

MASTERPIECE OF THE HISTORY OF UZBEK OPERA: ANALYZES AND INTERPRETATIONS

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Annotation. Uchbu article scientifically analyzed the opera "The work of Maysara", which is a masterpiece of Uzbek folk opera, which describes the character and distinctive features of many characters.

Keywords: opera, Ballet, libretto, trio, composition, composer, director.

Introduction

At the end of the 1930s, a large stage work was created in the collaboration of Uzbek and Russian composers. That is, the first opera "The Storm" was created in collaboration with composers M. Ashrafiy and V. Vasilenko.

Since the post-war period, the national repertoire of the opera theater has become much richer. It didn't happen suddenly, of course. At the beginning of the period, the repertoire was dominated by re-edited old works ("The Big Canal" by S. Vasilenko and M. Ashrafi, "Farhod and Shirin" by V. Uspensky and G. Mushel, "Tahir and Zuhra" by T. Jalilov and B. Brovtsin). However, since 1958, the theater has added new Uzbek operas to its repertoire almost every year.

These works, which have different themes and artistic levels, were received differently by the audience. Some of them quickly fell off the stage, and others took a certain place in the theater repertoire. We will select the most important ones and consider the works dedicated to the most modern, important topic.

The opera "Gulsard", like the musical drama of the same name written in the 30s, is related to the theme of the liberation of the Uzbek woman. Of course, the content of the play will be perceived differently by the audience of the late 1940s than when the musical drama "Gulsara" was staged for the first time twelve years ago. Wild bigotry and revenge for throwing off the veil were a thing of the past. But the old research, especially the "cold" attitude towards women, is still alive. Therefore, the struggle against them had not lost its intensity. The fate of Gulsara, which is closely related to the lives, struggles, and dreams of many Uzbek women, found an echo in the hearts of the audience. This is the reason for the popularity and vitality of "Gulsara".

Literature analysis

The authors of Libretto, K. Yashin and M. Muhamedov, managed to create a coherent, developed reality. Especially the character of the main character is perfect. At the beginning of the play, he is weak and submissive, his mind is dominated by the old Muslim beliefs that condemn the original to be obedient like slaves. But little by little, Gulsara realizes the need to openly and violently fight against the evils of the past.

The music samples for the opera are composed of tunes partially composed by T. Jalilov, recorded by T. Sodikov and reworked by R. Glier. Opera "Gulsara" premiered in 1949.

"Maysara's work" Alisher Navoi's large opera and ballet theater team, composer Sulaymon Yudakov, poet-playwright Sabir Abdulla and M. Muhamedov jointly presented the comic opera "Maysara's work" to the audience on January 6, 1959. The premiere of the opera was a great success.

It became a great event in the cultural and spiritual life of our republic. Participants in the staging of the opera, conductor Fazliddin Shamsuddinov, ballet master Mukarrama Turgunbayeva, performers of the main roles:

Maysara - Halimi Nosirovaga

Oyxon - Saodat Qobulova

Cho'bon Ali - Sattor Yarashevga

Mulla dust - Karim Zokirovga

Qozi - Xusan Ismoilovga

Hoji Darg'a - Jamol Nizom Xo'jayevga

Hidoyat - Mixail Davidov

Several generations have the opportunity to see this opera. The heroine of the opera "Maysara's Work", young Gulsara, under the influence of her husband, progressive worker Kadir, decides to throw off her burqa and start studying. But this plan is opposed by Gulsara's father Ibrahim, who fell into the trap of superstitions. The drama ends with the death of Qahrans mother, Oysara, who tried to protect her daughter from her father's tyranny. Gulsara escapes from Ibrahim's hand, runs to the field and calls all women to fight for a new life.

Discussion

Summary of the opera: the story takes place in Turkestan in the 19th century. Before his death, Maisara's brother sold his yard and paid 20 gold coins to Qazi, the customs fee, and kept the money in the name of his young son Shepherd Ali.

