

CREATING A HISTORICAL CHARACTER IN A MUSICAL DRAMA

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Abstract

The rich spiritual heritage and exemplary life of our great ancestors, while awakening a deep sense of respect in today's generation, serves as a source of inspiration for creating artistic works. "Alpomish" epic, a huge monument of folklore, still retains its charm even though it has been more than a thousand years since its creation. This article is about the analysis of the work.

Keywords: Image, actor, theater, skill, audience, play, character, performance.

Introduction

Whether historical or modern, the issue of creating an image has been of great importance in every era. Theater is an art form that can quickly and strongly influence human consciousness, embodying a gallery of images. On stage, live communication is established with the spectator, and the events unfolding on stage seem to unfold before our eyes. The audience's concern for the fate of the play's characters, their joy when they rejoice, and their crying when they cry, organically connect them with the actor. Of course, a performance that ends with high and impressive performance mastery captures the viewer's heart, and for several days, even months, they cannot escape this state of influence. Today's viewer has a great need for domestic performances, but this does not mean that we should abandon traditional, epic, classical works. Their value should be felt and understood by the audience. More than a thousand years have passed since the creation of the great monument of oral folk art - the dastan "Alpamysh." It has become a source of inspiration for every generation of creators. In Uzbek theatrical art, the great epic "Alpamysh," consisting of fourteen thousand verses, is also presented in the animated genre.

Before working on a work, it is naturally necessary to familiarize oneself with the play and study its history. The image of Alpamysh was first created by Mahmudjon Gafurov and Tursunali Valiyev at the Mukimi Uzbek Musical Theater. "Mahmudjon Gafurov in the image of Alpomish took the right path in vividly expressing the qualities of his hero. M.Gafurov, in particular, plays with dramatic skill the scene of protecting the livestock of the people in the Alay region from invaders, Alpomish's emotional experiences of longing for his homeland, and preparing his fellow countrymen for a secret struggle",¹ writes the

¹ Ўзбекистон миллий энциклопедияси. Т.: Давлат илмий нашр., I-жилд. 239-б.

newspaper "Qizil O'zbekiston." Farogat Rakhmatova and Zaynab Samiyeva earned people's acclaim in the image of Oybarchin. In the interpretation of the characters of the play, the folklore style is well preserved. Its educational significance is clearly felt. The characteristic features of Alpamysh's personality are impressively embodied by playwright Sabir Abdulla.

In 2001, the creative team of the Muqimi Musical Theater staged the play "The Return of Alpomish" based on the play by Usman Azim. The viewer sees not a lifeless picture of distant history, but the life relationships of living people. The events on stage give the impression that they happened not in the distant past, but in our time. The intensity of events that transitioned from epic to play and then emerged on stage is exciting. Although Usman Azim's play begins with the farewell scene of Alpomish and Barchin, the directors include the bakhshi's epic performance as an introduction.

The author skillfully shortened the events of the dastan and managed to express the ideas of patriotism, humanism, and friendship in a musical stage work. Positive heroes - Alpomish, Barchinoy, Qaldirg'och, heroes - Qorajon, Qultoy, and others endure any hardship to achieve their good intentions. The language of the play is rich. In it, folk proverbs and vivid expressions are skillfully used. This serves to reveal the character of artistic images, increases the impact of events. The playwright created the language of the work in a folk tone. In the speech of each character there is charm and magic. Words characteristic of the Surkhandarya dialect, such as "ena," "checha," "qonoq," "elat," are encountered.

Musical theater actor Mirza Azizov managed to create the image of Alpomish, a simple and proud, at the same time both the support of the country and a faithful husband. M. Azizov, remembering this character, says: "In the very words of the hero: "There is no nation without Alpomish, the son of my grandfather biy",² even a self-proclaimed person who feels like an actor sheds tears during the performance. In reality, these words should be spoken without tears, with courage and pride. But I always found it difficult to say these words on this stage." Indeed, the image of Alpamysh is extremely complex, in it are hidden the hopes and dreams, faith, and future of the people. It is natural for any person who sees the interpretation of Alpomish in this play to experience a change in their psyche.

The character of Barchin in the play "The Return of Alpomish" is also a complex and multifaceted character with a unique style of speech and communication. In the character of the hero, one can see sincerity, sometimes helplessness, and firmness. She is distinguished by charm and grace, loyalty and courage. His human qualities and love for Alpomish are manifested in various arias and popular folk choirs. Actress Z. Boykhonova managed to show Barchin's humble but sharp spirit in her relationships with other characters. The actress created the image of a beautiful and gentle, faithful and brave woman.

² Қобилов Н. "Муסיқали театр актёрларининг маънавий тарбиясида "Алпомиш" ҳақидаги асарларнинг ўрни". Республика илмий-назарий ва амалий конф.мат. Т.:Наврўз, 2014, 356-б.

“Alpomish's Return” is evident not only in the content but also in the music. In it, the word is inextricably linked with dialogue, aria, and chorus. If we take into account the voice capabilities of actors, then the stage culture formed in them, the peculiarities of animating the image of the hero through arias, are of primary importance. ...”The harmony of traditional bakhshi music and words in the work encourages the student to a deeper approach to the profession in the creative process, to understand the harmony of musical material with the idea of the work, to reveal the psyche of the characters, and to study the rich national heritage of the people,” noted pedagogue-director N.Kobil.

In examples of oral folk art, the ideas of freedom, humanism, gratitude, true love, truthfulness, and patriotism are glorified. Growing up listening to fairy tales and legends from childhood, heroes like Alpomish and Barchinoy, Tohir and Zuhra, Farhod and Shirin, Tomaris, Ravshankhon, who are symbols of loyalty, modesty, courage, and bravery, encourage the younger generation to learn from them.

The musical drama “Alpomish” was staged with students of the Musical Theater Actors Department. The traditional bakhshi music and word harmony in the work seemed to draw the student even more into its trap. We observed that future actors defined the behavior and main goal of their characters, performing the words and musical parts according to their place and significance. But frankly speaking, we can't yet demand professional actors from them. Naturally, there are still cases where it hasn't reached perfection. In musical drama works, melody should be inextricably linked with words and stage actions. An actor, while possessing a professional voice, must learn to sing expressively, beautifully, and literately.

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