Analytical View of Suleyman Yudakov's Opera "Maysara's Work"

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Abstract: The article analyzes the life and work of campazitor Sulaymon Yudakov, who created the first Uzbek comic, and the creation of the first opera he created, "Maysara's Work", based on written sources.

Keywords: Opera, creation, campazitor, aria, vocal, syncopation, orchestra, singer, intonation.

Introduction: Attention to opera is growing in Uzbekistan. Composer Sulaymon Yudakov made a great contribution to the art of Uzbek opera. People's artist of Uzbekistan, campazitor Sulaymon Yudakov Aleksandrovich left a bright and deep mark in the history of Uzbek music of the 20th century. This rare talent, famous composer devoted his whole life and creative activity to the development of Uzbek music. It is in various genres that excites the human heart, involuntarily attracts, wonderfully sweet, cheerful, shining like the sun, charming original songs and romances, symphonic and vocal-symphonic, opera and ballet, with various instrumental and film music. he gave a grain of salt. His fame spread to foreign countries.

Sulaymon Yudakov Aleksandrovich was born on April 14, 1916 in a poor peasant family in the city of Ko'kan. Since I was 7 years old, I worked as a shoe cleaner in the central street of Kokan to help my mother. People gathered and watched as I nimbly hit two brushes on the footstool and made various sounds in a charming way. I started working and earning money. One day, a tall man in European clothes came and sat down, polished his boots and started talking to me. Knowing my family situation and the fact that I had just gone to school, he placed me in an orphanage in 1928. If I ask the name of the person who fathered me, it is Hamza Hakimzada Niazi. Cultural and educational activities were well established in the orphanage. He continued his life in this way, learned the wonderful secrets of the world of music, and became a campazitor.

Methods: Sulaymon Yudakov's independent creative activity began in the years of the Second World War. In 1941-1945, he dedicated to the son of Uzbek, the hero of the country Kochkor Turdiyev, such patriotic mass songs as "Press forward, comrades" and "Dostlar" (words by A. Lohuti); "Haribi tu manam" (words by H. Yusufiy) romance; In 1942, he created the musical drama "Farzand" (a play by S. Ismailzoda), 3 pieces for quartet and a suite, and "Suite" for symphony orchestra. Along with his work, in 1941-42, Yudakov worked as a researcher at the scientific research institute of art history named after Hamza.

In 1943-44, he worked as an artistic director in the Tajik Philharmonic. He created a number of songs and romances based on the words of Tajik poets. In 1945, Tajikistan announced a competition for writing the national anthem. The important period of artistic development of Sulaymon Yudakov's skills corresponds to the 1950s and 1980s. This period was a period of new tests and creative achievements for him. A composer with strict discipline, during this time he worked on himself and not only mastered the technique of professional composition writing, but also managed to create wonderful artistic high musical works.

Suleyman Yudakov's most famous work, along with the above-mentioned ideas, was the first Uzbek comic opera called "Maysara's Work". In 1958, a comic opera appeared as one of the main repertoires of this opera theater, which appeared on the stage at the Alisher Navoi State
Academic Opera and Ballet Theater of Uzbekistan. Based on Hamza's comedy of the same name, S. Abdullah and M. Muhamedov prepared the libretto. In 1959, this opera was performed on the stage at the Katta Theater during the 10th Day of Literature and Art of Uzbekistan held in Moscow. The opera "Maysara's Work" became a huge sensation among the music community. The Moscow State "Romen" Roma Theater presented the opera in Russian to the audience and it remained in the theater repertoire for many years. In the 1960s, this opera was performed in the opera and ballet theaters of Bashkortostan and Kyrgyzstan, Kazakhstan, Tajikistan, Turkmenistan, and Samarkand and was a great success. In 1974, the audience warmly welcomed him at the Opera and Ballet Theater in Lodz, Poland. The first performers of the opera: Halima Nosirova, Saodat Qabulova, Karim Zokirov, Sattor Yarashev, Jamal Nizomkho'jayev, Husan Ismail, Mikhail Davidov performed new songs. In their performance, complete gramophone records were printed in a million copies. It is worth mentioning that Sulayman Yudakov's opera "Maysara's Work" is also mentioned in the book of 100 names selected about the most famous operas created around the world. This opera brought fame not only to the composer, but also to the modern musical culture of Uzbekistan. Sulaymon Yudakov has a special place in the history of modern Uzbek professional music. His great services were awarded with orders, several medals, honorary titles of "Honored Artist of Uzbekistan" and "People's Artist of Uzbekistan". Sulaymon Yudakov is a laureate of state and republican state awards.

