

## O‘ZBEK VA G‘ARB OPERA SAN’ATINING BIR-BIRI BILAN BOG‘LIQ HAMDA FARQLI JIHATLARI TAHLILI XUSUSIDA

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### **Annotatsiya:**

Ushbu maqolada o‘zbek hamda g‘arb opera san‘atining bir-biri bilan mavzu jihatidan bog‘liqlik tomonlari va bir- biri bilan garmonik va ayrim sifatlar darajalari bilan o‘zaro farqli xususiyatlari to‘g‘risida fikrlar keltiriladi. Qolaversa, bugungi kunda ushbu opera janriga bo‘lgan e’tibor va ayrim kamchiliklar atroflicha ko‘rib chiqiladi.

**Kalit so‘zlar:** opera, dramaturgiya, raqs, libretto, ariya, vokal, duet, trio, xor, orkestr, lad, garmoniya

Opera - lotincha so‘zdan olingan bo‘lib, “mehnat mahsuli”, “asar” degan ma’noni bildiradi. Agarda ushbu so‘zga diqqat bilan nazar tashlasak jarrohlik amaliyotidagi “operatsiya” so‘ziga juda yaqinligini guvohi bo‘lishimiz mumkin. Demak, ushbu ikkala atama ham murakkablilik darajasining yuqoriligi bilan ham chambarchas bog‘liqdir. Opera qorishma (sintetik) janr hisoblanadi, u o‘zida bir necha san‘at turlarini mujassam etadi. Unda:

- dramaturgiya;
- musiqqa;
- tasviriy san‘at;

-raqs san‘ati shakllari yaxlit sahnaviy jarayonda uzviy bog‘lanadi. Lekin musiqqa ular orasida yetakchi o‘rinni egallaydi. Rejissyor kinoni boshlashi (sahnalashtirishi) dan avval kinoning ssenariysini yozadi. Kino ushbu ssenariy bo‘yicha ketma-ket sahnalashtirila boshlanadi. Operaning adabiy asosi (ssenariysi) esa -librettodir. Librettodagi voqealar musiqiy dramaturgiya vositalari bilan, avvalo vokal musiqqa shakllarida gavdalantiriladi.

Qahramonlarning hissiy kechinmalari, asosan, yakkaxon xonandalar ijrosidagi ariya, kavatina kabi tugal musiqa lavhalarida o'z ifodasini topadi. Turli vokal ansambl (duet, trio, va boshqa)larda qahramonlarning o'zaro munosabatlari o'z aksini topadi. Xor esa ro'y berayotgan voqealarning izohlovchi vositasi vazifasini bajaradi, uning yordamida xalq hayoti lavhalarini gavdalanadi. Operada orkestr ham katta o'rin egallaydi: vokal shakllarga jo'r bo'ladi, mustaqil cholg'u qismlarda vaziyatning mazmunini ochib beradi. Operaning tuzilishi uning g'oyaviy maqsadiga, syujet xususiyatlariga va uslublariga hamda kompozitorning ijodiy tafakkuriga bog'liq.<sup>1</sup>

Barchaga ma'lum bo'lganidek, Opera san'ati alohida tur sifatida XVI asr oxirida Florensiya ya'ni Italiyada vujudga keladi. Opera deganda insonlarning ko'z oldida ikkita narsa gavdalanadi, birinchisi opera bo'lsa, ikkinchisi dunyoga ma'lum va mashhur bo'lgan, gladiatorlarning makoni



bo'lgan Kolizey amfiteatrdir.

O'zbekistonda esa opera janri biroz kech XX asr boshida o'zbek musiqali dramasi rivoji asosida, shuningdek, chetel mumtoz operasi ta'sirida yuzaga keldi. Ko'p fursat o'tmay o'zbek opera san'ati darg'alari (M.Ashrafiy, S.Vasilenko, T.Jalolov, Brovsin, T.Sodiqov, Yu.Rajabiy, D.Zokirov, B.Zeydman, A.Kozlovskiy, M.Burxonov, Gliyer, S.Yudakov, S.Boboyev, I.Akbarov va boshqalar) ushbu janrni yanada keng targ'ib qilishga kirishdilar.

G'arb operalari mavzusi o'z navbatida tushunarlilik va boy fakturasi jihatida tinglovchilarni o'ziga jalb qila oladi. G'arb operalari bilan o'zbek operalarining ko'zga tashlanuvchi eng katta tafovutli farqi bu uning xorlardan foydalanishidir. Misol uchun rus operalarining 100% dan 80% monumental va ertak-epik janrga mansub ko'plab operalarida xor deyarli bosh planda turadi. O'zi aslida xor operaga nima uchun kerak?, degan savol tug'ilishi shubhasiz. Xor- xalqdir. Ya'ni mazkur janrning eng kulminatsion nuqtasi xalqning o'zidir. Misol uchun M.P.Musorgskiy tomonidan operalashtirilgan "Boris Godunov", A.S.Dorgomijskiy tomonidan operalashtirilgan "Suv parisi", "Qor qiz" va yana ko'plab shu kabi operalarni olishimiz mumkin. Ushbu operalarning bosh qahramoni bu - xalq (ya'ni xor)dir. Xalqning ichki kechinmalari, faryodi, dardi va iztirobi yaqqol xorda gavdalanadi.

