



THE PATH OF CREATIVITY OF THE COMPOSER MUKHTAR ASHRAFI, A MAJOR EXPONENT OF UZBEK OPERA, IN UZBEK OPERA ART

Ibrohimov Azizbek Ismonjan ugli

Student, faculty of music education and culture,
Namangan State University.

<https://doi.org/10.5281/zenodo.7785222>

Annotation: this article is an overview of the life path of Mushtor Ashrafi, one of the major exponents of Uzbek opera art, and an analysis based on written sources about the storm opera of Mukhtar Ashrafi, one of the first to create Uzbek Opera in Uzbekistan.

Keywords: opera, vocals, music, art, conductor, Traviata, rigoletta, syuita, storm.

The development of Opera Art in the Republic of Uzbekistan also has a great history. One of the campaigners who worked very hard for the development of Uzbek opera art is Mukhtar Ashrafi. Among the first in Uzbek opera art was the Uzbek opera "storm". Mukhtar Ashrafiy is a people's artist of Uzbekistan, winner of international and Republican Awards, composer, conductor, teacher, major public figure. Mukhtar Aashrafi was born in Bukhara on June 11, 1912, from a very young age he became interested in music. Mukhtar Ashrafi was educated as a child in a madrasa and then in a new type of primary school. In 1924 he studied at the Technical School of music and the Maorif Institute. In 1928, he entered the Uzbek Institute of music and khareography in Samarkand. It was during these years that unig's first creative work-one-voice choirs and songs-was created. In 1929, it was renamed Sh. Ramazonov and T. Together with Sadigov, he created the March "Sardash" and himself directed the student Symphony Orchestra. In 1930, Mukhtar Ashrafi was appointed chief conductor of the Uzbek state musical drama theater. During 1934-1937, he studied at the Opera Studio under the Moscow Conservatory under the famous composer N.Vasilenko received training in the theory of musical creativity. In 1937, he made a drijyor at the decad of Uzbek art in Moscow. Upon his return to Tashkent, he was appointed chief conductor and artistic director of the Uzbek opera and ballet teatrining lavomizi. In 1939, Mukhtar Ashrafi S. Together with Vasilenko wrote the Opera "storm" (K. Yashin librettos) and a year later, another work of both composers was created – the Opera "Grand Canal" (K.yashin and M.Rakhmanov libretto). During the years of the Great Patriotic War, Mukhtar Ashrafi created small plays for piano with violin based on some of the nomers in "Turon", "Grand Canal and Sherali", songs of patriotic spirit such as. I go to battle, oath, "Hello To My Beloved", "be immersed in Battle". In February 1958, Ashrafi's Opera "Dilorom" was performed in Tashkent. Yashin and M. Muhammedov libretto) was put on stage. Then, in 1962, another of his operas, "The Heart of the poet" (libretto by Izzat Sultan), was created. Mukhtar Ashrafi received his B. A. in 1964. Based on Bargi's play, he wrote the stage play "Mirzo Izzat in India". In 1963-1964, Sadriddin dedicated his symphonic poem rhapsody "Temur Malik" in memory of Ayniy, "baigat overture", "devotion" (Habibiy poem), "wonderful night" (Y.Victim poem) and the scourge of eyes (. T.To'la poem). During the 1965-1970s, the composer created the ballet "Amulet of love", the novel "Mother's love" for Symphony Orchestra and voice, the vocal symphonic poem "on belligerent days", choreographic landscapes "in Subhidam" for

