

ISSUES ON CREATING A HISTORICAL ENVIRONMENT IN THE SCENOGRAPHY OF UZBEK OPERA

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Abstract: The article deals with the issues covering the historical genre in modern scenography. It reflects the scenographic solution of historical operas staged in the first years of independence at the State Academic Bolshoi Theater named after Alisher Navoi.

Key words: historical genre, modern scenography, artistic and methodological, expressive means.

INTRODUCTION

Political, economic and social changes in the life of Uzbek society in the 1990s influenced the development of all types of art. Scenographic works have been updated by topic and approach. Changes in the life of society influenced the creation of scenographical works on contemporary themes. The stage artist has become an active leader in performance as a composer and director. The transformation of many stage works has led to the disclosure of the essence of the work, the manifestation of its musical function.

THE MAIN RESULTS AND FINDINGS

Almost all performances of musical theaters were re-staged in a new interpretation, especially the State Academic Bolshoi Theater named after Alisher Navoi. As a result, on the theatrical stage, the artist's work was sometimes perceived vividly, and in some cases the work of the scenographer was lost, because the musical concept of the work and the director's interpretation did not justify themselves. The work of stage designers has always been associated with the material condition of theaters. In the early days of independence, the government itself played the role of financial support for the cultural sector, supporting the practice of subsidies. Later, cultural institutions gradually adapted to the conditions of market relations and began to independently decide their material foundations. [1.57] These seemingly easily recognizable processes survived theaters and scenographers, like all the artists who worked in them. At the time, "opera houses around the world were subsidized by art sponsor charitable foundations. The profitability of an opera is an intangible concept. It is about enriching the human heart, spirituality. [2.1] The art of scenography is synthetic, and its purpose is to reveal the essence of the content of a stage work. Naturally, the absence of any details of the stage equipment: props, costumes, make-up, etc. also interferes with the full performance

of the stage work. The importance of each item in the scenography can be clearly seen from the fact cited in the research of historian N. Sayfullayev as "By the mid-1990s, the lack of special ballet shoes at the Alisher Navoi State Academic Bolshoi Theater reduced the possibility of theatrical performances." The material condition of the theater played an important role in the full-fledged manifestation of the creativity of the theater artists on the stage. The future of modern scenography was determined by the socio-economic changes of that period, the development of the theater with the support of sponsors in the context of a gradual transition to a market economy. In scenography, a search began for new forms and styles that could express the reality of productions on historical, classical and modern themes from the point of view of the period.

In both opera and ballet, the theatrical artist delivers the emotional experiences of the essence of the work into colors and shapes, adding vivid passions. In both types of art, he knows how to place the lyricism and poetics of a work in a visual-artistic solution, without losing sight of its specific origin. Consequently, when the curtain is opened, the viewer clearly sees the space and time of the stage work event. Drama, lyricism, poetic essence in the process of events penetrates into the harmony of music and choreographic movements with the flow of colors, change of form. Of course, to reach this level, every scenographer must know every point on the stage where the play is staged.

The famous composer Wolfgang Amadeus Mozart mentioned that the most important thing in opera is a music. In these words, one cannot deny those components that complement the opera, in addition to music, and make it a complete work. In particular, shorthand. The first impression when the curtain opens in any traditional theater comes from the creative work of the artist. After that, the place, time, place and time of the production of the opera are naturally revealed as a result of the correct use of visual and artistic means on the stage, a product of scenographic thinking.

Since the first decade of the 90s, the repertoire of the State Academic Bolshoi Theater of Uzbekistan has expanded and updated. In scenography, the use of the historical theme has expanded. During this period, along with the study of the life of historical figures, such issues as the role of great thinkers, poets and statesmen in works of art were raised. The scope of the subject expanded and found its reflection in theatrical scenes. Altogether, there has been strong increase in the work of

scenographer Z. Botirov, who has just graduated from a higher educational institution and entered this school. At that time, A. Ikramov's "Buyuk Temur", M. Bafaev's "Umar Khayyam", "Ahmad al-Farghani" national historical, M. Ashrafi's "Dilorom", R. Glier and T. Sadikov's "Layli and Majnun", S. Jalil's Malikai ayyor Uzbek classical operas were staged. By this time, "historical performances included significant creative achievements in the creation of stage images of great scientists and statesmen using scenography" [3.185].

Z. Botirov developed a scenographic solution for the great historical work opera "Amir Temur" (composer: A. Ikramov, director: B. Yuldashev). Together with the observance of the laws of the professional opera genre, the creation of the national attitude, the atmosphere of the historical period required a great responsibility from each artist. The young talent, who had not yet graduated from higher education, was given a great responsibility to be involved in such a responsible work.

