



STAGES OF DEVELOPMENT OF THE MUSICAL DRAMA GENRE AND ITS INTEGRATION TODAY

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Article history:		Abstract:
Received:	October 26 th 2020	In musical drama, the events of the scene, the inner experiences and situations of the protagonists, and their relationships are expressed through words, music, dramatic action, and dance, and music and words complement each other and reveal the content of the work
Accepted:	November 8 th 2020	
Published:	November 28 th 2020	
Keywords: Musical song, vocals and instruments, music, dramatic action, dance, comedy, national literary performances and musical heritage.		

1. INTRODUCTION

The plot is characterized by the fact that the actions are based on contradictions and their division into scenes, episodes, lack of narration, and the fact that the relationships of the characters are based on dialogue. The following genres of drama are available musical drama - in which the events of the drama are based on music and can be solo or chorus.

Musical comedy - in which the speech of the heroes of the comedy is performed in the form of a musical song, and in the Drama monologue there is only one person. Musical drama: a play based on music (vocals and instruments) and word art, a musical theater genre. The first specimens were formed in the East (e.g., 5th century India, 12th century China). The genre originated in Azerbaijan in the early 20th century, in Central Asia and Kazakhstan in the 1920s. In musical drama, the events of the scene, the inner experiences and situations of the protagonists, and their relationships are expressed through words, music, dramatic action, and dance, and music and words complement each other and reveal the content of the work.

In Uzbekistan, the genre of musical drama began to take shape in 1910-20 on the basis of national literary performances and musical heritage. The experience of using music in Uzbek folk performances, as well as musical-dramatic performances of the Azerbaijani theater played an important role in its formation.

Hamza's plays such as "Hey, workers", "Hook", "Ravens", tetralogy "Tragedy of Fergana"; Ghulam Za-fari's play "Halima"; Khurshid's works "Farhod and Shirin", "Layli and Majnun" based on Navoi's epics began to strengthen the peculiarities of musical drama.

The Uzbek Musical Drama has gone through several stages in its development. Initially, the musical material for the play was selected from folk art, but in the early 1930s, when modern works such as S. Abdulla's "Portana", MINIATURA Muhamedov and K. Yashin's "Inside" were staged, emphasis was placed on reworking samples of folk music heritage.

Uzbek composers and composers have expanded the expressive potential of musical drama music. "Layli and Majnun" (libretto by Khurshid based on Navoi's epic of the same name; music by T. Sodiqov and N. Mironov), "Farhod and Shirin" (Navoi-Khurshid, V. Uspensky), "Gulsara" (K. Yashin; R. Glier) Musical dramas such as. K. Yashin, S. Abdulla and composer T. Jalilov have made a great contribution to the literary and musical development of musical drama.

They are "Nurkhan", "Ravshan and Zulhumor" (K. Yashin; T. Jalilov), "Tahir and Zuhra", "Alpomish", "Muqimiy", "Gul va Navruz" (S. Abdulla, T. Jalilov). There are mature musical dramas such as. Since the 1950s, independent Uzbek composers have emerged in this genre: MINIATURE Leviev, A. Muhamedov, S. Boboyev, H. Rakhimov. D. Zokirov, D. Soatkulov, S. Jalil, Yusupov, S. Hayitboyev, Bafoev, Mahmudov, F. Olimov and others, duets and other ensembles, choirs and dance scenes) and sought to create real musical drama in their musical dramas.

2. MAIN PART

Kamil Yashin has created a unique literary school in our dramaturgy in the art of moving characters. This school has nurtured, is nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing, nurturing. At the same time, the influence of the flag of our dramaturgy on the penmen, the influence of the comrades on it, the teachers of each other, the students of each other have their own traditional effects.

Our dramatic and board-rich plays, especially "Gulsara", "Nurkhan" and musical dramas, are exemplary for students and colleagues. In the art of moving characters, these works are continued by the author and his colleagues, enriching them with new innovative features. In this regard, the play "Alisher Navoi" (1944) by Uygun and Izzat Sultan is especially noteworthy. Each period has its own masterpiece, its own masterpiece of the literary process.

It is hard to imagine the twenties and thirties of our drama without "The Servant with the Rich", "The Case of Maysara", "Secrets of Paranj", "Gulsara", "Nurkhan". It is difficult to understand the forties without Alisher Navoi. Therefore, we consider this work from a special dramatic point of view. The names of those who have dedicated their lives to the struggle for the happiness of the people, who have given their lives for the sake of national ideals, will live forever. Immortalizing them in literature, as in life, has always been one of our top priorities. Already in our literature there are historical themes, while the modern theme is very important.

The drama has reached an exemplary level of purpose, consistent development, and excellence. The beginning of the conflict in the play is very short. The dramatic conflict ends with a popular uprising against King Hussein Bayqara's order to impose a new tribute and the sudden invasion of the capital by Yodgorbek.

However, Alisher Navoi's peculiarities, especially its complex planning, the authors' aim to express themselves effectively from acute difficult situations in the depths of life, and to resort to auxiliary conflicts, lead to an even greater dramatic knot: when the above knot is formed, Navoi's fiercest enemy, the insidious, insidious and conspiratorial minister Majiddin, takes advantage of the king's greedy and corrupt nature. When he saw a girl walking in the garden (the lion's lover was Guli) and called the fleeing king a "scoundrel", the knot was tightened again.

This auxiliary line is an important link in strengthening the main conflict arising from the contradictions between the ideals of Navoi and the moral and worldviews of his time and contemporaries, revealing the characteristics of characters, ensuring the unity of internal and external action in expressing their spiritual world. The thoroughness and rigidity of the dramatic conflict, in which complex life conflicts and human destinies are rapidly developed, immediately sharpens the character's attitude, Navoi's patriotism, determination and obedience to justice are second to none.