The musical language is distinguished by its bright national melodiousness, energetic appeal and artistic strength of its musical dramaturgy. The author of the music S. Yudakov approached the libretto based on the play of the same name by the famous poet and composer Hamza. , created original, bright "Musical portraits" very close to lapar and yalla. That is, by approaching all the typical features of the comic opera genre, the composer captivates the audience with fast-moving comic episodes, organic changes and connections of stage events, the logic of burro-burro recitative dialogues, and the impressiveness of bright, nationally cheerful musical sounds. charmed.

In the process of development of the musical dramaturgy of the opera, arias included in the score, duet, trio, quartet, quintet, vocal ensembles, public choirs, sound in the appropriate place. The symphony orchestra is not only an accompaniment to the vocal numbers, it plays an important role in some episodes independently. The above-mentioned musical features perfectly enrich the impressive position of this comic opera.

It is no exaggeration to say that Sulaymon Yudakov's "Maysara's Work" is the first comic opera that has earned its rightful place among the world famous comic operas. Because this opera also has all the typical characteristics of the opera "buffa". That is, melodious arias, vocal ensembles, mass choruses, melodic and "secco" (quick-motion speaking) recitatives in harmony with orchestral sounds. In unity, serious and comic situations happening on the stage are perfectly described in a lively and fast pace. .

The opera "Maysara's work" begins with an introduction, followed by a prologue. From the Uzbek folk songs included in the symphony orchestra: drum, doira, rubob, kanmu, trombone and horns, due to their emission in the prelude, from the original characters: Maysara, Aykhan, Cho'pon Ali, Mulla Dost, from the original characters: Qazi, Haji Darg' "leitmotifs" characterizing different aspects of a and Hidoyatlami play an important role in the development of the opera. During the resounding of the "leitmotifs" included in the prologue, each character appears as a frozen statue, (an actor on stage with a normal voice) describes their faces, and at the end of the play, they come alive. That is, due to the resounding of the leitmotifs specific to each character's character, behavior, and behavior, the audience gets to know their faces in advance. It should be said that in the course of the development of the opera there are serious scenes and especially comic episodes, there are light, cheerful music and tricks, simple and very fast speech with recitative-dialogues.

S. Yudakov used famous poet, dramatist and composer Hamza's famous song "Wow, workers" as a "leitmotiv" to describe the musical character of Maysara, the main character of the opera. Of course, Maisara is not portrayed as a revolutionary leader, but as a person who defends human rights for justice.

In general, the image of Maysara, her practical actions in the intention of holding the wedding of two young lovers and bringing them together, and her spiritual experiences in the fight against those who are preventing the wedding, are human in the scenes of aria, ariosa, song, vocal ensemble and public chorus. His virtue is full of different aspects - it is unfolding. The opera consists of two scenes in three acts.

The first act of the opera takes place in Maisara's small, unsightly courtyard. A beautiful girl Aikhon expresses her passionate love for Shuron Ali in the melancholy lyrical mission "I'm on fire" while doing housework alone. This aria is written in the form of an Uzbek folk song, in C minor. It is enriched with simple harmonic chords, clear texture of the accompanying orchestra, syncopations, and the musical image of Aykhan is revealed with a bright and melodious national spirit.

As soon as Aykhan's aria ends, Shepherd Ali, who is returning from work, comes home from afar, singing a cheerful and attractive aria. Aykhan and Shepherd Ali joke with each other, Shepherd Ali expresses his intention to have a serious conversation in the aria called "Let's talk."

This aria begins with a short introduction to orchestral accompaniment. In an aria enriched with bright texture of the orchestra and simple chords, Shepherd Ali attracts his lover Aykhan with all his attention. In the process of expressing their feelings of love for each other, the two lovers are joking, chasing each other, sometimes in the yard, sometimes running towards the garden, to the sound of fast-moving waltz-like joyful music, and the extraordinary sound of the symphonic orchestra is terrifying. Together with the tremolo chords, the "leitmotifs" of the terrible Qazini and the martial movement of Haji Dargani disappear in the shift of descending grammatical octave sounds.

