

Basics of the Musical Drama Genre

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ABSTRACT

When we look at the history of the Uzbek theatrical art, we can see that its earliest origins are traced back to ancient times. In this article, from the first steps of the Drama Theater to the development of the genre as a separate genre, it relates directly to folk art, and the Uzbek musical drama is widely used as one of the genres of national theatrical art that combines literary text, music and stage interpretation.

If we look at the history of human culture, we can be sure that our ancestors, with their ancient and rich national culture, managed to create traditions of folk art composed of various genres. Over the centuries, these masterpieces of thought, which have demonstrated goodness, heroism, and justice, reflect the views of our people directed towards the most noble goals.

After all, the masterpieces of folk art, which embody the poetic talent of our ancestors with their extremely high artistic potential, have served as an inexhaustible source of spiritual energy for centuries. The noble views celebrated in great epics such as "Alpomish", "Go'rog'li", "Ashiq Gharib and Shahsanam" performed by our Bakhshes (narrators) are one of the main factors that determine the unique characteristics of folk art and performance.

After all, the art of folk creativity has become a system of values that gives great spiritual nourishment to our nation, which has developed by drawing strength from the ideas of creativity and creativity. It is extremely important that the works of folk art reflect the Uzbek sincerity along with the lifestyle, dreams and hopes, customs and traditions of our great ancestors who created a high culture.

Therefore, the heritage of folk art, with its deep meaning, educational importance and longevity, always encourages the nation's heart to aspire to noble goals and lofty ideals.

Here, looking at the history of the development of Uzbek theater art, we can see that its first buds go back to ancient times. Musical drama theater has relied directly on folk art in its development as a separate genre from its first steps. In fact, Uzbek musical drama has emerged as one of the genres of national theater art in which the literary text, music, and stage interpretation are in harmony.

The roots of the Uzbek musical theater art were formed thanks to the folk musical heritage,

folklore, customs, traditions, and at the same time, thanks to the hard work of the workers of the Uzbek traditional theater, such as bakhshes (narrators), entertainers, clowns, hafiz. In folk theater, the main artist is a clown and an entertainer. They performed both creative, executive and organizational tasks. In this traditional theater, along with words and games, singing, dancing, and trickery were mixed. Later, the folk theater became an independent creative field, and its actors were composed of skilled and talented people. People's theater actors, alone or in groups, traveled from town to town and village to village, performing at weddings, parties and holidays, often in open spaces.

Their repertoire included performances based on folklore, later versions of various literary works adapted to folk theater. Actors participating in these theater performances effectively used Uzbek folk songs, songs and various musical instruments, and at the same time, this music played an important role in getting into the character of the actors. Of course, the creative examples of traditional theater played a fundamental role in the emergence of European-style theater. In addition, the unique artistic and performance methods of the folk theater became the basis for the creativity of some modern theater actors. Therefore, the role of traditional theater elements and examples of folk art is incomparable in the Uzbek musical drama taking a worthy place as a special genre with its vitality and nationalism.

Instead, we will continue our thoughts in a somewhat narrower frame, regarding the entry of musical drama into our country and views on genre features.

In the twenties of the last century, in a number of articles on art published in the press, we come across expressions such as "instrumental tragedy", "instrumental laughter", "opera", "national opera". In today's terms, it is clear from the above terms that the overall appearance of the musical drama was formed in several stages. "Finally, in the late twenties, the term 'musical drama' came into common use. At the same time, Sotti Huseyn used this term in his pamphlet 'Uzbek Theater'. (1)

In the 20s of the 20th century, research was conducted to create national, unique, oral creativity of the Uzbek people and art suitable for the audience's taste. Of course, in this period we had neither composers who wrote music, nor composers who knew notation, nor an orchestra. As a result, people's spiritual wealth - folk music, folk art - was again addressed. After processing them, the popular tunes and musical songs began to be used in performances.

When talking about this, it is impossible not to remember such great works as "Halima", "Layli and Majnun", "Farhad and Shirin", "Tahir and Zuhra", "Alpomish". The artistic and ideological maturity of the theme in these stage works, the songs and music that excite the audience with their charm have taken a deep place in the hearts of our people. These stage works were created in the creative collaboration of the playwright, director and composer. For this reason, every spoken word of the actor on the stage, every action he performs and arias he sings are integrated into the work. Although the Azerbaijani musical drama played an important role in the formation of musical drama as a genre within the Uzbek theater, the rich and ancient Uzbek culture contributed greatly to its rapid development. "Which art accurately reflects the people's life and hopes, and in this process firmly relies on the cultural, literary and artistic heritage of the people, that art is life-giving, that art is eternal. That's why the musical drama is so vital, and that's why it touched the hearts of our viewers, that its roots and the sources that brought it to life are folk." (2) It can be said that folk creativity in our country is a product of collective creativity, which was created by hardworking people for centuries and passed from mouth to mouth, from generation to generation, from teacher to student. The reason is that works of national creativity are not created by one person, but are created based on the experience of a whole creative team. First of all, the creator and performer, creatively relying on the experience and traditions learned while creating a work, adds some details of his own during the performance and adapts it to the situation.

These works were formed and improved in this way and became the property of the people. Because of this, the storyteller, singer, satirist, who are recognized as folk singers, at the same time, do not perform the works created by the team word for word, but add something from themselves and enrich it with a creative approach. That is why his works are always recognized as "people's".

