



## OPERA-BALLET "HAMSA" BY MUSTAFA BAFOEV

**Qambarova Mahliyo Abdurahmon qizi**

*Namangan Davlat universiteti Musiqa ta'lim va madaniyat fakulteti talabasi*

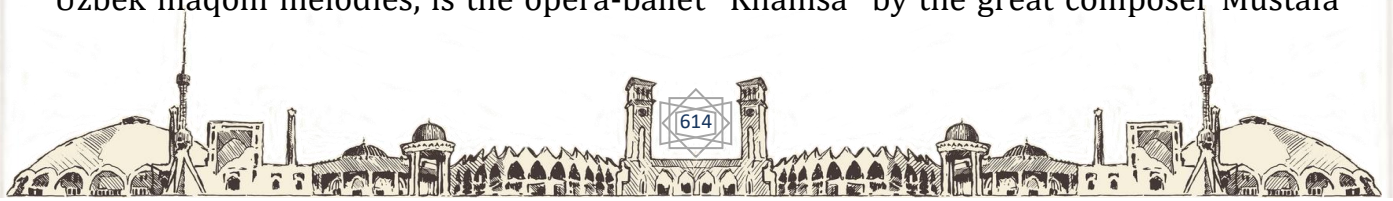
**Annotation:** *This article is devoted to the analysis of the opera-ballet "Khamisa" by Mustafa Bafoev based on the epic "Khamisa" by Alisher Navoi and covers a wide range of musical genres. Mustafa Bafoev is honored Artist of the Republic of Uzbekistan, member of the International American Association (ASCAP), holder of the Order of Buyuk xizmatlari uchun and the Order of Mehnat Shuhrati, professor and composer. Particular attention in the article was paid to the performance of the singers when staging this work, in particular to aspects that ensure national identity.*

**Key words and phrases:** *Uzbek, opera, M. Bafoev, maqom, orchestra, epic, genre, national interpretation, performance.*

The genre of opera in Uzbekistan began to form in the second half of the 1930s on the basis of the development of Uzbek musical drama, as well as under the influence of foreign classical opera. The opera "Bo'ron" ("Storm") by S.Vasilenko and M.Ashrafi is the first Uzbek opera. The opera "Bo'ron" was staged in 1939 at the Uzbek Opera and Ballet Theater named after Alisher Navoi. In 1940, another of the first Uzbek operas was staged - "Leyli and Majnun" based on Alisher Navoi's poem "Leyli and Majnun" by R. Glier and T. Sodikov. Later in 1947-1967 were performed Uzbek national operas such as "Ulug' Kanal" ("Great Canal") by S.Vasilenko and M.Ashrafi, "Gulsara" by R.Glier and T.Sadikov, "Tahir and Zuhra" by T.Jalilov and B.Brovsin, along with the operas "Farhod and Shirin" by G.Mushel and V.Uspensky the newly created "Dilorom" by M.Ashrafi, "Zaynab and Omon" by T.Sadikov, B.Zeydman, Yu.Rajabi, D.Zokirov's, "Khamza" by S.Boboiev, "Shoir qalbi" ("Poet's Heart") by M.Ashrafi were staged and performed as well. In the late 50's, a new genre appeared in Uzbek opera, it is the world-famous comedy opera "Maysarining ishi" by S. Yudakov. The next stage of development of Uzbek opera - in 1970-80s - the opera genre was enriched thematically with "Mangulik" (U. Musayev), "Fidoyilar" (S. Boboyev), "Sadoqat" (R. Abdullayev), "Sug'd elining qoplani" (I. Akbarov), "Zebuniso" (Sayfi Jalil), "Alisher Navoi" (M. Burhanov).

After Uzbekistan's Independence in 1991, Uzbek operas expanded their range of genres, themes and content. For example, in the operas of the period of independence such as N.Zokirov's "Hamlet" and "Macbeth", "Autonomy", O.Abdullayeva's "Vafo", F.Yanov's "Orchestra", M.Bafoev's "Al-Fargani", I.Akbarov's "Ibtido xatosi" the main emphasis was placed on the glorification of national and traditional values.