When Qazi and Haji Darga are passing through the street, they hear a playful voice and a song from the yard of Maisaran, and they pay attention and look at the yard from the wall. Gozal Aikhan and Shepherd Ali chased each other and continued in their second duet and returned to the courtyard while they were playing chase. Qazi and Haji Darga called them, seeing Aikhan's face and figure, each of them in their hearts (loudly) cheering with excitement. Qazi, who fell in love with Aykhan (with muyujaat), asked Haji Darga, "Maysara accused us of perversion. Is it right for him to keep two young people together at home?" says. Haji Darga "Absolutely wrong" now Maisara himself hanged by the beak. Nni replies that she will not be arrested. They go. From the event that happened in the First Act, the confrontation (conflict) begins in the opera.

Maysara, who came from the market, communicates with Aykhan and Clyu'pon Ali in the vocal trio - AnsamBL. During the conversation, Maysara gives the sarpo-knot she got from the market to Aikhan, tells him to do his work, and says, "Amma, did you collect the money from Qazi?" In response to Ali's question, the shepherd said, "The judge did

not give the money under various pretexts, the land was stolen." Clue'pon Ali says, "Now I'm going to kill Qazi." Maisara: "no", if you kill him you will rot in prison. I made another plan: "There is a saying of our wise people that half of the day is bright and the other half is dark," comforts his nephew, and the trio ends in the key of E flat major.

This trio is inextricably linked with their second trio in F major. In front of Maisara's door, Qazi's son, legal scholar-official Hidayat, who looks like a girl, expresses his love for Oukhan and knocks on the door. Maysara opens the door and greets Hidayat saying "come dear". Ulam's recitative dialogues and duets begin. In the process of dramaturgical development of the opera, the problem of collecting this document and 20 gold coins from Qazi plays an important role. Hidayat: "Will you give me nirna if I collect them?" Maysara said, "I will prepare Pilaf". the girl looks like a child, she laughs at Aikhon and says, "Aikhon is yours if you collect 20 gold with a will." He leaves. While he is continuing to sing "I love you even if you sprinkle ashes", he sees Mulla Dost from a distance, quickly takes a ticket bag from the wall and closes it like a bed. Mulla Dost is his climbs on it and looks at the yard, and then kicks it saying "this is a dog". Hidayat can't bear the pain and exposes himself. Mulla Dost laughs at him saying "this is a fish, that creature" and Hidayat runs away. get married even when you are young Mulla Dost, who is walking in his dream, approaches the door of Maysaran and sings the song "Kel dilrabo khushtaringman". In this stanza (couplet) song, his simplicity, eloquence for funny comic - witty catchphrases are reflected in recitative and musical sounds, perfectly, in other musical parts as well.

Mulla Dost, who is in love with Maisara, happily knocks on the door and gives a letter saying that Qazi will call you. The melodic intonation of this song is similar to the Uzbek folk comic "Bilakuzuk" and the Khorezm language "Jononim".

Maysara sings alone in the courtyard in a big aria written in the key of "D minor", remembering that she was a widow in a despondent state, "My happiness did not open, the world is dark for me, I did not receive a song of joy, I have no husband by my side, I have no luck." also gives happiness," he sings sadly.

The final part of the first act of the opera Allegro con spirit (G - major) begins with very fast marching music sounds, and this tempo - rhythm is maintained until the end of the finale. Mausam, Mulla Dost, and Haji Darga are accompanied by two public choirs. In the background of fast moving music, excited Mullah Dost informs Maysara, "Run away quickly, Haji Dargah is coming with mirshaBs under the order of the Qazi to arrest you." He locks Aykhan in the basement, asks Mulla Dost to go to the market and inform Clyupon Ali. Maisara himself performs the prayer in suppa. Haji Dargah, the head of the mirshas, enters the yard from all sides singing a grotesque chorus. They are looking for Aikhon and Shepherd Ali, but they cannot find him.

In general, by clearly showing the identity of the positive and negative characters participating in the exposition of the opera (second act), their actions and feelings in the process of the development of musical amaturgy perfectly reflect the characters of Maisara, Chopon Ali, Aykhan. Arias and vocal ensembles that reflect are distinguished by their melodious melodies, while those opposite to them are: Qazi, Haji Darga, comic episodes depicting the characters of Hidayat, Bou fabula, light, cheerful folk songs with lapar-like, dance-like stanzas (couplets). and reflected in comic recitatives (dialogues).

