

ALISHER NAVOI'S WORKS IN MUSICAL - STAGE INTERPRETATIONS

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Annotation: This article is based on the incomparable services of Alisher Navoi, the sultan of words, the founder of the Uzbek literary language, to the art of music, as well as his composition, classical performance, deep interpretation of musical expressions, his thoughtful attitude to music, and the invaluable works of Alisher Navoi works are mentioned.

Keywords: Word, speech, music, ghazal, poetry, composer, song, musical drama, opera.

The fact that Alisher Navoi, the founder of the Uzbek literary language, who was a jeweler of words, demonstrated the beauty of poetic speech, and was able to deeply understand the secrets of the art of music, is reflected in his literary heritage. Looking at Navoi's ghazal, we witness his skillful interpretation of musical expressions.

In Navoi's ghazaliyat, the compositional, classical performance and theoretical branches of musical art are expressed in a philosophical sense. And in many cases, the song of the composer; Ushshaq, Navo from classical music examples; from folk works - tarona; from instruments - dust; we can see that the performers - mughanniy - described them in different ways. However, Navoi skillfully interpreted the art of music in his individual ghazals, which is rich in multifaceted phrases and each phrase means several meanings, and shows that he is also a master of music science. Along with composition, Navoi's works include navosoz, nagmasoz, nagmapardoz, nakhzpardoz; musical genres - soz, voz, navo, song, un, nagma, shahnaz, surud, bayot, ahang, olan, argushtak, saut, lahn; Ushshaq, Navo, Rost, Isfahan, Iraq, Hijaz, Buzruk are classic examples; performers - muganni, mutrib, sozanda, singer, navozanda, hosnag, nagmasaro, nagmakash, ilomsaro, navokash, navha ogoz; he uses the names of the old words such as tanbur, oud, ganon, arganun, naqqora, ribuga, sur, setor, and trumpet to explain the secrets of music, its characteristics and, most importantly, their power. . This testifies to Navoi's wealth of vocabulary and thoughtful attitude to musical phrases.

It is mentioned in the sources that Navoi was involved in music performance, in particular, he played the tanbur, played the oud, and composed melodies. However, there is a reference to this in one of Navoi's ghazals:

Fortunately, the moon is purple at the party,
When the king plays the tanbur, Navoi sings.

Turning to Navoi's work, we can see that his dedication to the art of music is boundless and he is well versed in the science of music. It is inevitable that the huge artistic ocean, which is his unique creative heritage, will be important in the spiritual development of each of our contemporaries. In his work "Uzbek Classical Music and Its History", Abdurauf Fitrat, while thinking about the tunes created in the past, music theory and performance, writes about the tune "Kari Navo" which is popular among the people: "The fact that this tune is a very old tune is everywhere. According to what we heard, there is an old tune called "Kari Navoi" from Fergana. Tashkent musicians call this tune "Kari Navo". However, this name is a misnomer. Those are the ones who corrupted the name of "Kari Navoi". Among the old musicologists of Bukhara, it is said that this tune is the work of Navoi. "After this information, the possibility that the song "Kari Navoi" is Alisher Navoi's work becomes stronger."

The image of Alisher Navoi occupies a leading place in the art of music of Uzbekistan of the 20th century. In particular, in our music, on the one hand, the image of Alisher Navoi is consistently interpreted, on the other hand, works in various genres are created based on his rich artistic heritage, including dozens of romances, several operas and ballets, musical dramas, and a number of symphonies. and other symphonic, vocal-symphonic scores and choral works.

At the same time, during the 20th century, Alisher Navoi's works included operas, romances, songs, poems, cantata and oratorios representing the image of the poet. For example, Mutal Burkhanov's "Ode to Alisher Navoi" (1968), opera "Alisher Navoi" (1986), R. Glier, T. Sadikov's "Layli and Majnun", Mukhtar Ashrafi's "Dilorom" (1958), Ikram Akbarov's "From the pages of Hamsa" (1988), vocal-symphonic poems "Alisher Navoi" by A. Meyen, ballet "Suhail and Mehri" (1946) by Manas Leviev, "Farhad and Shirin" by G. Mushel (1937), "Navoi Astrobodda" by Saifi Jalil (1968). musical dramas, Mirsodiq Tajiyev's "Poet's Love" (1969), R. Abdullayev's "In Memory of Navoi" symphonic poems, Bahrullo Lutfullayev's "Dugoh" (1989) concert symphony, Doni Zakirov, Talibjon Sodikov, Sulaymon Yudakov, Sabir Boboyev, Nurilla Zakirov, To Among these are the vocal works of various genres of Igin Kurbanov.