On the basis of the above points, it would be safe to say that the level of importance of folklore was important in the formation of the genre we are studying. Genre maturity is certainly not a spontaneous process. Before focusing on the efforts of our famous artists such as Yusufjan qiziq, Muhiddin Qori Yaqubov, Tamarakhanum, Tokhtasin Jalilov in the development of the genre, we will try to reveal its uniqueness and provide intellectual integrity by giving a number of descriptions of its different and similar aspects from the dramatic genre.

Currently, when describing Uzbek musical drama, we must admit that it is a unique complex art form. After all, even if the literary text is ready, it does not mean that the musical drama has been created yet. The text is at the discretion of the composer. As a result, music is written based on the idea of the work. A national musical stage work is born in harmony with individual art examples - text, music, stage decorations, dance performances, stage interpretation and performance.

The services of the director, conductor, concert master, ballet master, and artists are broken. So, musical drama is created on the basis of literary text, music and stage interpretation. These components are created individually by the creators, and the goal is achieved only if they serve one purpose, the idea of the director-screenwriter. Therefore, the musical drama consists of three components, which develop in an integral relationship with the text, music and stage interpretation.

"In our opinion, musical drama is formed by the equal unity of artistic words and music, due to stage interpretation, it has discovered internal genres in the direction of drama, tragedy and comedy, and it is developing on the basis of musical theaters and national literary-artistic heritage of brotherly nations, its own historical path and style , it is a stage, musical-dramatic genre with tasks "(3)

It is known from practice that the best examples of the musical drama genre are manifested in connection with a full-fledged play and its musical interpretation, staging skills (directing, conducting, stage decoration, ballet master, choir master), the ability and professional knowledge of the creators of the performance, and the illumination of their ideas in a unique style. If any of the links are not working, the Uzbek musical drama performance will fail.

This is the uniqueness of this genre. In fact, the role of acting art is important in the stage work created from the harmony of this text, melody, stage interpretation. After all, musical drama productions are evaluated based on acting skills. The skill of a musical theater actor is manifested in the organic transition from a dialogue or monologue to a vocal part, or vice versa, from a musical performance to a speech. The stage position of the actor, the interpretation of his character should be filled with natural emotions, not artificial passions.

Of course, Uzbek artistic culture has a place in the development of the new Uzbek theater, especially in the formation of musical drama as a genre. Elements of musical drama were found in dances, songs, and melodies played in ritual games and harvest festivals in ancient times. One of the first successful steps in the formation of the genre was the new use of lapars (Uzbek folk), sayings, and big songs by artists on the stage, which were created from the unique examples of folk art and served as the basis of musical drama. In particular, the one who comes from the people will be close to the people. Songs for ceremonies, gatherings and seasons were the musical basis of the musical drama.

The people's worldview, standard of living, especially their poetic creativity, at the same time,

elements of musical drama were clearly visible in the composition of folk epics and were enriched with new qualities over time. In this form of the epic genre, the main attention and power falls on the performer of the epic, that is, the bakshi (singer-narrator). They are skilled actors who are not only performers, creators, and musicians at the same time, but are able to reveal the character of each character in the performed work in words and tones.

"Giving is a divine power. Singer-narrator (bakhshi) art contains all the elements of theater, in particular, it is one of the art genres that embody features such as acting, performing, directing, literature, script, and poetry. In addition, the customs and traditions of the Uzbek people, which have a distant history, found their place in the epic. Singer-narrator (bakhshi) must be able to convey both the word and the word to the audience through the image," says Norbek Bakhshi. (4)

We are sure that the ideas of heroism, valor, dedication to one's people and love, friendship and brotherhood of characters in folk epics, which have been passed down from generation to generation for many years, are still valuable with their importance. We should never forget that epics play an incomparable role in educating the young generation in the spirit of loyalty to the motherland, respect for parents and family.

At this point, if there is a melody, a song, a hero's situation, a performance, then the idea arises that it is not an epic, but a musical drama. Although there are elements of the genre in a certain sense, singer-narrator (bakhshi) could not use literal stage behavior, due to the fact that he had a stick in his hand and limited possibilities.

Thus, the first elements of musical drama were manifested in folk epics, while the combination of text, melody and dance was manifested in theatrical performances of clowns, entertainers, and puppeteers. This was the first appearance of a new genre that relied firmly on the existing sources of folk art and showed its age-old culture and aesthetic taste.

"It cannot be denied that musical drama has its own theme, its own language, without denying its kinship with other types of musical stage art. Musical drama searched for musical-vocal, dance-plastic methods of revealing the idea of a work of art, developed its own internal laws. He was in active research, tried new experiences, adapted to this or that genre of stage art, and successfully fulfilled his creative task. The mechanism of synthesis brought new interpretation alternatives to the surface and had a positive effect on the birth of new ideas and developments". (5)

As the Uzbek musical drama is interpreted as a unique phenomenon, it has its own nature and is not without creative research. In the direction of the theater perspective, it further expands its creative scope, enriches it with national traditions and advanced world experiences. The current state of the musical drama genre, solving some of the problems related to its future development, when and how it will be solved, depends primarily on the theater, dramatist and composer, their cooperation, and how they react to the fate of this genre that our people love.

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