

## The Role and Significance of Modern Musical Theater in the Cultural Life of the Uzbek People

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**Abstract:** This article introduces the repertory problem and the achievements of modern musical theater that will define the future of theater. The article raises the problem of the repertoire of the capital's theaters in the last decade. The article shows that the problems put forward are still relevant in the development of stage art today.

**Keywords:** creativity, repertoire, drama, tragedy, style, art, criticism.

During the years of independence, musical theater creators like all types of theater, tried to present to the audience stage works that breathe the breath of our history, national values, national customs, and traditions. In the years of independence, one after the other, historical works and historical figures were shown on the stages of this theater, such as "Nodirabegim" (work by T. Tola, music by F. Olimov), "Whoever is faithful" (work by H. Muhammed, A. music by Ismailov, S. Hayitboyev, M. Otajonov), "I am neither a star nor an angel" (work by N. Kobilov, music by F. Olimov), "Boburshah" (work by Khurshid Davron, music by B. Lutfullayev), "Alpomish" (by U. Azim's work, music by B. Lutfullayev). These performances were a great gift for the audience, who have been eagerly waiting for stage works created in the national spirit for many years. Musical performances with national color, experiences, lyrical melodiousness, and achievements in the art of acting were noteworthy. In Nadira, performed by Zulaiho Boykhonova, there are strong dramatic situations, while in the character of Kutlug Nigorkhanim interpreted by Maryam Ikhtiyorova, we can see that dramatic situations and musical aspects are combined. In the form of Mashrab performed by Mirza Azizov, he interprets the image of a person far from this world, living in his own world, who has his own philosophy about people, while R. Madiyev, in the interpretation of Babur Mirzo, once again conveys to the audience the fate of a king, a poet, a man who lived a conflicted life. .

The services of director, actor, playwright R. Madiyev, who created during this period, should be mentioned separately. After all, the musical works "Crazy" (music by F. Olimov), "Consequence" (music by B. Umidjonov), "Fate" (music by B. Lutfullayev) written under his pen have gained great popularity among the audience. Especially in the musical drama "Taqdir(Fate)" we witness the amalgamation of music and dramatic experiences that have been lost in the theater for a long time. The viewer will have the opportunity to see the problems in social life behind the fate of an ordinary family, nationalism is manifested not only in clothes and decoration, but also in the interpretation of actors and musical performances. Therefore, independence created the possibility of creative freedom for the musical drama theater as well as for all art forms, and creators turned to folk art, folklore, and literature one after another.

A source of information about people's values, spiritual potential, level of culture, world of thought, thoughts, dreams and hopes, a valuable monument is an epic. The identity, past, present and future dreams of each nation are reflected in the psyche of the heroes of this epic. Such epics about heroism were sung by our famous bakhshis, passed down from generation to generation,

from mouth to mouth and have come down to our time. At this point, it should be said that folk art has been able to awaken in the hearts of people feelings such as loyalty to the motherland, love for parents and family. The Uzbek people are rich in such epics. Let's continue our thoughts with the example of the epic "Alpomish", a famous heroic epic of the Uzbek nation.

From the history of the theater, we can witness that in certain trying periods, the team turned to this stage play. This has played an important role in raising the level of the creative team and improving acting skills. Since, complex arias in the work, musical scenes requiring a strong voice range required certain training and professionalism.

In the years of independence, the talented playwright Usman Azim wrote the work "The Return of Alpomish" referring to this saga, and the director Valijon Umarov staged this work at the Mukimi Theater. This performance sounded relevant in a time when the historical roots of our independent country, who are our predecessor, our ancestors, and our history are being assessed. The director and playwright were able to find tunes, songs, and musical melodies that are popular among the people while preserving the spirit of the epic. The most important aspect of the play is that the fate of the people is revealed in harmony with the fate of the person. This is probably the reason why the choir and their musical parts play a major role in the play. The music for the performance was composed by the talented composer B. Lutfullayev. Based on the idea of the work, the composer was able to create folk tunes and tunes that reflect the spirit of the people, destiny, where the main place is determined by the spirit.