The third act, the second scene of the opera takes place in the basement detention. While Maisara, who is in prison, is staring at the stars shining in the sky from the tunnel, her "leitmotif" begins to play in her ears in the distance, and Maisara, in the changed words of the poet-composer Hamza's song "Wow, workers", says the aria.

This aria, enriched with simple harmonic instruments, is accompanied (behind the stage) by Shepherd Ali and the folk choir. That is, Maisara's struggle for the truth is inextricably linked with the dreams and hopes of the people. Suddenly Chopon Ali is arrested and declares in his aria, "But now you are free, I sent money to the guard, let's escape." Maisara listens to his proposal and rejects it. Maisara says, "Why should we run away? No, we will fight against the enemies with our intelligence." At that moment Mulla Dost enters the detention center and quickly expels Shepherd Ali. Shepherd Ali gives Maysara the five gold he asked for. At that moment, Qazi and Haji Darga were arrested. Judge Maisara asked Bilib, "You made two young people sad, tell me, if you don't tell me, we will punish you. Mulla Dost: "Excuse me, Maisara Khan, they are not sinners." Go away." Haji calls Dargah saying, "He won't tell you that Maisara has arrested the youths." What do we do now? Maysara: "I heard, Haji wants to take Aikhan away, you protect us." He looked at the gold in the bag. After checking the gold, the judge says, "Now, write a receipt saying that I don't need any more." I don't think about it." Maysara understands that he has arrested Aykhan and says, "I will write a receipt tomorrow." The judge leaves saying, "Only Haji Darga should not know" and gives Haji the money and releases Maysara from custody. . Haji Darga: "Now I know the purpose of this pig, womanizer Kazi, I won't let it happen." He goes to Maisara and says that I will release you, but I have a secret. Maisara: "What is the secret?" In the duet performed by Haji Darga Maysara, the goal is to express one's pain, and in the duet he sings "Love for the moon - I have become crazy in love." Maysara says: "Can't I help you? If you collect 20 gold from the Qazi with a warrant, Aykhan will be with you at night."

The scene of Maysara's release from detention: Haji Darga calls Hidayat, gives him five gold coins in the letter, and leaves asking him to write a document to release Maisara from detention. Maisara told Hidayat to give me the document and the money, now Aykhan will be yours, leaving the detention and closing the door. Hidayat sings and screams for help in panic, unable to get out of the door.

The second scene of the second act of the opera takes place in the hotel outside the Qazi yard. In the final background of the entrance music with intense orchestral sounds, Aikhon's screams and Qazi's voices are heard from behind the stage. The judge leaves in disgust. Aykhan expresses his fate in a great sad aria.

In this aria, Aikhon turns to Shepherd Ali in the language of grief and sorrow, and perfectly expresses his predicament. The aria is enriched by the fact that Aikhon, who is mentally oppressed in prison in the prison cell, accompanies the mood of Aikhon Kaifu with subtle differences of expression in the sound of the orchestra in a low bass tessitura, in a restrained pace, in a spread chordal texture.

The angry Qazi came to Aykhan again and threatened to kill him. Aykhan: "kill me, aBLahl. I will never be your wife. I'd rather die." The judge said, "Even if you die, you won't be able to get rid of me," he calls the maid and tells her to take it away, and tells Mulladost not to let anyone in the yard.

Thus, the conflicts that happened in the previous scenes of the opera, the experiences of Maysara and Aikhon lie in this scene, and the fact that people like Qazi, Haji Darga, Hidayat are caught in the trap created by Maysara is reflected in the events of the next scene. In this way, Maysara Bilan Birga Mulladost plays an important role in the process of the events that will happen in the previous and future scenes in connecting the thread of the drama-turgical system of the opera.