Results: Opera "Maysara's work" Alisher Navoi academic opera and ballet theater team presented the comic opera "Maysara's work" on January 6, 1959 in cooperation with composer Sulaymon Yudakov, poet-playwright Sabir Abdulla and M. Muhammedov. The premiere of the opera was a great success. It became a great event in the cultural and educational life of our republic. Participants in the staging of the opera: conductor Fazliddin Shamsuddinov, ballet master Mukaramma Turgunboyeva, performers of the main roles: Maysara - Halima Nasirova, Aykhan - Saodat Qabulova, Shepherd Ali - Sattor Yarashev, Mulla dost - Karim Zakirov, judge - Husan Ismailov, Haji Darga consists of Jamal Nizam Khojayev, Hidayat - Mikhail Davidov. Several generations have the opportunity to see this opera. The musical language of the opera "Maysara's Work" is distinguished by its bright national melody, lively appeal, and the artistic strength of its musical dramaturgy. It is no exaggeration to say that the first comic opera "Maysara's Work" by Suleyman Yudakov has taken a worthy place among the world famous comic operas. Because in this opera, all the typical features of the opera "buffa" are full. That is, melodious arias, vocal ensembles, masses, choruses, melodic and "secco" (fast speech) recitatives in harmony with the sounds of the orchestra. The serious and comic situations happening on the stage are vividly and fast-paced in unity, perfectly depicted. The opera "Maysara's Work" begins with an introduction, followed by a prologue. From the Uzbek folk tunes included in the symphony orchestra: drum, doira, rubob, trumpet, tambourine, and horns, the prelude is characterized by positive images: maysara, Aykhan, Cho'pon Ali, Mulla Dost, negative characterizing "lematics" of the opera, plays an important role in the development process. During the resounding of the "leimatifis" included in the prologue, the figure of a statue stiffened by each character appears. they get to know in advance. It is worth saying that in the course of the development of the opera there are serious scenes and especially comic episodes, there are also light, cheerful music and tricks, simple and very fast speech with recitative dialogues.

In describing the musical image of the main character of the opera, the intelligent and strong-willed Maisara, Sulayman Yudakov included the famous song "Hoy workers" by the famous poet, dramatist and composer Hamza as a "leimative" in the opera. Of course, Maysara is embodied not as a revolutionary leader, but as a person who defends human rights and justice. In general, Maisara's character, her practical efforts to reunite two young lovers by conducting a wedding, and the scenes of the spiritual chorus in the fight against those who are preventing the wedding, reveal a full range of human virtues.

The opera consists of two scenes in three acts. The first act of the opera takes place in Maysara's small, unsightly courtyard. A beautiful girl Aikhon expresses her passionate love for Shepherd
Ali in a sad lyrical aria "I'm on fire" in the process of doing housework alone. This aria is written in the form of an Uzbek folk song, in C minor. It is enriched with simple harmonic chords, clear texture of the accompanying orchestra, syncopations, and the musical image of Aykhan is revealed with a bright and melodious national spirit. As soon as Aykhan's aria ends, Cho'pon Ali, who is returning from work, comes home from afar, joyfully singing a cheerful, attractive aria.

Aykhan and Cho'pon Ali joke with each other, Cho'pon Ali expresses his intention to have a serious conversation in the aria "Let's talk". This aria begins with a short introduction. In an aria enriched with bright texture of the orchestra and simple chords, Cho'pon Ali attracts the attention of Aykhan, his lover. While the two lovers are chasing each other, running sometimes in the yard, sometimes towards the courtyard, the "lemotifs" of the terrible Qazini warrior action of Haji Dargani appear in the shifting of the descending grammatical octave sounds together with the eerie tremolo chords in the sound of the extraordinary symphony orchestra. When Qazi and Khoji Darga were passing through the street, a joyful and playful voice and song could be heard from Maisaran's yard, and Shepherd Ali chased each other and continued in his second duet, returning to the yard and chasing them. While playing, Qazi and Haji Darga call them and make Aykhan's face and figure. Qazi, who fell in love with Aikhon, said to Haji Darga, "Maysara accused us of corruption. He says that keeping two young people together at home is correct according to Sharia. Haji Darga "Absolutely wrong" now Maisara himself hanged himself. He replies that he will arrest him. They go. From the incident that happened in the first act, the confrontation begins in the opera. Maisara, who came from the market, communicates with Aikhon and Cho'pon Ali in the trio vocal ensemble. During the conversation, Maisara gives the sarpo-knot she got from the market to Aikhon and asks him to do the housework and says, "Did you collect the money from the Qazi?", in response to the question of Shepherd Ali, "the judge won't give the money again with various excuses, the land is won." Shepherd Ali says, "Now I will kill Qazi." Maysara is not there, if you kill her you will rot in prison. I made a different plan, Half of the Day is bright and the second half and the trio ends in the key of E flat major. This trio is inextricably linked with their trio written in F major. In front of Maisara's door, Qazi's son, legal official Hidayat, who looks like a girl, walks and acts like a girl. Maysara opens the door and greets Hidayat saying "Keeling dear". Their recitative dialogues and duets begin.

