operas created earlier in the theater named after Alisher Navoi was brought to the stage again with a new version. The operas "Layli and Majnun" (1995) by R. Glier and T. Sadikov, and "Dilorom" (2001) by M. Ashrafi were staged again. I. Akbarov's "The Leopard of Sogd" and S. Yudakov's "Maysara's Work" have taken a place in the theater repertoire.

Even today, Uzbek opera shows that its path is going toward better development. The premiere of two important works worthy of being called national operas in the true sense of the word was presented to the attention of Republican music lovers at the A. Navoiy Big Theater.

At the end of 2015, dedicated to the 100th anniversary of the birth of the Uzbek poetess Zulfiya, the premiere of the opera "Loyalty" by R. Abdullaev was held. Even though the opera "Loyalty" was written by the composer in 1981, the work was performed on December 19, 2015.

The author of the libretto is O. Matchon. The opera is in the genre of lyrical-psychological drama, in which the relationship, love, and loyalty of two bright representatives of Uzbek literature are glorified.

The opera "Sadoqat" is a very national work based on the Uzbek intonation-rhythmic basis, and the circle and drum are used from Uzbek folk instruments.

On November 25, 2019, the premiere of M. Mahmudov's opera "Silver" based on A. Qadiri's great novel "Otgan Kunlar" was held in the theater. It took a long time for this work to appear on the stage. In 1988, the famous composer of Uzbekistan Mirsodiq Tajiev, and the playwright Izzat Sultan started working on the opera on this topic. Due to the problematic circumstances of that time, the post office was stopped in the late 80s and early 90s. And finally, in 2017, the work will be staged in the theater by director Irkin Gabitov. The opera was performed by composer M. Mahmudov and U. Azimov (libretto) based on the idea of M. Tojiev.

Thus, when we talk about the Uzbek opera, which has traveled a historical path of 80 years, its emergence, formation, and development as a genre is due to the rise of the Uzbek composer's creativity to high professional heights, opera-vocal gained great importance in the recognition of performance art on the world stage. The creative process formed in Uzbekistan during the 20th century and progressing towards perfection in the 21st century, examples of the Uzbek national opera show that the culture of our country has great national potential not only in the creativity of composers and composers but also in vocal and traditional performance, vocal education.

In conclusion, it can be said that, although the opera genre in Uzbekistan experienced a genre crisis in the 70s and 80s, in the years of independence, this art form took great steps towards development again. Several works created based on a new style, new form, and technologies in the opera genre have been widely successful on the stage. Famous Uzbek composers with their operas, which are bright in terms of content, style, forms, and color of their music, are a combination of national and modern music, another proof that this genre has a strong place in Uzbek music of the 20th-21st centuries. they proved it.

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