

## SCENOGRAPHIC INTERPRETATION OF ALISHER NAVOI'S WORKS

(On the example of the State Academic Theatre of Opera and Ballet named after Alisher Navoi)

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### ABSTRACT

This article describes the scenery of opera and ballet performances founded on the works of Alisher Navoi on the stage of the State Academic Theatre of Opera and Ballet named after Alisher Navoi and discusses the importance of visual and artistic solutions in the scenography of the opera and ballet "Khamsa".

**Keywords:** Scenographic solution, visual aids, stage design, decoration, classic work

### INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The issue of covering a classic subject is considered responsible and honorable in modern scenography. The works of Alisher Navoi, the thinker and sultan of poetry, have been widely covered in all types of fine arts. Scenography is a great service in revealing the lyrical, dramatic and tragic situations of classical themes on stage. The play "Layli and Majnun" was first staged in 1908 at the Azerbaijan Musical Theater in Baku by director U.Gajibekov, and this theater troupe first came to Tashkent in 1914 in order to perform its repertoire.

The task of decorating Alisher Navoi's first work on the Uzbek stage was entrusted to the painter S. Yudin. "... when the Uzbek theater began to try to stage European-style performances, for instance, the play " Layli and Majnun "(directed by S. Rukhulla) also worked in the system of decorating Russian local performances." [1.60]

D. Osipov mentioned that, "Independent Performance in 1930" was so popular for spectators" about painter M. Gvozdikov's the staging of the opera "Farkhod and Shirin": "This production has the stamp of artistic decoration of the Moscow Big Theater, but it is not a copy, not an imitation of a follower , as the critic said, it is no coincidence that the hall applauded the mastery of artist ." [2.16]

An analysis of the performances of the 1930s proves that theatrical artists used new materials, light decoration techniques in the construction of the stage space, in search of means of expression appropriate to the content and genre of the work. The using of constructions on the stage protected the theater from the abuse of excessive elements of ethnography and naturalism. [4.85]

In 1958, the theater artist M.Musaev created an oriental painting decoration for the opera "Dilorom" (libretto by K.Yashin and M.Muhammedov), which was successfully staged after repeated performances of music by Mukhtor Ashrafi, directed by E.I. Yungvald-Khilkevich. This opera was performed on the stage of the Academic Big Theater named after Navoi many times. Until 1990, theater artists S. Yudin, folk artists M. Gvozdikov, V.Riftyn, M.Musaev, honored workers T.Shorahimov and G.Brim were experienced masters of their craft. They did

not limit themselves to classical works, but also worked on many decorations for stage works on modern national themes.

In the 90s, the heritage of our great ancestors, in particular, Navoi's "Iskandar", "Sabba'i sayyar", "Lison ut-tayr", "Farkhod and Shirin", "Layli and Majnun" were staged in all drama and musical theaters. [ 5.28]

In the State Academic Big Theater named after Alisher Navoi in 2007 "Tokhir and Zuhra" (T. Jalilov and B. Brovtsyn), the opera "Dilorom" (M. Ashrafiy, director Kosimov), in 2009 "Layli and Majnun" (U. Gajibekov) returned to the stage in a new dress. It is obvious that the theater, named after the great thinker, has repeatedly shown his world-famous, mature works on its stage with new interpretations, original changes and pride. Punctually, the theater staged Hamsa, a ballet and opera genre. It is not easy to write a libretto for Hamsa, which includes five major works. On this point, the libretto written by literary scholar S. Olimov was well received. Scenographer D.Rajapov, costume designer L.Polvonova's unity of opinion on this work established that scenography and costumes were one and complete. Composer M.Bafoev, music director and conductor, winner of international competitions B.Khudaykulov, director Honored Artist of Uzbekistan Andrey Slonim, choreographer Honored Artist of Uzbekistan Z.Nurymbetov, choirmasters S.Shodmonov, N.Kupriyanova, works on one performance was productive.

Opera and ballet scenography have distinct, on the other hand, similar aspects that do not repeat each other in their own right. In this performance, the combination of the two placed a great responsibility on the scenographer D. Rajapov. "Opera and ballet performances usually required majestic and vivid performances because they covered a wide range of topics, public scenes in operas, and cordebalet in ballets." [3.63]

The opera ballet "Khamasa" consists of 5 paintings, each of which is masterfully revealed the essence of the content.

