

**EUROPEAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY
RESEARCH AND MANAGEMENT STUDIES****VOLUME03 ISSUE03**DOI: <https://doi.org/10.55640/eijmrms-03-03-08>

Pages: 51-55

**A GLIMPSE INTO THE WORK OF COMPOSER ABDUSHARIF OTAJONOV*****Mukhammad Otajonov****Associate Professor Of The State Conservatory Of Uzbekistan, Composer, Uzbekistan***ABOUT ARTICLE****Key words:** Composer, drama, folk music, theater, Khorezm, art.**Received:** 07.03.2023**Accepted:** 12.03.2023**Published:** 17.03.2023**Abstract:** this article covers the period of creative development of the composer Abdusharif Otajonov and the path of life that has passed, musical drama and his creation using folk music in his works. Especially the drama "Oshiq G'arib va Shohsanam" has historically been studied on a large scale.**INTRODUCTION**

The honored artist, musician and composer Abdusharif Otajonov was born on January 1, 1924 in Khiva, Khorezm oasis in a family of musicians. His grandfather was well known as Masharif surnaichi in Khiva Khanate.

The composer is blessed and successful in various genres. Khosatan, the creativity of the creator in the genre of musical drama and comedy is special.

In the years after the victory of World War II, especially since the 1950 years, noticeable positive changes began to occur in the socio-economic and spiritual-spiritual life of our country. That is: issues such as the promotion of peace and humanitarian ideas, the restoration of national values began to find a decision. Changes also began to take place in the work of cultural whitening of our republic, in the processes of development of the art of musical theater. The turning and attention to the enrichment of the repertoire of theaters increased. Various topics related to the history and modern life of the Uzbek people, musical dramas and comedies began to take place in the repertoire of theaters. Abdusharif Otajonov's work also dates back to the late 1950 years. A.Otajonov began an attempt to enrich the repertoire of musical theater by composing music for performances worthy of his creativity and experience. His first musical performances, "Oshiq G'arib va Shohsanam", were based on classical songs and epics from the statuses of the Uzbek people, on the heritage of folklore. That is why this genre has become the favorite cultural property of Uzbek viewers. The theater serves as a large laboratory in the work of Abdusharif Otajonov. Musical dramas and comedies created by A. Otajonov were put on stage in the same theater. In the process of Creation, several playwrights worked with Yunus Yusupov, Egam

Rakhim, Rakhim Bekniyoz, Kurbanboy Matrizayev, Erkin Samandarov, and together put the works on stage. Analyzing the work of these creators, in the 1950 years and 1970 years more than 40 new works of the musical drama and comedy genre were put on the theater stage. Of these, the most famous were the works "Oshiq G'arib va Shohsanam", "Ma'rifat qurbonlari", "Ikki o't o'rtasida", "Makhtumquli", which were cast not only in Khorezm, but also in other theaters of our Republic.

This hard work of A. Otajonov further acquired the obituary of the Khorezm theater. A unique creative image of the theater was formed.

The stage works created by A. Otajonov in these art centers are the cultural and spiritual wealth of our people. The performances created by the master are still in the history of the theater and today as our classical heritage. In fact, our theater, in its time as one of the active centers of the cultural life of our republic, has achieved great achievements in expressing the noble intentions of its people by artistic means. He was also destined to make a huge contribution to the musical theater community in the coverage of pressing issues of social life, the emergence of bright performances in the national spirit in the encouragement of our people to new triumphs.

Abdusharif Otajonov also made a significant contribution to the development and maturation of the theater of the Khorezm region.

As a kind of first embodiment of this new era, it is permissible to dwell separately on the musical drama "Oshiq G'arib va Shohsanam" by Abdusharif Otajonov.

Abdusharif Otajonov was working at the Khorezm regional musical drama and comedy theater named after Ogahi in 1958, during this period, talented singers, singers, connoisseurs of music science were working at the Khorezm Theater in every possible way.

Singers include Khaytboy Bobojonov, Kurbanboy Bobojonov, Jumaniyoz Kazakov, Khoja Otajonov, Khoja Otajonov and singers Matyokub Rakhimov, Vakhobjon Fayozov, Erkinoy Bekchanova, Sultanposhsha Rakhimova, Nazira Yusupova, actors, Qalandar Boyjonov, Mahmudjan Sapayev, Art Devonov, Karim Rahimov, Rajabbi Boyjonova, Onab Ochilova, Bikajonibi there were Rahimova, Salima Ozhoeva, Rovia Otajonova, Rozia Gafforova, Rozia Murodova from the dancers. These ollanazar Khasanov, Karim Iskandarov, Jumaniyoz Ollaberganov, Sattor Abdullayev, Ahmad Ismailov, Ahmad Masharipov and a number of other musicians were talented representatives of this school.

