

## THE EMERGENCE AND DEVELOPMENT OF THE OPERA GENRE IN UZBEKISTAN

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**Abstract.** This article discusses the emergence and development of the opera genre in Uzbekistan, as well as the creation and education of music and art in students through the processes of the emergence of this art.

**Keywords:** opera, art, dance, creativity, education, education, sophistication, feelings, culture, spirituality, moral-aesthetic education.

Through music, high sophistication - elegant feelings, healthy taste, love for the motherland, humanitarianism, high national pride and national pride are formed in the hearts of young people. Gradually, an intelligent, tasteful, cultured and spiritual generation is growing in our motherland. Our president, who deeply understood this situation and was able to see far, emphasized that "today, the art of music has a greater and stronger influence than other types of art on the development of our modern generation in the spirit of high spirituality." Music education is one of the main and complex tools of general education, which teaches a high perception and appreciation of the beautiful things around. Music not only equips a person with high taste, but also shapes his spiritual outlook. Music has the ability to draw strong attention to human emotions, to have a strong influence, and it is an important means of introducing students to the world of sophistication and moral-aesthetic education. The great encyclopedist Abu Nasr Al Farabi said "This science is useful for the health of the body." We can quote the words of Sheikh Sa'di: "Music is the companion of the human soul." Music is a tool that actively develops emotional feelings that quickly affects a person. Although the role of music in moral-aesthetic education is sufficiently covered in the literature of philosophy, musicology, and the performer, the role of opera and ballet genres in the moral-moral education of a person has not yet been scientifically covered. Opera is the largest genre of musical art. It is created on the basis of a libretto,

that is, a poetic dramatic play that meets the composer's requirements. Opera is also a theatrical performance, all stage decorations, clothes, dance movements, etc. serve to reveal the theme of the work, the period of the events taking place. In opera, events, spoken words and songs are all based on music. Opera is derived from the Latin word, which means the product of labor, a work. Opera is a mixed (synthetic) genre, which incorporates several art forms: dramaturgy, music, visual arts and dance forms are integrated in a single stage process. But music takes the leading place among them. The events in the opera's literary base libretto are embodied by means of musical dramaturgy, primarily in the form of vocal music. The emotional experiences of the characters are mainly expressed in complete musical pieces such as arias and cavatinas performed by solo singers. And the choir acts as a means of explaining the happenings, with the help of which scenes of the people's life are embodied. The orchestra plays an important role in the opera: the vocals accompany the cycles, and reveal the meaning of the situation in independent instrumental parts. The structure of the opera depends on its ideological purpose, features and styles of the plot, and the creative thinking of the composer.

Opera appeared in Italy at the end of the 16th century. Depending on the theme and musical language, it is mainly divided into two types: serious operas and comic operas. As a result of Russian intellectuals living in Turkestan for many years and their interest in art, a Russian opera theater was opened in Tashkent. One of the main reasons for the establishment of the opera theater was the tour (creative journey) of the Italian opera group in Tashkent in 1900. The Italians introduced Russian intellectuals to such operas as "Rigoletto", "Traviata", "Troubadour", "Carmen", "Faust" in Tashkent. At the same time, Russian intellectuals laid the foundation for the establishment of the Russian opera theater by performing symphonic works of western and Russian classical composers, excerpts from operas and symphonic suites in their concert programs. The first Uzbek operas began to appear in the first half of the 1930s. These are S. Vasilenko and There were the operas "The Storm" by M. Ashrafiy and "Layli and Majnun" by R. Glyer and T. Sadikov. Even though the uprising was suppressed,

the main goal of the work is the aspirations of the Uzbek people for freedom. Summary of the opera. Boron, a farmer who owes a fortune, will take away his land. But at this time, Boron Jora's son had to be taken care of by Norgul. Neighbors start the wedding by financially helping "Buron". At the height of the wedding, local officials come and try to take Uzbek young men to other cities for labor. But the officials want to leave their own children and send the children of the poor. The peasants protested and killed the ten chiefs. A group of farmers led by Boron goes up the mountain. Jora joins them. The troops sent by the king shed a lot of blood in the village, and among them Norgul also died. They set fire to Boron's yard. At this time, peasants led by Boron entered the village and chased away the tsar's troops. Kamil Yashin wrote the summary (libretto) of the opera. The opposition of two systems, the friendship between the peoples is clearly expressed in it. The main character of the opera is the people. The people fight against the tsar's regime under the leadership of Boron. There are many folk songs in the opera "The Flower Game". ", "Girya", "Chamanda Gul", "Tanovor", "White Nights", "Farganacha" were arranged by the composers to enrich the content of the work. Hamza's "Ishchi Baba" in the opera "Boron", "We are workers", "Hoy workers" are used. Although there are not many arias in the opera "Boron", the arias that are there are significant in characterizing the characters.

S. Vasilenko and M. Ashrafiy created this opera for six months and completed it on March 25, 1939. There will be many difficulties in staging the opera "The Storm". First of all, it caused inconvenience to the singers when performing the new genre on stage, because there was a big difference between musical drama and opera. But at the same time, the scenes related to the national Uzbek oral traditions were also interesting to the performers and the audience. The staging of the opera "The Storm" is between two nations (Russian and Uzbek). strengthened the brotherhood and symbolized the creative cooperation of two composers S. Vasilenko and M. Ashrafiy. The opera was staged in Tashkent in 1939 and the Uzbek Musical Drama Theater became the Uzbek State Opera and Ballet Theater. The main roles were played by Halima Nosirova (Norgul), Karim Zakirov (The Storm), Fatima Borukhova (Zebiniso). The birth of

Uzbek opera is a demand of our time and is another big step in the cultural development of our republic. Along with the opera "The Storm", the opera "Layli and Majnun" by G. M. Glyer and T. Sadikov was created, and this work was created based on the epic of the same name by A. Navoi.

The arias of characters in the opera "Layli and Majnun" are based on the heritage of Uzbek music, folk tunes and songs. "Chapandozi gulyor" was used. During the 40s and 50s, several opera works were staged on the stage of the State Opera and Ballet Theater named after Alisher Navoi. His repertoire includes Russian and foreign operas and ballets, as well as works by composers of brotherly nations. 1) Yu. Kabalevsky's "Taras Family", T. Khrennikov's "The Tempest", G. Mayboroda's "Arsenal" and A. Kozlovsky's "Ulugbek" operas created in Uzbekistan are among these. The main thing was to create national Uzbek operas and stage them. Composer M. Ashrafi skillfully used folk tunes and songs in creating the opera. He used Tajik, Iranian, Indian and Arabic melodies in his seven beautiful images to enrich the image of the beauties even more. Moni used the folk song "Karimqul--begi" to create his aria. In another aria of Moni, "Sarohbori navo" was masterfully adapted from "Navo" status. It shows the creative interest of Uzbek composers in this genre. The shortcomings of this genre, especially the uncertainty and poor quality of literary research, are the reason why beautiful music in ballet works is excluded from the stage. Therefore, the composers themselves should cooperate with the playwright in literary research. If these shortcomings are eliminated, the Uzbek ballet genre will be among the mature genres in the future.

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