Uzbek composers' operas are based on Uzbek musical heritage as folk, national and traditional songs One of the operas of the period of independence, accompanied by Uzbek maqom melodies, is the opera-ballet "Khamisa" by the great composer Mustafa





Bafoev. The opera-ballet "Khamsa" was staged in 2017 at the Opera and Ballet Theater named after A. Navoi. It is noteworthy that poetry, music and dance in the performance act as the dramatic structure of the opera. Thus, a unique form of national musical expressive means is created, which determines the ideological and artistic content of the work. For the first time, an attempt was made to combine all the epic "Khamsa" in one opera. The opera-ballet "Khamsa" makes it possible, through rich examples of Uzbek traditional music, in particular the maqom genre, to show a deep connection between the past and the present and great devotion to traditions.

M. Bafoev does not intend to cover the plot of this or that story. This is a scene of human life, full of drama, clashes of opposing forces. At the same time, the image of the poet A. Navoi passes directly through the entire opera and ballet, and he appears in all five scenes in different scenes - the melodic language of the status of "Navoi" is the poet's unique leitmotif, but it serves as a musical journey. The color of the music is especially evident in the vocal parts of other heroes, in the chorus (scenes 3 and 5) and ballet (scenes 1,4 and 3). They play a decisive role as the center of events. The reference to traditional music (maqoms) can be seen differently in the various epics of the KHamsa. For example, in the first scene - "Hairat ul-abror" the prologue is marked by the grandeur of the poet Navoi, in which the poet's recitative is based on the tune "Tasnifi Navo". Navoi's main aria is based on the melodies of the second group of "Navo" maqom "Talqinchai Mustazodi Navo". Vocal and ballet illustrate the content of the first scene: the concept of man - the dignity of man and his scientific and creative concept of friendship, freedom, encourage to service to the people. In this poem melodies are taken from the mushkilot (musical instrumental) and poetry (song) of maqom "Navo", which is based on the aria of the poet Alisher Navoi - "Sarahbori Navo".

The second scene, "Farhod and Shirin" - a symbol of true love, promotes the idea of uniting different peoples into a single whole. This scene is built to the melody of the maqom of "Dugoh": the poet's vivid aria includes the melody "Samoyi dugoh" in the instrumental section of the maqom of "Dugoh". The melodies of "Garduni Dugoh" serve as the leitmotif of Farhod, which is played in the duets of Farhod and Shirin, as well as in Farhod's closing aria. The clash between Khusrav and Farhod is sung in mushkilot of the Garduni Rost. The aria of Shirin is considered author's melody.

"Layli and Majnun" is a tragic love story. Like the second scene, it is based on the genres of vocal music: arias of the main characters, vocal ensembles (duet, quartet), recitatives and chorus. The saddest part of Shashmaqom is Segoh, which is very melodious and full of heartbreaking melodies. "That's why I chose Segoh for Layli and Majnun," the composer said.

In the introduction to this third scene, the a cappella choir and A. Navoi's aria are based on the "Sarahbori Segoh" branch and its five melodies. This aria in the opera is one of the highest examples of the expression of human feelings and experiences. In





this scene of romantic poem, the process of figurative concretization with a national genre basis is observed.

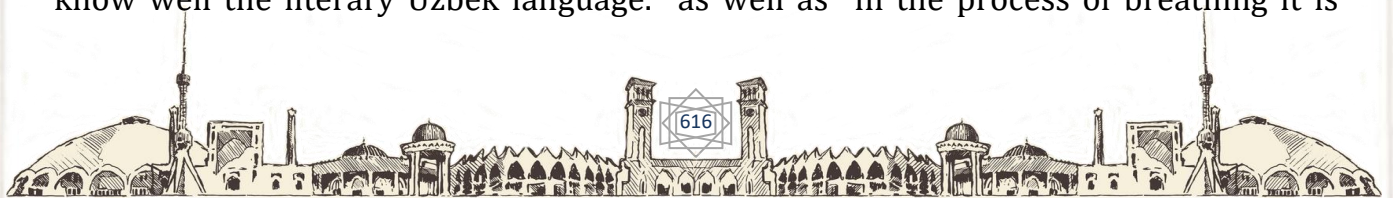
The fourth scene, "Sab'ai Sayyar", symbolizes the life of King Bakhrom and his love for the beautiful musician Dilorom. The prologue of the instrument includes storytelling melodies of the song "Garduni Rost". From it comes the aria of the great poet A. Navoi, which is an original author's music and has a unique texture. The poet's voice is extraordinary and organically harmonizes with the musical plot, during which the part of the symphony orchestra forms declamatory circles. The duet of Bakhrom and Dilorom is with the highest culminating point, very developed, spiritualized lyrical poem, the author's music of which is close to the genre of traditional singing. The center of this scene is ballet dances representing the seven planets: the "transmission" of folk melodies and folk music of the peoples of the world - Italian, Arabic, Iranian, Chinese, Turkish, Khorezmian, Indian. The ballet records serve as an interlude that dramatically complements the musical and poetic story.