The first picture is called "Suffering of the pious", in which A. Navoi (N. Yusupov), G. Nizami (A. Ruziev), H. Dehlavi (N. Mukhamedov), A. Jami (artist Sh. Gafurov, serviced in Uzbekistan). Navoi enters the beautiful Garden of Eden and sees the fairy-tale birds there. The birds are solved in the performance of ballerinas. In the eyes of Navoi on the stage (in the images on the back and backstage) a boundless, boundless universe, planets appear. The mystery in it (the correct placement of the stage lights) and the strange look are reflected in the dance moves of the ballerinas. After going through all the wonders, Navoi proclaims to people the meaning of human greatness through his performance.

In the second picture, the musical lyric is based on the love of theater artist D.Rajapov Farkhod (U.Isroilov) to Shirin (M.Boltaboeva) and Khiylagar's (Honored Artist of Uzbekistan M.Khurrarov) hostility to their love, Khusrav (Honored Artist of Uzbekistan H.Yuldashev) The support and help of the leytcolorit, the charm of colors and the uniqueness of the shapes are described. The image of mountain stones on the back curtain (backdrop), which served as a general background on the stage, corresponds to the knife that Farkhod raised in his hand to "interpret" the mountain, and the essence of the whole picture is focused on the hero's bravery.

The scenography of the third picture skillfully depicts the common colors in the background of tragedy and drama, the love of Layli (M.Nomatova) and Majnun (R.Alimardonov), the painful

moans in their hearts through the correct using of stage lights during arias on the stage of separation.

In the fourth picture, the artist solves the stage decorations with the participation of Dilorom (S.Mamadaliyeva), Iranian beauty (D.Solijonova), Bakhrom (O.Jumaniyozov), Roman beauty (A.Muhamedova) in a fairy-tale mysterious way. In this picture D.Rajapov creates a wide atmosphere on the stage for ballet dancers, duet dances of horns Bahrom and Dilorom. "In ballet, the stage center should be empty for dancing. Hence, the decorations of the play are located on the side (backstage), top (apex) and back (backdrop). Composer, choreographer and artist - this trio shows ballet to the audience." [7] The essence of each scene in the play was reflected in the descriptive scenographic solution.

In the fifth picture, the artist worked on the scenery in a combative spirit, and in the tone of this scene with the participation of Iskandar (N.Khabibov) sounds music reminiscent of a military march. In this scene, Alexander the Great, who conquered the world, is skillfully performed in his choreographic movements of the war with his soldiers, the capture of the Sogdians. According to Alexander's will, the removal of his hand from the coffin at the end of his life, and the painful aria of his mother as he was being carried away, added to the spectacle of the play.

The scenography of the play is suitable for light exchange, and is conditionally designed for each painting. The artist D.Rajapov, a thinker, the sultan of the realm of words, understood the essence of the lyrics of Alisher Navoi, which at first glance seems simple, but in each image and decoration he was able to express a world of meaning and symbolism. The music, which combines Eastern and Western tones, embodies the melodies of humanity and love, which have been advanced in Navoi's works for centuries, such as good and evil, good and evil.

The theme of love is repeated without change in all parts of the opera-ballet "Khamasa", promotes the leitmotif of the play, which is related to one goal. With the help of such an intonation-coloristic musical approach, the composer was able to show humanity to people regardless of nationality, religion, language and other differences. [6] Theater artist D.Rajapov used stage lights to illuminate lyrical-romantic, lyrical-tragic themes, enhancing the emotional nature of scenography. "An artist must be able to listen to a piece of music and feel what he is hearing. Must be able to see the music of the work in shape and color. Every creator searches, wanders, finds. The sketches will be screened together with the director, and changes will be made." [7]

With the entrance of globalization, technology and the media, light, external performance, the emergence of "intellectualism" in the Uzbek Theater, the emergence of the image of the hero (leitmotif) romantic passion began to take second place, and in the period of preservation of national identity is becoming a problem, responsibility of composers, choreographers, conductors, stage directors and stenographers strengthens. [4.193] In this sense, the scenography of the opera ballet "Khamasa" performed by the theater artist D. Rajapov at the Alisher Navoi Academic Big Theater is deeply analyzed and the richness and subtlety of Alisher Navoi's lyrics are skillfully expressed on the stage on the basis of hidden figurative characters.

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