During the development of the opera, Mulladost takes an active part in various relationships and relationships with the participating characters, he is saddened by his own fate and helps Maisara in exposing the lies of Qazi, Haji Darga and Hidayatkhan. For example, in the song "Kel dih-abo khushtoringman" that he sings in front of Maisara's door mentioned above (Act One), he expresses his love for Maisara in an attractive lyrical melody, but in Qazi's house (Act Two, Second Scene) he is afraid of his fate. Even though he laments in the song "The burden of old age crushed my shoulders" "My hair was flowing, I couldn't depend on one wife", BLan looks at the world with hope and humor. Haji Darga, who appeared in the Qazi's yard, listens to the end of Mulladost's singing, and declares that he has found a wife for Mulladost. The sly, scheming Haji Darga killed him saying he was going to get a wife for Mulladost, took the key to Qazi's house, took out the passport document from the house, and said, "I have a passport now, Aykhan is ready for me." He sings with a dance describing what he will do and leaves the key, deceiving Mulladost.

He gives it to Maisara and dances saying "now I will come to love Aikhon". He continues the dance to the lively, catchy song "Bola - Bola" performed by Maisara.

Maysara gives the 20 gils that she collected from Hidayat to Shepherd Ali, saying, "He's going to marry her." At that moment, Mulladost, who has a broken heart, appears. : "Let him die" expresses his pain to Maisara in the following duet.

In this duet, Maysara understands Mulladost's pain and expresses her widowhood. In a duet, they reveal that they have been keeping secret their feelings of love for each other. They dance and play out of joy, and at the end of the duet, they seek to be faithful to each other. The orchestral accompaniment to their vocal and dance parties also adds to the impressiveness of the duo.

The tercet, which takes place in the Qazini household among the vocal-orchestras in the opera, is also interesting. Against the background of the orchestra and tremolos, the voices of Qazi saying "Seni savalyam" and Aikhonni saying "Voydod" are heard from behind the stage. Maisara, who entered Qazi's house, intervened between the two men and persuaded Aykhan to marry Qazi from Aikhon's lie (whispering in his ear). I persuaded Aikhon to go to Maysara Qazi, but he has one condition. "Kazi's older wives spend the day in this house. They say that it is best if they come to our house at night." The judge agrees, "That's right, I thought so too." Maisara takes back the receipt she gave to Qazi. This episode ends with a big dynamic quintet.

In the quintet: Aikhon, Maisara, Cho'pon Ali, Mulladost and Qazi show their happy relationship with the incident, in fast moving recitative and musical sounds as follows. The second act ends with the quintet.

Conclusion

It is worth saying that the composer S. Yudakov in the vocal and samBLs, and especially in the mentioned tertset and quintet, each participant is a hero. indicates that it is used.

The third act of the opera takes place again in Maisara's household and ends with the events of Birincbl and the second acts. Shepherd Ali, Aikhon and Muhadost help in the implementation of Maysara's plan - the trap, and prepare thoroughly to welcome the "dear" guests who come at night. The first Judge comes. Maysara happily welcomes him in a friendly manner. He takes off the robe on the judge and puts it on the table next to the soup. After saying Amen, he orders, "Bring Aikhon out." Maysara knocks on the door while saying: "Now Aikhon will be with you" and says, "I am Shepherd Ali". Qazi gets very scared and asks Maisara to call me Bekit. Maisara ties it to the pole of the barn, covers it with an ox skin, puts an ox head on its head, and puts straw and water in a bucket in front of it. The judge sings an aria in a khajviy style, saying that he is in a bad situation.

The introduction to this aria of Qazi was composed on the basis of its "leitmotif". The "leitmotif" of the orchestral rhythmic harmonic chords slowly drifting in the low register perfectly conveys his bad comic situation in the aria.

After a short pause, Maysara greets Hidayat earnestly. With a gift tied in his hand, he very quickly entered the livli to the background music, danced like a butterfly, and went to the barn. "Ox" Qazi kicks him, Hidayat stumbles and falls, limping away from fear. Maisara consoles him. Hidayat gives the knot to Maysara and kills it by the table and

asks to take Aikhan out. At that moment there is a knock on the door and Shepherd Ali calls to open the door. Hidayat panics because of his fear and asks Maisara to lock him. Maysara takes her home, puts on the satin dress and dress she brought, and wraps her face, eyebrows, and head with a scarf.

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