The final scene "Saddi Iskandari" reveals the essence of war: the wall built by Alexander is a symbol of a powerful government that protects the people from destruction and keeps peace and tranquility. Vocal scenes - arias of the poet A.Navoi and Iskandar, his address to his mother by letter, chorus and choreographic numbers are summed up in the fifth scene, which was a real success. In this case, the sad, cruel events are expressed through the tune "Tasnifi Buzruk" and the status tune is played both in the form of instruments and songs. "Buzruk" symbolizes greatness - in order to reveal the great image of Alexander, the composer chose the melodies of this status. Navoi's aria is also based on Sarahbori Buzruk, which contrasts with Alexander's vocal part. The choral texture of the chorus is the essence of the scene, which, by means of musical expressiveness, resembles the melody "Sarahbori Navo", which goes directly to the final aria of Alisher Navoi - this is the culmination of the entire opera. The final aria in a bright, lyrical and calm direction is based on the song "Bozurgony", created as the "Iraq" maqom. The story of Alisher Navoi in this aria finishes with the words:

"Navosiz ulusning navobaxshi bo'l,  
Navoiy yomon bo'lsa sen yaxshi bo'l." [1. p 448]

The poet honors peace, the unity of people, eternal love and the radiant power of mankind, calls people to solidarity and friendship, the pinnacle of creation bequeaths the preservation of the true greatness of Man. At the same time, the composer chose the melody "Bozurgonium", which shows intensity, pride and dignity. In general, in the opera, M. Bafoev confidently conveyed the poetry of A. Navoi with music based on maqom tones, in which traditional music is in harmony with new music.

In order to perform national operas such as "Khamsa", the singer must understand the philosophy of Alisher Navoi, know the melodies and how to sing it. As Fattokhon Mamadaliyev noted in his book "Issues of National Music Performance", "In order to develop the Uzbek academic vocal art, first of all, teachers of this subject must know well the literary Uzbek language." as well as "in the process of breathing it is





necessary to be able to convey the national spirit, color well through language" [2. p10]

In fact, in order to sing perfectly a song, romance, or opera aria to a rhythm composed on a national basis, it is sometimes necessary to combine the sound of the chest with a resonator. For example, to perform Alisher Navoi's part in "Khamsa", the singer must have a high level of skill to control the sound, along with a wide range of baritone voices. The performer's abdominal breathing should be significantly improved by the interaction of the chest sound (medium) and the resonator.

M. Bafoev reveals the philosophical and spiritual ideas of Alisher Navoi through the musical images of the opera "Khamsa", transforming various genres of traditional music, using all means of musical expression. The musical language of the work is based entirely on traditional Uzbek melodies - it is a step-by-step development of melody, syncopation of rhythmic drawing; at the same time, the musical idea is also distinguished by its conciseness. The orchestra's transparent texture complements the vocal part, enhancing the sincerity and passion of the musical thought.

The musical playwright of the opera expresses a melody based on the melodies of the status of "Navo", which attracts attention with the expressiveness of the melody, the logic of the musical form, the natural development of vocal parts, choir and ballet scenes. "My main goal is to promote the national classical art of maqom - to bring the maqoms closer to the people through the opera genre, through the maqoms bring people closer to opera," said the author.

Today, the development of opera in Uzbekistan the research and development of artists such as Bafoev in this area are important for the development of our national art.

#### BIBLIOGRAPHY:

1. www.ziyouz.com library. Alisher Navoi. Saddi Iskandariy
2. Muyassar Razzoqova. Akademik xonandalik asoslariga kirish.-Toshkent, "Sharq" nashriyoti 2015
3. История узбекской советской музыки. Том I. – Ташкент, 1973
4. История узбекской советской музыки. Том II. – Ташкент, 1991
5. Ян Пеккер. Узбекская опера. –Ташкент, 1984
6. А.Корсакова. Узбекский оперный театр. –Ташкент, 1961