Dilorom opera - On February 5, 1958, the Alisher Navoi State Academic Opera and Ballet Theater team of Uzbekistan presented the opera "Dilorom" to the audience. The author of the music of this opera is the composer Mukhtar Ashrafiy, the author of the libretto is Kamil Yashin and Muzaffar Muhammedov.

The summary of the opera was written based on the fourth epic of the great poet Alisher Navoi's "Khamsa" "Sabbayi Sayyor" (Seven Planets), due to the demand of the stage, some changes were made to the libretto. That is, the composite structure of this romantic-adventure epic story about Bahrom and Dilorom consists of seven independent stories. The struggle between good and evil is depicted in life. Based on this libretto, composer Mukhtar Ashrafiy independently created the legendary-romantic opera "Dilorom". The opera consists of 4 acts, 7 scenes.

Layli and Majnun - The musical drama "Layli and Majnun" based on Alisher Navoi's "Khamsa" was originally staged by Mannon Uyghur in 1992 at the Fergana Theater. It was staged for the second time in 1923 at the "Tomosha Boghi" theater in Tashkent, and in 1924 at the "Olka Namuna" drama theater. The music was composed by Shorahim Shoumarov and Khurshidni himself based on Uzbek tunes and songs. From 1922 to 1933, it was performed in professional and amateur theaters in this first version. In 1933, the second version of the music of "Layli and Majnun" was composed by the young composer Talibjon Sodikov, relying on the advice of his teacher N.N. Mironov.

In addition to the heritage of Uzbek folk music, some newly composed recitatives and polyphonic choral numbers were included. This performance was staged by the talented young director Muzaffar Muhammedov. Skilled artist Shonazar Sahibov decorated the stage artistically. The role of Laila was performed by Halima Nasirova, Majnun - Boborahim Mirzayev, Karim Zakirov, Omir - Raim Bobojonov, Mahdi - Zuhur Qabulov, Navfal - M. Koriyokubov, Laila's mother Sofia - L. Sarimsokova, Navfal's daughter - J. Yunusova.

Dedicated to the 500th anniversary of Alisher Navoi's birth, in 1940, composers T. Sodikov and R. M. Glier, dramatist Sh. Khurshid, created an opera version of "Layli and Majnun". The authors took the wonderful philosophical thought and important human ideas of Navoi's epic as the main basis of the opera libretto. At the same time, the musical stage play "Layli and Majnun" increased the universal significance of A. Navoi's epic.

The premiere of Farhad and Shirin - a musical drama was held on February 25, 1936 for the first time with the participation of a symphony orchestra. The performance was welcomed by the audience with loud applause. The second version of the musical drama "Farhod and Shirin" was presented to the republican public on December 21, 1936. The music of the drama was recreated by Professor V. A. Uspensky. The orchestration of the music was performed by V. A. Uspensky in collaboration with G. Mushel and Sveifel. For the first time in the history of Uzbek music, recitative, duets, two- and three-voice choirs were introduced. In May 1937, this work was shown in the branch of the big theater in Moscow on the occasion of the third anniversary of Uzbek art and gained great attention. Alisher Navoi's epic "Farhad and Shirin" praises pure love and friendship and condemns evil, war, betrayal. At first, the work consisted of 8 scenes in 6 acts, but later it was reduced to 7 scenes in 4 acts. All layers of Alisher Navoi's artistic heritage - the magnificent "Khamasa" and any other works - are directly connected to the art of music. Based on Hazrat Navoi's works, not only Uzbek artists, but also artists from all over Central Asia have created and continue to create colorful musical works.

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