While interpreting the personality of a great statesman and general Amir Temur in scenography, the artist had to depend on historical knowledge and sources based on concrete facts about the period and the historical figure being covered. It is important to cover it on the stage of a musical theater, to reveal the poetic, lyrical character of a great poet, to feel the historical environment and period. In his first work, the artist Z. Botirov was able to demonstrate his unique scenographic approach on stage.

He worked on several sketches to create a scenography of the play. The first sketch depicts a white dome on a crimson background, bright days after the bloody battles, and the dome is a symbol of the state and power of Amir Temur. Shields are mounted on a device made of spears. In front of Amir Temur, two large axes nailed to the ground hit the ground, and the globe on the other side was used as a sign that he would take over the world. In the next sketch, the spear-like device is divided into two sides, the flags are hung, and on one side is the commander Amir Temur, and on the other side is the sword of the enemy. By placing the globe in the center of the pre-battle impression, the artist clarifies their purpose in going to battle.

In the following sketch of the scene, the spear is combined to represent the newly built state and the peaceful life within it against the backdrop of a blue dome against the blue sky above. Shields with wicker rugs are hung on the device. Instead of a platform on the ground, there is a large map, and next to it is a globe. The sketch also demonstrates that Amir Temur who holding a meeting with officials.

The sketch for the last scene portrays a large state in the middle of the night - a domed building and a large statesman in the form of a star shining in the sky. On the ground, the same globe is located a little further, and the ground is slightly red. The difficulty of engaging in a bloodless state was expressed in the artist's keen observation. The artist Z. Botirov strove to vividly reveal the state of the atmosphere of time and

epoch in the lyrical solution of the feelings, dreams, desires and goals of a historical person. When sketches take to the stage, they feel a special grandeur and grandeur. In the sketches of this work, he was able to clearly show that he observes the laws of opera scenography and that each ornament and pattern in the image has a meaning that reveals the essence of the work, as well as the spirit of that period. ...

The success of the performance is determined not only by the level of the performance, but also by the cohesion of the creators, their ability to stand together, complement each other's ideas, in a word, the creative level of the creative team. Director B. Yuldashev, who managed to show his talent on the domestic and world stage, staging dramatic performances at a high level, made special efforts for the Uzbek national historical opera. Reflecting on the historical scenographers created during this period, D. Kadyrova in her monograph "Scenography of the XX Century" emphasizes that the artist knew how to work with a director [3.177]. She stated that conventional-figurative, majestic, figurative solutions prevailed in the works of contemporary artists, and that the production designer managed to enter the process in tandem with the general solution.

In her research work, N. Tashpulatova emphasizes the importance of scenography of the opera "Amir Temur" and the leading feature of scenography of musical performances, which is the basis of the work of all scenographers working in musical theaters. The researcher also emphasizes that the artist should not limit himself to the images of the historical period on the stage, but should use the application, the patterns reminiscent of Samarkand architecture, convincingly reflect the atmosphere of the historical period on the stage. In the opera of this historical genre, complex mental and moral problems, contradictions arise from the unique aesthetics of theatrical art. The means of expression in the artist's stage design for the opera serve as a "motivation" for the director to search. In this production, he emphasizes that the collaboration between the artist and the director is recognized as a clear example of the creation of a successful scenographic solution [4.42].

While staging plays in the historical genre at the Alisher Navoi Academic Bolshoi Theater in the early days of independence, we see that scenography has played an important role in reflecting the historical period and environment. In the development of the art of scenography, along with the sketch in the painting, the figurative expression on the stage, props, props, dresses and all its accessories were extremely important. In order for the historical atmosphere to prevail on the stage, it was important for the artist to have a deep understanding of the worldview and life of that period, the historical person. To work on a scenographic solution in the historical genre on the stage of a musical theater, the artist must take into account that the stage is adapted not only for performance or movement, but also for a clear and loud sound. Because "Acoustics is an

integral and basic factor of scenography in the Opera House, where the choice of material requires extreme responsibility. If an outdoor stage design is created, it is important to do it in such a way and with such materials that provide the best acoustics.” [5.27] An artist working on a scenography for an opera or ballet performance will certainly work on an artistic solution that feels every aspect of the stage in his mind. This ensures that every play on display is complete, easy and understandable to the audience.

CONCLUSION

In the 1990s, the repertoire of the Alisher Navoi State Academic Bolshoi Theater of Uzbekistan was enriched with works of both historical and classical genres. In most of the performances in the theatrical repertoire of the past period, initially, the illusory pictorial expression began to give way to new solutions of an artistic nature, albeit slowly. In scenography, the search for new forms and styles that could express the reality of performances on historical themes from the point of view of the period began. The socio-economic

changes that define the image of time and epoch determined the scenography of the future period.

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