The creators of the stage play revive the image of the legendary hero before the eyes of the audience, human relationships, dangerous processes, and life relationships are revealed. Perhaps for this reason, the viewer's eyes are not the narrative of past events, but the events and human relations that we can meet in our time. Usman Azim begins his work with the farewell appearance of Alpomish and Barchin. However, the director changes the performance by introducing the image of a sonorous singer- bakhshi in the form of a prologue, who is preoccupied with his thoughts on the stage, hides some kind of pain, and begins with a painful, melodious voice.

Of course, the performance earned its place in the history of Uzbek theater art. Any works that tell about primary, historical figures, legendary heroes, beautiful relationships inspire the viewer. Secondly, the director's expressive style, the melodiousness of the music, which clearly shows the national spirit, attracted the attention of the audience.

While preserving the spirit of such a great epic, the dramatist took the necessary places from it, and in the dramatic work, ideas such as loyalty to the motherland, honor, human feelings, friendship were in the primary place. It is worth noting that the work of U.Azim, which is taken as a literary basis in the play, is significant for its bright speech fluency, folk art, folklore. At the time, it was useful in portraying stage characters, in describing their inner world, character, and increased the audience of the play. The dramatist wrote the play to bring it up to date, so that the modern audience who saw it would get something significant for themselves, and the director interpreted it. After all, this is where the play's modern resonance and relevance lies. The reality in the work corresponds to the attention of the people of the present time. The dramatist created the language of the work in folk tone. There is charm and magic in every character's speech. In the work, there are many local dialect words, such as "Ena", "Checha", "Konok", "Elat", which are characteristic of the Surkhandarya dialect.

The character of Alpomish, the main character of the play, is very complex and responsible in many ways. Aspects characteristic of the heroes of the epic - good looking, handsome appearance, courage, bravery, patriotism - all these should be shown in one person. It is very difficult to interpret the stage appearance of such a character and to convince the audience. Mirza Azizov, an

actor of the theater, performs this task. Saying goodbye to Barchin, her lover Alpomish says: "Barchin...If I don't return from Kalmyk, name my son Yadgor."

Look at this, that in these seemingly simple relationships of two lovers one can see the hidden loyalty not only to each other, but also to their homeland, native land, people, clan. In the image of Barchinoy, the authors of the play showed the loyalty, determination, single-mindedness, and courage of Uzbek women. In an interview with Mirza Azizov, he remembers this character and says: "In the words of the heroine, "There will be no life without Alpomish, my grandfather's son," at the very word, any person who feels like an actor will have tears in their eyes during the performance. In fact, you should speak these words without crying, but with courage and pride. But I always had a hard time saying these words on this stage."<sup>1</sup>. In fact, the image of Alpomish is very complex, the people's hopes, hopes, and future are hidden in it. It is natural that any person who sees this performance and sees the interpretation of Alpomish will have a change in their mentality, even if only a little.

The character of Barchin, one of the other characters in the play "The Return of Alpomish", is remarkable and unique. Actress Zulayho Boykhonova was able to show Barchin's gentle but sharp spirit in her speech style and attitude. The actress was able to paint the image of a beautiful and gentle, loyal and courageous woman. Z.Boikhonova could express her various aspects in her arias in a folk manner, and was closely supported by the choir. If the events of the performance "The Return of Alpomish" are manifested in a very fast pace, in a coherent connection, it is relevant to the literary text, and most importantly, it is also visible in the national music.

Today, the repertoire of the musical drama theater is enriched with plays related to the fate of young people and the future generation. The creators of the Uzbek State Musical Theater named after Mukimi are taking this issue seriously. The repertoire of this theater includes plays on modern themes reflecting the unique worldview, thoughts, hopes, and nationalism of the Uzbek people, highlighting the achievements and problems in the lives of today's youth. There are also stage works whose events that took place in the recent past have taken a large place in the enrichment of the spiritual world of today's youth and the audience in general.

Such beautiful and high-level performances should enrich the theater scene even more. The role of such works in the process of actor's education and creative growth is incomparable. After all, a musical theater actor expands the range of his creative activity and strengthens his/her foundation on the basis of examples of folk art, dramaturgical examples of our nationalism, musical scenes.

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