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



O‘zbek operalarida esa aksincha. Xorning o‘rnini ariyalar egallagan. Ya’ni yakka qahramonlarning o‘zini ichki kechinmalari. O‘zbek operalarining e’tirof etish mumkin bo‘lgan bir jihati mavjud. Bu jihat esa, xalqning ichidagi muammolarni hajviy, komedik tarzda sahnaga olib chiqishdir. Bunga misol tariqasida esa barchaga ma’lum va mashhur bo‘lgan, 1 asrdirki o‘z qadr-qiyamatini deyarli yo‘qotmay saqlab qolgan, S.Yudakov qalamiga mansub siz-u, biz bilgan “Maysaraning ishi” hamda “Afandining yoshligi” kabi komedik operalardir. Savol tug‘ilishi mumkin, Bugungi kunda nega monumental (tarixiy) operalarga nisbatan hajviy va dramatik operalarni tinglashga bo‘lgan ehtiyoj yuqoriroq? Misol uchun A.F.Kozlovskiyning “Ulug‘bek”, M.Burxonovning “A.Navoiy”, T.Sodiqov, Yu.Rajabiy, D.Zokirov, B.Zeydmanning “Zaynab va Omon” kabi operalarning tinglovchilari kam. Nega aynan hajviy operalarning tinglovchilari ko‘p? Nega ijrochilar Maysaraning, Oyxonning, Xoji Darg‘aning ariyalari kuylaydi-yu, Ulug‘bekning ariyasini kuylamaydi? Ushbu savollarning javobi esa savollar ichida yashiringan. Balki xalqqa o‘z dardini sahnada o‘ziga oyna kabi ko‘rsatganlari uchun ham, qahramonlarning ichki kechinmalari, dardi xalqqa yaqin bo‘lgani uchun ham hali-hanuz ijro etib, tinglab kelar...

O‘zbek va g‘arb opera san’atining bir-biridan farqlab beruvchi eng yorqin misollaridan biri bu uning ohangi, garmoniyasi va ladlaridir. G‘arb opera san’atida urma (baraban, katta baraban, litavra, uchburchak), puflama (duduk, gaboy, voltorna, fleyta, yog‘ochli nay, tuba), torli-chertma (arfa) hamda torli-kamonli (skripka) cholg‘u asboblardan muntazam va keng ravishda foydalaniladi.

O‘zbek operasi san’atida esa zarbli (doira), puflama (nay), torli-kamonli (g‘ijjak, skripka), torli-urma (fortepiano) kabi cholg‘u asboblaridan muntazam ravishda foydalaniladi. Garmoniya va fakturasi jihatidan esa o‘zbek operalari g‘arb



operalarini chetda qoldiradi. Sababi, o‘zbek operalarining kulminatsion nuqtasi bu garmoniyadir. O‘ziga xos bo‘lgan sharqona ohangni chiqarish va uni tatbiq etish bu ancha mushkul ishdir. O‘zbek garmoniyasining o‘ziga xos tomoni bu uning sekundalardan mohirona foydalanishidir. Kat2 va kich2 lar sharq ohangi nuqtai nazarida eng munosib intervallar sirasiga kiradi. Qolaversa, lad borasida minor (frigiya) va major (miksolidiy) ladlaridan o‘zbek kompozitorlarichalik mohirona foydalanuvchi kompozitorlar juda kam. Yuqoridagi ma’lumotlar o‘zbek va g‘arb opera san’atining bir-biridan farqli tomonlarini ochib bergan bo‘lsa endi esa ularning o‘xshash jihatlarini ko‘rib chiqamiz. Ikkalasida ham opera san’ati musiqiy dramaning ta’sirida yuzaga kelgan. Ya’ni g‘arbda musiqali drama “drama per musica” deb nomlangan. Ariyalarning vujudga kelishi ham g‘arbga borib taqaladi. Insonlarning ichki kechinmalarini yakka musiqiy ijro (monodik) tarzda ifodalashni o‘sha davrning taniqli kompozitori, udchi, Ellada san’at shaydosi **Vinchenso Galiley**<sup>2</sup> o‘ylab topgan.

G‘arb va o‘zbek opera san’ati mavzusining sodda va tushunarligi, librettolarining mukammalligi va albatta librettolarining aksariyat qismi kompozitor tomonidan emas, balki xalq og‘zaki ijodiyotidan olinganligi bilan ham bir-biriga juda o‘xshashdir.

Xulosa qilib aytish mumkinki, bugungi kunda nafaqat opera san’ati balki, musiqaga bo‘lgan e’tibor va qiziqish xalq tomonidan qolaversa, O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyev tomonidan ham alohida e’tirof etilmoqda. Bunga misol tariqasida yaqindagina o‘z faoliyatini yuritishni boshlagan, mohir, iqtidorli yoshlarni o‘ziga qamrab olayotgan, O‘zbekiston va Qoraqalpog‘iston operachisi (bas ovozi) xonandasi, shu kungacha ko‘plab laureat va yutuqlar sohibi Jenizbek Piyazov tomonidan ochilgan “Piyazov academy” (ya’ni Piyazov akademiyasi)dir. Ushbu akademiya iqtidorli yoshlarni bepul va sifatli ta’lim olishini hamda chetelda o‘qishini to‘liq kafolatlashining o‘zi ham juda katta imkoniyat va yutuqdir.

<sup>2</sup>Vinchenso Galiley- taniqli astronom Galileo Galileyning otasi.

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