

THE IMAGE OF ALISHER NAVOI IN THE WORKS OF UZBEK COMPOSERS Makharov N.T.

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Abstract: *the image of Alisher Navoi has a special place in the symphonic works of Uzbek composers. In this case, the interpretation of the image not only in words, but also on the basis of the characteristics of musical instruments opens up a wide range of possibilities for the creative imagination of the composer. For example, it is good to express the image of A. Navoi by adding to the symphony orchestra oud, tanbur or other national instruments, which are considered to be the musical instruments of the peoples of the East. Or the theme of the great figure can also be highlighted in solo form on separate instruments in a symphony orchestra. How to apply them, as mentioned above, depends on the creative imagination of the composer, the ideological structure, the form of the work being written.*

There is also an interest in the use of certain components of poetry in the symphonic genre in compositional creativity. This, in turn, led to the creation of a number of vocal-symphonic works, operas.

Keywords: *music, creativity, art, composer, instrument, symphony, song, ghazal, poem.*

ОБРАЗ АЛИШЕРА НАВОИ В ТВОРЧЕСТВЕ УЗБЕКСКИХ КОМПОЗИТОРОВ Махаров Н.Т.

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Аннотация: *образ Алишера Навои занимает особое место в симфонических произведениях узбекских композиторов. В этом случае интерпретация изображения не только на словах, но и на основе характеристик музыкальных инструментов, открывает широкие возможности для творческой фантазии композитора. Например, образ А. Навои хорошо выразить, включив в состав симфонического оркестра уд, танбур или другие национальные инструменты, которые считаются музыкальными инструментами народов Востока. Или тема великой фигуры также может быть выделена в сольной форме на отдельных инструментах в симфоническом оркестре. Как их применять, как уже было сказано выше, зависит от творческой фантазии композитора, мировоззренческого уклада, формы написанного произведения.*

Также есть интерес к использованию отдельных компонентов поэзии симфонического жанра в композиционном творчестве. Это, в свою очередь, привело к созданию ряда вокально-симфонических произведений, опер.

Ключевые слова: *музыка, творчество, искусство, композитор, инструмент, симфония, песня, газель, стихотворение.*

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A number of musical dramas and operas based on the works of Alisher Navoi have been created. These are the opera "Farhod and Shirin" by V.Uspensky and G.Mushel, the opera "Layli and Majnun" by R.Glier and T.Sadikov. There are also symphonic and vocal-symphonic works directly on the theme of A. Navoi. The symphonic works include Georgy Mushel's Second Symphony, Mirsodiq Tadjiev's "Poet's Love" and a symphonic poem for symphony orchestra, and Rustam Abdullayev's "Memory of Navoi". Vocal-symphonic works are few. These include VA Uspensky's "Lyrical Poem in Memory of Alisher Navoi" and Mutal Burhanov's "Poem to Alisher Navoi". In his "Lyrical Poem in Memory of Alisher Navoi" V. Uspensky tried to bring the work closer to the Uzbek national spirit by including in the symphony orchestra folk instruments such as nay, koshnay, chang, doira, safoil and a great singer. The work is written in the form of a sonata allegro, based on a large song "Bir kelsin" and melodies of the status "Rost" ("Nasri Ushshak", "Talqinchai sabo"). The words of the big song "Bir kelsin" were replaced by A. Navoi's ghazals. It has become a tradition among Uzbek classical music performers to change the word melody freely and the rhymes accordingly. For example, "Feruz III" from Khorezm maqoms was recited by both A.Navoi and Muhammad Rahimkhan Feruz. V. Uspensky used the same way.

Among the works of A. Navoi by Mutal Burhanov, "Alisher Navoiga qasida" is directly dedicated to the poet himself. The play expresses the boundless respect of the modern man for the great poet, how great a person he is.

“Qasida” is intended for masters of artistic expression, solo voice, mixed choir and symphony orchestra. The formal structure of the work, the artistic-intonational basis, the peculiarity of the harmonic language, all of which are observed in the individual writing style of the composer.

The first Uzbek symphonic work related to Navoi's work is Georgy Mushel's Second Symphony. This work is dedicated to the 500th anniversary of Navoi's birth. The musicologist Ian Packer writes in his monograph on Mushel: tried to deliver” [1, 34].

In each part of the symphony (part 4) the composer quotes poetic passages from various works of Navoi as an epigraph. They clarify and describe the emotions inherent in the main musical images of the work.

The work was first performed in June 1942 during the Decade of Central Asian Music in Bishkek, Kyrgyzstan. Mushel's 2nd symphony was considered a great event in the development of Uzbek music and was highly praised by Uzbek musicologists T. Vyzgo, G. Kuznetsova and the great composer of his time D. Shostakovich. N.Yanov-Yanovskaya found that this work had “the influence of F. Schubert's symphony” [2, 77].

Another work dedicated to the memory of Navoi is Mirsodiq Tadjiev's "Love of a Poet" (1969), a symphonic poem written for a master of words and a symphony orchestra, dedicated to the 525th anniversary of the poet. The play was inspired by the drama "Alisher Navoi" by Uygun and Izzat Sultans. The drama tells the tragic events of the poet's life, the tragic events he experienced because of his love for a girl named Guli. In his work, Mirsodiq Tadjiev raised a great moral and philosophical theme about the high purpose and mission of art, the power of love.

In interpreting the theme "Navoi in music", - said Z. Karimova, - M. Tadjiev continued the tradition set by M. Burhanov in most cases. As in M. Burhanov's "Qasida", M. Tadjiev's poem is aimed at expressing and revealing the image of the poet in music. The young composer solves such a creative problem completely independently and in a unique way. ” Another work dedicated to the memory of Navoi is Mirsodiq Tadjiev's "Love of a Poet" (1969), a symphonic poem written for a master of words and a symphony orchestra, dedicated to the 525th anniversary of the poet. The play was inspired by the drama "Alisher Navoi" by Uygun and Izzat Sultans. The drama tells the tragic events of the poet's life, the tragic events he experienced because of his love for a girl named Guli. In his work, Mirsodiq Tadjiev raised a great moral and philosophical theme about the high purpose and mission of art, the power of love.

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Mirsodiq Tadjiev's poem has two main themes - Navoi and Guli. It was built on the basis of the development associated with the images, in which the instrumental path of the status of "Segoh" was used. The composer's work was immediately commented on by musicologists. The author of the first musical-critical edition of the poem, Z. Karimova, praised the work and noted that the contrast between the parts of the exposition and the development, their collision, is due to the symphony of D. Shostakovich. Musicologist N. Kadyrova paid more attention to this work in her creative portrait of M.Tadjiev: “The themes of the main and auxiliary parts are thematically derived from a single intonational “seed”, which is achieved through continuous development and variant extensions” [4].

Rustam Abdullaev, in his symphonic poem "Memory of Navoi", made a unique and very interesting decision to use the theme of Alisher Navoi. This play, which paved the way for other symphonic poems, reveals the peculiarities of R. Abdullayev's work. The composer's approach to Navoi is completely different from M. Tadjiev's poem. The work has a structure of independent images full of passionate, lyrical-dramatic enthusiasm. This situation gives an idea of how rich and complex Navoi's spiritual world is. To reveal how complex the image of the protagonist is, the composer tried to achieve a wide range of emotions, philosophical imagination, from impressive lyrics to dramatic intensity, and then enlightenment that leads to the light of salvation, and most importantly, to show it all in music.

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