The problem of collecting this document and 20 gold coins from Qazi plays an important role in the development of the dramatist of the opera. Hidayat: "What will you give me if I collect these things?" Hidayat says, "The work does not end with pilaf, my heart longs for happiness." Maysara says "What your heart desires", Hidayat says "Beautiful Aykhan". Maysara says goodbye saying, "He looks like a girl, he laughs at Aikhon and if you collect 20 gold with a will, Aikhon is yours." Hidayat happily sings "I'm going to chill on the doorstep", while looking at Aikhon from the hole of the ditch, Aikhon sprinkles ashes on the stove. While he continues singing "I love you even if you sprinkle ashes", he sees Mulla Dost from a distance, quickly takes a ticket bag from the wall and closes it like a bed. Mullah Dost climbs over him and looks at the yard, and then kicks him saying "this is a dog". Hidayat can't bear the pain and reveals himself. Mulla Dost laughs at him saying "it's either a fish or a creature" and Hidayat runs away. Mullah Dost, who dreams of getting married even in his old age, approaches Maysara's door and sings the song "Kel dil rabo khustaringman". In this busy (couplet) song, his simplicity, witty humor - his eloquence for humorous catchphrases are perfectly reflected in recitative and musical sounds, as well as in other musical parts. Mullah friend, who is in love with Maysara, happily knocks on the door and gives a letter saying that Qazi will call you. In the melodic intonation of this song, there is a similarity between the Uzbek folk comedy "Bilakuzuk" and the Khorezm language "Jonomin". "I am not happy, the world is dark for me, I have not received a song of joy, I do not have a husband by my side, may he give me happiness," she sings sadly.

Discussion: Maisara's big aria, written in this Uzbek folk song style, begins with a 26-bar introduction orchestral sound, the tempo moves from Allegro con brio to Moderato, to 6/8s, the aria develops and brings the first act to the finale. The final part of the first act of the opera Allegro con spirit (G major) begins with a very fast moving march-like music, and this tempo -
rhythm is maintained until the end of the finale. Maysara, Mulla Do'st, and Haji Darga are joined by two public choirs. In the background of fast-paced music, the excited Mulla asks Dost to go to the market and inform Shepherd Ali. Maisara himself performs the prayer in suppa. Mirshabs, the head of Haji Darga, sing a grotesque chorus and enter the yard from all sides. They say that they are looking for Aikhon and Shepherd Ali, but they cannot find him. Here we see that the analysis of the comic opera "Maysara's work" shows that the composer enriched the opera with musical language-phrases, harmonic-polyphonic means and forms-genres specific to the characters of all the characters included in the literary content of the opera, and the composer clearly and skillfully used the musical daraturgy. is evident. In the course of the development of musical dramaturgy, solo voices, arias, songs, mass choirs with lapars, especially vocal ensembles: duet, tercet, quartet and quintet play an important role.

**Conclusion:** Campazitor Sulaymon Yudakov does not include quotations from Uzbek folk music in the opera, but limits himself only to the scope of melody and method. That is, the people perfectly used the features of lanras such as song, song, yalla, lapar. The pictorial structure of the melodies is clear, simple, and the base of the impressive melodies is mainly enriched with major or minor chords, and the harmonic functions are enriched with simple chords. Because of this, the opera is distinguished by its nationalism, original humor, and originality, and it is very interesting to the audience and brings them into the vortex of Maysarakhan's intellectual work. The audience liked the work very much.

In the years of independence in Uzbekistan, great attention was paid to the art of opera and the art of charity in Karakalpakstan. President of the Republic of Uzbekistan Sh. In the speeches given by Mirziyoyev, the boarding school of opera and philanthropy serves to continue this tradition to the younger generation. This specialized educational center was put into operation this month. The institution is designed for 150 places, and students who have graduated from the 9th grade are admitted to it on a competitive basis. Currently, 30 boys and girls have started studying.

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