

ABOUT SOME FACTS OF THE HISTORICAL ORIGIN OF THE THEATER OF MUSIC DRAMA AND COMEDY AND ITS ROLE AND SIGNIFICANCE IN THE DEVELOPMENT OF CULTURE AND ARTS

AZAMAT SHARIPOV

Lecturer at the Vocal Department
Uzbekistan State Institute of Arts and Culture

ABSTRACT:

This article examines some facts about the historical origin of musical drama and Comedy Theater and its role and importance in the development of culture and art in a scientific and practical way.

KEYWORDS: Activities, musical drama, comedy, folklore, theatre, opera, operetta, aesthetic taste, archive.

INTRODUCTION:

The importance of theatrical art in the development of the spirituality and culture of the people is great. The socio-political changes that took place in the twentieth century also influenced this area. One of the great achievements is the formation and development of stage music genres like opera, operetta and musical drama.

Musical drama and comedy theatres in our republic and neighboring countries have gradually achieved great success with their prestige, activity and creative potential. It should be noted that theatres of musical comedy and drama and the works performed in them have a significant place in the cultural heritage of the Uzbek people. One of the significant steps in the development of musical culture in Uzbekistan was the founding of drama theatres in different periods.

This article examines some of the facts of the historical origin of the theatre of musical drama and comedy, based on the activities of operating theatres of this type. The role of this

theatre in enhancing the cultural, artistic and aesthetic taste of the local population is great.

According to the Decree of the First President of the Republic of Uzbekistan I.A. Karimov "On measures to support and stimulate the further development of theatrical musical art in Uzbekistan" dated October 20, 1995, in the years of independence, the need for special attention to the development and expansion of the activities of national theatres was noted, in particular, theatres of musical drama and comedy, as well as programmatic and performances on culture, art and spirituality, decrees on the development of the art of the current President Sh.M. Mirziyoyev and his modern views on the development of art criticism in particular - determines the scientific and methodological basis of our work.

MAIN PART:

In the process of research, as the main aspect, the clavier and scores of the archive of the Theater of Uzbek Drama and Comedy named after Mukimi, sources stored in the Scientific Research Institute of Art History at the Academy of Sciences of the Republic of Uzbekistan were used. Special attention is paid to the historical origin and meaning of the theatre of musical drama and comedy. There are many different semantic names about this. If we turn to a shorter and clearer explanation given in the Uzbek National Encyclopedia, we can find out that the first examples of musical drama began to form in the 5th century in India, in the 12th century in China, in the 20th

century in Azerbaijan, and in the 20s 20th century - Central

Asia and Kazakhstan. The multifaceted musical heritage of the Uzbek people served as the main foundation for the emergence of theatres in Uzbekistan. It should be especially noted that they arose against the background of such simple and complex genres bearing such names as "terma", "lapar", "yalla", "ashula", "and katta ashula", "makom".

In Europe, this genre emerged in the late 16th and early 17th centuries in Italy, in the works of the great composer Claudio Monteverdi (1567-1643). He called his compositions "p e r l a musical" or "drama in music".

By 1637 the new name "opera" took over the place of musical drama. According to K. Monteverdi, the composition of the opera and the drama based on it is associated with psychological concepts that determine the behaviour and actions of the heroes, it also shows the difference in the character of people.

A prominent representative of the Viennese classical school, W.A. Mozart, when creating his operas "The False Flute", "The Marriage of Figaro" relied on the properties of musical drama. Known throughout the world, K.Yu. Gluck, the author of the opera Orpheus, believed that music should not be separated from the events taking place, but, on the contrary, should contribute to the disclosure of the dramatic meaning of this event. In his opinion, music should serve as a dramatic action.

It is not for nothing that in the Russian composer's creativity the opera by A. Dargomyzhsky "The Stone Guest", by MP Mussorgsky "Khovanshchina", "Boris Godunov" was called "a folk musical drama".

This genre appeared in Uzbekistan in 1910-1920. On the basis of the national heritage of our people. Its formation was influenced by Uzbek musical folklore, makoms

and experiments based on folk performances, as well as Tatar, Azerbaijani theatres, in fact, the influence of the traditions of U. Hajibeyov's work was enormous. It is also necessary to note the solidarity of the theatre staff when creating new stage works. For example:

Creation of the musical drama "Layli and Majnun" based on the work of Alisher Navoi, libretto by Khurshid, music by N. Mironov and

T. Sadykova; and also - the creation of the opera "Gulsara" on the libretto by K. Yashen, music by R. Glier and R. Sadykov. On the territory of our country in the 1950s, many famous composers conducted their creative activities in the field of this genre. Among them - M. Leviev, I. Akbarov, S. Yudakov, D. Zakirov, S. Babaev, Kamid Rakhimov, in the 70-80s R. Vildanov, M. Mahmudov, M. Bafoev, F. Alimov. Creating arias, duets, ensembles based on the national heritage and European traditions of shaping, they strove to improve this genre.

Currently, a place on the stages of various theatres in our country is occupied by magnificent performances by experienced directors performed by many talented artists both among young people and among the older generation. You can also name a number of composers of Uzbekistan who have contributed to the implementation of the staging of these performances. For example, today the music for the performances of the Theater of Uzbek Drama and Comedy named after Mukimi is created by famous composers such as M. Makhmudov, N. Norkhodzhaev, O. Abdullaeva, S. Yusupov and others. This proves once again that music is an integral part of theatre performances.

As a conclusion, we can say that theatres of musical drama and comedy in our country, as well as in other countries, have come a long and difficult way and have achieved the highest results. There is also a need for further research and analysis of the activities of theatres of this type at the present time for a

general and in-depth presentation of the achieved results and shortcomings in the implementation of many forthcoming productions. Thanks to theatres, namely theatres of musical drama and comedy, young artists, writers-playwrights, composers, directors, singers, conductors, musicians are even more illuminated in our cultural and spiritual life.

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