Symphony Orchestra. Based on the music of the operas "Dilorom" and "poet's heart", he wrote two syuitas for Symphony Orchestra. In addition kompazitor composed music for the motion pictures "born in Thunder", "the secret of the Koniyata cave", "Dilorom" (Film - ballet) and "Legend of the ancient fortress". In 1964 - 1966 he performed the duties of director, artistic director and chief conductor of the newly formed Samarkand opera and Ballet Theater, in 1966-1971 artistic director and chief conductor of the Alisher Navoi academic Grand opera and Ballet Theater, from 1971 to the end of his life rector of the Tashkent State Conservatory. Mukhtar Ashrafiy was awarded the honorary titles of Honored artist of Uzbekistan, people's artist of Uzbekistan. He received the Order Of Glory, two state awards, the Republican state prize named after Hamza, J.Nehru was the recipient of the Indian state award, the Jamal Abdul Nasir Egyptian state award. The composer Mukhtar Ashrafi is a person who has made a huge contribution to Uzbek opera art. He was one of the first to write Uzbek operas. Of course, Uzbekistan is proud of such campers.[4]

"Bo'ron operasi"

The great campazitor was a major contributor to Uzbek opera art, the campazitor Mukhtar Ashrafi's "storm opera", the Italians introduced operas such as "Rigoletto", "Traviata", "Troubadur", "Carmen", "Payasti", "Faust" to Russian intellectuals in Tashkent. At the same time, the Russian intelligentsia laid the foundation for the founding of the Russian opera theater with the performance in its concert programs of Western and Russian classical kompazitorsinig symphonic works excerpts from operas, symphonic suites. The first performances of the Opera were Dargamizhsky's "Rusalka", Tchaikovsky's "Yevgeny Onegin". Thanks to the widespread popularity of the Opera genre, on the stage of the Russian opera theater, the centuries of Verdi's "Rigoletto", Gouno's "Faust", Rubershtien's "Demon", Tchaikovsky's "Pikovaya dama", Mussorgsky's "Boris Godunov", Boroddy's "Prince Igor", Verdi's "Traviata", "Aida", Puchchi's "Bogema", Rossi's "Sevilsky seryulnik" saw the stage face. Artists of the Russian opera theater organized performances in the regions of Uzbekistan and promoted the art of opera among the Uzbek people, and these services became the basis for the formation of Uzbek operas. From the 2nd half of the 30s, the first Uzbek operas began to emerge. These Are S.With the Opera "storm" by Vasilenko and Mukhtar Ashrafi, R.Glière and T.The sodiqovs 'operas were "Layli and Majnun". The Opera "the storm" is a large work with five curtains, the content of which reflects the clashes of the Uzbek people with the Tsarist government, which took place in Jizzakh in 1916. Although the uprising was suppressed, but the aspirations of the Uzbek people for freedom remained the main goal in the century. A peasant named Storm, who owes his debt to the boy, seizes the land. But it was at this time that the storm had to think of a son named Jora to Norgul. The flanking troops begin the wedding by providing material support to the storm. At the height of the wedding, local officials come and want to send Uzbek young men to "mercenary" to other cities. But the officials want to leave their Pharisees and send the children of the poor. The peasants resist and kill the tithe. A group of storm leaders goes to the top of the platoon. They are joined by Jura. The neighbors sent by the King shed much blood on the village, and among them Norgul also dies. They set fire to the storm's courtyard. At this time, the storm command platoon enters the village and expels the King's troops. A summary (liberettosini) of the opera was written by Komil Yashin. In it, the confrontation of the two formations, friendship between peoples was clearly expressed. The main character in the opera is the people. The people fight against the Tsarist system, led by a storm. The Opera's many folk songs - "The Flower game",