This will lead to even stronger opposition - the protests of the nobles and their patrons, the rise of new spy enemies like Mansur. Events such as the capture of a letter between Majiddin and Yodgorbek, Navoi's accusation that his brother was involved in the Darveshali uprising, and Yodgorbek's assassination in order not to reveal the secret, intensify the external movement prepares the ground for internal action.

Because the problem of modernity cannot be solved only by works written from these days. By referring to history, the writer seeks facts from it that help to solve modern problems, approaches history in terms of modern trends and subordinates it to the service of our time.

Our history, rich in unparalleled battle pages, is always close and precious to our contemporaries. Izzat Sultan, one of the authors of the Alisher Navoi drama, says: "At first, we wanted to write Alisher Navoi with three people - Hamid Olimjon, Uygun and me. Before we started writing the work, we collected materials from the works of Navoi, Mirkhand and Bertel's about the life and work of the great genius Alisher Navoi, and then we went to Aktash with Uygun and worked on the work for a month.

We carefully studied the collected materials about the life and work of Navoi, the environment of the period in which he lived, and made a plan for the drama and returned to the city. At that time, Hamid Olimjon had gone to Moscow on business. When he returned from Moscow, he got acquainted with our work on the drama and told us, "You've both worked hard on the play, and now I don't need to be involved." We started writing with Uygun.

Our contribution to the creation of the drama is the same, we both worked equally. If I wrote one picture, he wrote another. For example, when I wrote a picture of Astrobot, he wrote a picture of a matching piece. So, we worked on the work in such close cooperation. The drama was previously written in prose.

I suggested to Uygun to write the work in a poetic style, and when we saw that the work was very accurate in a poetic style, we began to work harder on it. As a result, half of the drama was written in poetry and half in prose. This adds value to the work, giving it wings. He said that in the process of writing the drama, more attention should be paid to the line of harmonious love and affection.

I saw that the play should reflect the complexity of Alisher Navoi and the historical environment in which he lived. As a result, we focused on the social side of the drama. However, I would like to emphasize that Uygun's contribution to the aesthetics of the drama was great. Dramaturgy of the independence period. The innovations that have taken place in the system of Uzbek national thinking and aesthetic views have had a significant impact on the development of modern drama. After O. Yakubov's "Secrets of a Home", Usmon Azim's "One Step Way", Erkin Samandar's "Arabmuhammad Bahodirkhan", Ilhom Hasan's "A Little World", Abdullah Azam's "Dugohi Husseini", "Jack London" "was one of the achievements of modern Uzbek drama.

In U. Azim's drama "One Step Way" such vices as disregard for human desires, disrespect for man in time are reflected in the example of the complex fate of an old man who worked hard and lived honestly for a lifetime. An old man and his wife, who had dreamed of visiting Samarkand all their lives, but who did not see the neighboring city due to the shortness of their hands, the worries of life, and the neglect of their children. The psyche of his sons is shown with great skill in the play.

Formal research and creative experiments in the drama of independence did not stop for a moment. Few playwrights, realizing that innumerable life situations could cause serious changes in the nature of the heroes acting in these situations, invented new forms of expression, such as drama version, drama situation, which ensured the success of the works.

In E. Samandar's tragedy "Arabmuhammad Bahodirkhan" there are conflicting values, such as good and evil, lust and contentment, power and the duty of childhood, which have been unresolved since the dawn of mankind and can not be fully resolved. The conflict between them is vividly illustrated by the example of the fates of our ancestors who lived in the past. The high qualities of Arabmuhammad Khan, who did not want to fight against his evil children despite his means, and the lowliness of the Abyssinian and Elbars characters, who were so fierce in the eyes of their fathers, are very striking in the play. shown in a mysterious way.

At the same time, it should be noted that the achievement of national artistic achievements worth mentioning remains a difficult field. The dramaturgy of the independence period was the most given literary genre to the demands of a market economy. This hoi did not go unnoticed in the quality of the stage productions, of course.

The level of comedy evokes a justified objection and serious concern in a person. After all, the first steps of Uzbek comedy were very serious and memorable. Remembering the deeply meaningful works of Hamza, Abdulla Qahhor, Sharof Boshbekov shows how true our opinion is. Since the art of today's comedies is helpless, it cannot provide any aesthetic nourishment to the performers, the audience, or the readers. A kind of so-called comedy of stage creation is rapidly entering with street words, unbridled vulgarity and blindness. The authors are more concerned with the veil of words than with the tension of the clashes in the psyche of the protagonists.

3.CONCLUSIONS AND SUGGESTIONS

While it is clear that poetry and prose have not only reached the aesthetic heights of the recent pre-independence period, but have the opportunity to reach even greater heights, it is unfortunate that the stage heights achieved so far in the drama department have not been reached. The openness in the psyche of the people of the time, the subtlety of the feelings, the tension in the drama of the relationship have not yet moved into the plays and become the reality of the scene. However, any drastic social change and new life situation can provide ample material for the creation of works of dramatic type. The period in which we live is such a period of dramatic change and renewal. It is well known that for our national literature, telling the truth has become a simple requirement of artistic creation.

Today, literature is accustomed to the need to express the necessary sentence, the current problem in an effective way, linking it to the fate of man. In national drama, it is still a virtue to say the necessary thing in a naked, sharp way. As in the case of each individual, each nation and each epoch will have its own goals, its desired goals.

For the Uzbek literature of the post-independence period, the study of the aspects of human spirituality, the study of the invisible feelings in the human psyche is such a lofty goal that our national literature is constantly moving towards its acquisition.

So, the literature of the independence period is developing on the basis of sound principles. Serious attention is being paid to the discovery of the most influential ways of depicting the psyche of contemporaries in the works of various genres that are now being created.

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