



UZBEK AND WESTERN OPERA: SIMILARITIES AND DIFFERENCES

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Abstract: *This article presents views on thematically related aspects of Uzbek and Western European opera art. Both similarities and distinctive features of these cultural trends in terms of artistic style, expressive means and level of performing skills are highlighted. It also focuses on the relevance of the opera genre in the contemporary socio-cultural context, while separately examining certain difficulties and shortcomings that hinder its further development.*

Keywords: *opera, libretto, aria, vocal, duet, trio, chorus, orchestra, chord, harmony, drama, dance.*

Аннотация: *В данной статье представлены взгляды на тематически сопряжённые аспекты узбекского и западноевропейского оперного искусства. Освещаются как сходства, так и отличительные черты этих культурных направлений с точки зрения художественного стиля, выразительных средств и уровня исполнительского мастерства. Также акцентируется внимание на актуальности оперного жанра в современном социокультурном контексте, при этом отдельно рассматриваются определённые трудности и недостатки, препятствующие его дальнейшему развитию.*

Ключевые слова: *опера, либретто, ария, вокал, дуэт, трио, хор, оркестр, аккорд, гармония, драматургия, танец.*

INTRODUCTION

Opera is a Latin word meaning “product of labor”, “work”. If you look closely at this word, you will notice that it is very close to the word “operation” in surgical practice. Therefore, the two terms are closely related in their high degree of

complexity. Opera is a mixed (synthetic) genre that combines several art forms. It includes:

-drama;

-music;

-visual arts;

-dance art forms are inextricably linked in a holistic stage process. But music occupies a leading place among them. Before starting (staging) a movie, the director writes a movie script. The movie begins to be staged sequentially according to this script. The literary basis (script) of an opera is the libretto. Events in the libretto are presented with the help of musical dramaturgy, primarily in the form of vocal music. The spiritual experiences of the characters are mainly expressed in complete musical fragments, such as arias and cavatinas sung by solo singers. Various vocal ensembles (duets, trios, etc.) reflect the characters' relationships. The chorus acts as an explanatory tool for the events taking place, with the help of which scenes from folk life are embodied. The orchestra also plays an important role in opera: it accompanies the vocal forms, and in independent instrumental parts it reveals the essence of the situation. The structure of an opera depends on its ideological purpose, the peculiarities of its plot and styles, and the composer's creative thinking¹.

DISCUSSIONS AND RESULTS

As everyone knows, opera as a separate genre emerged in the late 16th century in Florence, Italy. When people think of opera, two things come to mind: the first is opera, and the second is the Colosseum, the world-famous amphitheater where gladiators performed.

In Uzbekistan, the genre of opera emerged somewhat later, in the early 20th century, on the basis of the development of Uzbek musical drama, as well as under the influence of foreign classical opera. Soon the masters of Uzbek opera art (M.

¹ N.Yuldasheva, N.Raxmatova- O'zbek musiqa adabiyoti o'quv qo'llanmasi; Toshkent. "Iqtisod-moliya" nashriyoti. 2016.

Ashrafiy, S. Vasilenko, T. Jalolov, Brovsin, T. Sadykov, Y. Rajabiy, D. Zokirov, B. Zeidman, A. Kozlovsky, M. Burkhonov, Glier, S. Yudakov, S. Boboev, I. Akbarov and others) began to promote this genre more widely. The subject matter of Western operas, in turn, can attract listeners with its clarity and rich texture. The most striking difference between Western operas and Uzbek operas is their use of choruses. For example, in many operas belonging to the monumental and fairy-tale-epic genre, from 100% to 80% of Russian operas, the chorus is practically in the foreground. The question arises, why do we need a chorus in opera? The chorus is the people. That is, the climax of this genre is the people themselves. For example, we can take M.P. Mussorgsky's *Boris Godunov*, A.S. Dorgomyzhsky's *Rusalka*, *Snegurochka* and many other such operas. The main character of these operas is the people (i.e. the chorus). The inner feelings, cries, pain and suffering of the people are vividly embodied in the chorus.

In Uzbek operas it is the other way around. The chorus is replaced by arias. That is, the inner feelings of individual characters. There is one aspect of Uzbek operas that can be recognized. This aspect is the presentation of the problems of the people on stage in a humorous, comedic way. The well-known and popular comedy operas of S. Yudakov, which have retained their value for a century, such as “*The Work of Maysara*” and “*The Youth of Afendi*” are examples of this. One may wonder why comic and dramatic operas are listened to more today than monumental (historical) operas? For example, such operas as “*Ulugbek*” by A. F. Kozlovsky, “*A. Navoi*” by M. Burkhanov, “*Zainab and Amon*” by T. Sodikov, Y. Radzhanov, and “*Zaynab and Amon*” by Y. Sodikov. Sodikov, Y. Rajabiya, D. Zokirov, B. Zeidman have fewer listeners. Why do comic operas have more listeners? Why do performers sing the arias of Maisara, Oikhon, Khoji Dargi, but not the aria of *Ulugbek*? The answer to these questions is hidden in the questions themselves. Maybe because they show their pain to the people on stage like a mirror, and because the inner feelings

and pain of the characters are close to the people, they are still performed and listened to....

One of the most striking examples of the differences between Uzbek and Western opera is its melody, harmony, and timbres. Western opera regularly and extensively uses percussion (drum, big drum, lyre, triangle), wind instruments (duduk, oboe, voltona, flute, wooden flute, tuba), string (harp) and bowed (violin) instruments.

The art of Uzbek opera regularly utilizes percussion instruments such as the doyira, a wind instrument (flute), a stringed-musical instrument (gijjak, violin), and a stringed percussion instrument (piano). kuua a a Uzbek operas are superior to Western operas in terms of harmony and texture. The reason is that the climax of Uzbek operas is harmony. It is quite difficult to create and embody a unique oriental melody. A unique aspect of Uzbek harmony is its skillful use of seconds. B2 and M2 are some of the most appropriate intervals in terms of oriental melody. In addition, in terms of tuning, there are very few composers who skillfully use minor (Phrygian) and major (Mixolydian) structures like Uzbek composers. The above information has revealed the differences between Uzbek and Western opera, now let us look at their similarities. In both, opera emerged under the influence of musical drama. That is, in the West, musical drama was called “drama per musica”. The origin of arias also dates back to the West. The famous composer of that time, lutenist, icon of Greek art Vincenzo Galileo² came up with the idea of expressing people's inner feelings in a single-voice musical performance.

Western and Uzbek opera are very similar in the simplicity and clarity of their themes, the perfection of their librettos and, of course, the fact that most of their librettos were not written by the composer but taken from oral folk art.

Conclusion

² Vincenzo Galilei is the father of the famous astronomer Galileo Galilei.

In conclusion, we can say that today not only opera art, but also interest and interest in music is recognized not only by the people, but also by the President of the Republic of Uzbekistan Sh.M.Mirziyoyev. An example of this is the recently opened “Piyazov Academy” (i.e. Piyazov Academy), which includes talented and gifted young people, opera singer (bass) of Uzbekistan and Karakalpakstan, laureate and winner of many awards and achievements to this day Zhenizbek Piyazov. The fact that this academy fully guarantees free and quality education for talented young people and their study abroad is a great opportunity and achievement.

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