"the Giryra Kazakh", "the flower in Cham", "Tanovor", "White clear nights", "Farghanacha" - were orchestrated by the composers and caused the work's content to be enriched. The Opera storm "uses Hamza's songs" working grandfather, "We are workers", "Hoy workers". In "The storm", Arias are not much, but there are images of Arias in the illumination of their characters, which includes a significant musical age sentence. S.Mukhtar Ashrafi with Vasilenko will complete this opera on March 25, 1939, having worked for six months. There will also be considerable difficulties in staging the Opera "The storm". Firstly this new genre caused inconvenience to the singers when performing on stage, since there was a huge difference between musical drama and opera. But at the same time, the scenes associated with the National Uzbek oral tradition were also of interest to performers and listeners. The staging of the Opera "The storm" is in strengthening the brotherhood between these two (Russian and Uzbek), and two composers S.Vasilenko and Mukhtar became the embodiment of Ashrafi's creative collaborations. The opera was staged in Tashkent in 1939 to become the Uzbek State opera and Ballet Theatre of the Uzbek musical drama. The main roles were played by Halima Nosirova (Norgul), Karim Zokirov (storm), Fatima Borukhanova (Zebiniso). The birth of Uzbek opera is another great ancient to the cultural development of the Republic, being a demand of this time. In addition to the Opera "The storm", G.M.Glière and T.The Sadiqov opera "Layli and Majnun" was composed, and the work was based on the poem of the same name by Alisher Navoi. The summary of the opera is in love with a young man named Qays, the daughter of an arab tribal chief named Layley. Layley was fascinated by Qays' amorous poems, works that adore women. But according to sharia rules Qays betrayed Islam because he equated women with men. The priests discriminate against Qays as majnun, the deanery. Caught in the attention of the people, Qays leaves the steppe-Saxons among the wild animals after not making sure that his love with Lailey will reach the end. Layli, on the other hand, dies when the boy she loves is about to marry Ibn-Salam, a wealthy man at her father's discretion. On his grave, Qays also gives life. They mourn only their close melon-relatives. On the grave of the two lovers, I have two red flowers otib, which was a symbol of immortal love and always youth. [3]

"Gulsara operasi"

"Uzbek operas with varying levels of Gulsara opera' avvas were also met with mixed reception from the audience. Some quickly fell off the stage, while others tell about the Opera "Gulsara", separating more significant from the theatrical repertoire. The Opera "Gulsara", like the previously written musical drama of the same name, is dedicated to the theme of the liberation of Uzbek women. Of course, the Opera "Gulsara" received a different reception than the previous musical drama. The popularity and viability of the Opera "Gulsara" is also such. The Libretto was written by K.With lightning, M.The muhammedovs were successful in creating a holistic, consistently developed story. Especially the image of the main character came out full-fledged. At the beginning of the opera, he is weak, submissive, with his mind dominated by old Muslim creeds who condemned a woman to be obedient to flowers. But gradually, thanks to deep responses, Gulsara determines the need for an open fierce fight against the sargens of the past. Based on the Opera, T.The musical drama that Jalilov collected included melodies and melodies. But T.Sadigov and R.The melodies and New scores reworked by glière are also not few. The melodies of some Arias and ensembles have been elevated to the level of leading music themes. Important elements such as leymativ (leading the tune) and leyttema are also included in the Opera. The main character is Gulsara and Kadir, whose

parties are based on melodies in the character of the song. Some Arias are female specimens of the National folklorist. In this regard, the Aria Of The Almighty (on the fourth veil) is instructive, close to a warm heart, an expressive melody. In "Gulsara", the authors' desire to individualize musical images is felt. Elements of Opera dramaturgy appear. But this trend is not known all the time. Despite all its shortcomings, a new genre in Uzbek musical art, The Making of the National Uzbek opera and the pastanovka of the opera were events of great cultural significance and occupy a special place in the upbringing of young people.[2] According to the lists formed in the order established by the Ministry of Culture, special costumes, shoes for musical equipment, technical equipment, lights, grime products and ballet artists, which are imported from abroad, not produced in the Republic of Uzbekistan, necessary for the activities of the theater, will be exempt from the customs duty by January 1, 2024.

References:

1. O'zbekiston Respublikasi Prezidentining 2021-yil 27-dekabrdagi PQ-64-son qaroriga 1-ilova.
2. T.E.Solomonova "Ozbek musiqasi tarixi" Toshkent "O'qituvchi nashriyoti" 1981
3. A.Jabbarov. "O'zbek bastakorlari va musiqashunoslari", "G'afur G'ulom nashriyoti" 2004.
4. Internet ma'lumotlari ("Vikipediya" ensiklopediyalar va boshqa internet saytlari).