

TOPICAL ISSUES OF THE DEVELOPMENT OF UZBEK OPERA ART IN THE FIGURE OF SAODAT KOBULOVA

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Annotation. *This article provides a brief overview of the development and promotion of Uzbek opera. Also, a prominent representative of Uzbek art, a performer of many classical songs, People's Artist of Uzbekistan Saodat Kabulova, spoke about her contribution to the art of opera and the creative legacy she left for the younger generation.*

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Opera, ballet, symphony - such terms are genres of music. Of these, opera art belongs to the mature and complex genres of music. Opera is an extremely complex type of artistic creation, encompassing only specific forms and a wide range of creative aesthetic and technological issues. Interest in opera is primarily determined by the synthetic nature of the genre and its strong artistic influence. The genre of opera combines vocal, instrumental music, poetry, theater and visual arts, dance and plastic movement. Music, that is, vocal performance, occupies an important place in opera.³ Opera, as a separate art form, originated in Italy at the end of the 16th century, while in Uzbekistan this genre emerged at the beginning of the 20th century.⁴ This undoubtedly laid the foundation for the development of Uzbek musical drama and the flourishing of the world classical opera genre in our country. The creation of troupes of artists from Europe and other foreign countries, as well as the Russian Opera Theater, laid the foundation for Uzbek opera art. The first Uzbek operas developed as a result of the creative collaboration of Uzbek and Russian composers, as well as in the works of Russian composers who created in Uzbekistan.

In Uzbek operas, not only the styles and music of Russian composers were widely used, but also music and arias enriched with authentic Uzbek, national, classical, and folk art. However, not all singers' vocal capabilities met the requirements for performing such works. They were limited only to vocal performance. However, there are also singers who have worked in vocal and classical genres. An example of this is Saodatkhonim Kabulova, a female vocalist, opera singer, People's Artist of the USSR,

³ Рустам Абдуллаев «Опера драматургияси». Тошкент 2007. 4б

⁴ N.Yuldasheva, N.Raxmatova "O'zbek musiqa adabiyoti". Toshkent 2016. 75b.

People's Artist of Uzbekistan, and professor. The volume of the sound was very wide, and it was a coloratura soprano.

Saodat Kabulova was born on December 15, 1925, in Margilan, Fergana region. His heart, passionate for music since childhood, led young Saodatkhon to the threshold of the palace of art. Her father and mother's love for music and their amateur playing and singing became her first music school.⁵ At the age of 14, she won a competition and was published in newspapers dedicated to poets for the young singer. This poem was written by Ulkan Avliyoyev:

Saodat biz bilan bir umr yo‘ldosh,
Ahli el dilida ardoqli jondosh,
Oftob yoritar, tunimiz kunduz,
Dur sochib samodan qiladi yulduz.

The publication of this poem in the newspaper played a significant role in Saodat Kabulova's future. This is because he caught the attention of a mentor like Jurakhon Sultanov, People's Artist of Uzbekistan, and learned many lessons from him on his future creative path. This is how he entered art. He began appearing on opera stages. In many Uzbek national operas - Zuhra in the opera "Tahir and Zuhra" by T.Jalilov and B.Brovtsin, Layli in the opera "Layli and Majnun" by R.Glier and T.Sadykov, Dilorom in the opera "Dilorom" by M.Ashrafi, Gulnor in the opera "Light from Darkness" by R.Khamroev,⁶ Oyhan in the opera "Maysara's Case" by S.Yudakov. In almost all of these operas, nationality and folk art are used.

Oyxon, who plays Saodat Qobulova in Sulaymon Yudakov's first satirical opera "Maysara's Case," expresses her passionate love for Cho'pon Ali in her melancholic lyrical aria "I Burned in Love." This aria is written in the form of an Uzbek folk song, in c minor.

Ishqida yondim, so‘rmaydi holim,
O‘rtandi jonim, ketdi madorimo!...

Saodat Kabulova not only performed arias written for operas, but also masterfully performed Uzbek national songs related to compositional work, captivating enthusiasts. Even songs created for Saodatkhonim are included in her personal repertoire. An example of such works is the song "Aylagach" known and famous to all art lovers. The composer Kholkhoja Tukhtasinov composed the music for this ghazal, written by the great thinker and poet Alisher Navoi. Kholkhoja Tukhtasinov personally described Saodat Kabulova: "- Saodatkhon, this melody was created for you."⁷

Husni ortar yuzda zulfin anbarafshon aylagach,

⁵ Урфон Отажон. «Санъат менинг кўёшимдир». Тошкент 2006 й. 17б

⁶ <https://arboblar.uz/uzkr/people/kabulova-saodat>

⁷ Урфон Отажон. «Санъат менинг кўёшимдир». Тошкент 2006 й. 48б

Sham ravshanroq bo‘lur torin parishon aylagach...

In addition to her musical performances on opera stages, musical performances, and numerous concert stages, S. Qobulova continued her pedagogical work throughout her life. Being a qualified teacher, Saodatxonim generously and diligently imparted her rich experience in singing and vocal art to her students from her mentors Jurakhon Sultanov, Ganijon Toshmatov, Tokhtasin Jalilov, Doni Zokirov, Kholkhoja Tokhtasinov, and later from K.I.Vaskova and D.B.Belyavskaya, Mukhtar Ashrafi.⁸ The teaching career spans more than 30 years. Saodat Kabulova not only taught her students knowledge and skills, but also monitored their practical application. That is, he emphasized the need to improve their experience by working in theaters, performances, musical dramas, and opera stages. In short, Saodatxonim Qobulova is a master artist who finds and paves the way for the formation, development, and maturation of the talent present in her students.⁹

Currently, young professional singers are showing interest in Uzbek opera and mastering vocal art. They perform melodies and songs that meet the demands of the time or create their own original works. However, little attention is paid to the rich creative heritage of the Uzbek people, to classical and national songs. If the activities of young artists continue in this way, as a result, the national identity in operas may disappear. If we deeply study the history of Uzbek music and conduct research on it, such problems will not arise.

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⁸ Урфон Отажон. «Санъат менинг қуёшимдир». Тошкент 2006 й. 220б

⁹ Урфон Отажон. «Санъат менинг қуёшимдир». Тошкент 2006 й. 223б