A lot of work could be done with this team. In a word, 1950-70 was the heyday of the Khorezm theater. To turn "Oshiq G'arib va Shohsanam" into a stage play, Yunus Yusupov set out to prepare a stage variant of his work, while Abdusharif Otajonov nodded about his music and started the work from Bakhshi khalfas. At first, the boy met Bakhshi Kurbonnazar Abdullayev, can look the epic "Oshiq G'arib" was performed at one time with 72 independent melodies yekan. Later, only 34 of his songs were preserved.

The composer decided to meet with all the performers of the "Oshiq G'arib" in Khorezm. He met with such khalfas as the Almighty, the Bakhshis like Jummi ota, Sorakhon Oloberganova, Nazira Sobirova, and recorded many tunes. The main issue was related to zarayoni, the transformation of the epic into a work of Sakhna. The epic preface begins with a shikor – hunting detail.

The playwright and composer agreed with the parable. The event should be started from the summer army of the branch located in Amudarya.

Because, Khorezm is difficult to imagine without Amudaryos. In addition, it is better if the work shows not only the Adventure Of The Stranger and the Knight, but also the moral of their friends, the common people. Therefore, the images of Zakhir and Dexkonboy were included in the work anew. Since the epic assosan sings Love – Love, then the lyrical ohfng should be strong.

It was definitely necessary to create images of the Knight, who was not afraid of hell, Dor On The Wall of work, Karim, his father's from the shout, who was not afraid of the inhuman laws of feudal marriage, to provide their songs, which expressed their inner experiences, with music radiating in vibrant tones.

A number of responsible tasks stood before the composer. First of all, the main emphasis in the work was to refer to the songs of the status when the main attention should be paid to the songs of the epic, to bring the songs of the Khalfa and the games of Clown to the stage, in turn to compose new music and orchestrate all this, to perform with high taste.

They focus on the content of the work when composing music. In Gharib's aria "Aylading", while choosing "Eshvoy" from the epic melodies, Gharib injects a "Moaning" melody in the process of parting with his mother and sister. In the work, the song "G'aribdurman", sung by Gharib from the fate of Gharib, is placed in the "Chorgoh" from the songs of the status, when this song is sung by Vahobjon Fayozov, most of the audience in the hall are witnesses to those who are crying. The composer's success was that he also masterfully uses Halfa tunes in appropriate settings. In the scene of the Knight's entry into the garden with concubines, shashhur is given a dance routine with the uforisi of the song "Khurshidi jahon galdi".

In the process of the Knight's forced dowry to Shovalad, the mungly "yor-yor" tune in the Khalfa repertoire was used very appropriately, with the finale of the work ending at the height of the dowry with high optimism. Entertainment is long. The composer refers to the "Beylama", "Chipradalli", "Isqoq" applies to.

Some of the epic melodies were reworked to accommodate the orchestra. Examples include songs like "Oq ro'molim", "Bora bilmadim", and "Istarman", "Amudaryo sandan G'arib o'tdimi".

Consequently, while the composer composed music for the drama, he was able to do it to the fullest, putting in front of him the task of presenting Khwarazm with a whole world of music. The Dove of the Asik Gharib Combs all over Central Asia. Vahobzhan Fayozov, Matyokub Rakhimov, Sultanposhsha Rakhimova, Onabibi Ochilova, Rajabibi Boyjonova, Qalandar Boyjonov, Mahmudzhan Sapayev, dancers, musicians, public, would go on stage and perform their duty with pleasure, and the hall could not be manned on han day.

To feel the heart of the hero of the composer's stage work, it is necessary to plunge into his rich inner world and "jon kiritish" into the melody with a heartfelt hand. Only then did he say that the life of the song will be immortal, it will give pleasure to listeners. Therefore, the drama will receive a place in the Gold Fund of Uzbekitson radio. The work is ambitious in that the theatre team saw it again on stage in 1991. As long as the khwarazimites missed the "love Stranger", the theater again went crowded. The

composer's pupils passionately played the music of the work. The spirit of the master was delighted. The Dove "Oshiq g'arib" became known to people.

The composer Abdushurif Otajonov's oeuvre is that he also skillfully employed folk music in his compositional oeuvre. In addition, in the 20th century, one of the first composers in Uzbekistan was V.Uspensky, N.Mironov, S.Vasilenko, G.Mushel and others initially recorded samples of Uzbek folk music on note and made extensive use of them in their creations. On the basis of this experience, the older generations of Uzbek composers Mutal Burhonov, Mukhtar Ashrafi, Manas Leviev, Suleiman Yudakov, Sharif Ramazonov, Abdusharif Otajonov and other composers began to create new multi-vocal works on the basis of folk music. Thanks to this style, genres such as choir, Symphony, cantata, opera, Ballet have taken over from the culture of Uzbek music.

The use of folk music in composing when we talk about Styles composers use folk music mainly in two styles. In Birnichi style: taking a sample of folk music and keeping a melody arrangement, the kholda choir adapts to a multi-vocal (harmonic) style, which is mulled into an orchestra, solo voices, or some instrument. As a result, folk music has a professional level of music, expanding its expressiveness and performance possibilities. Especially when it sounds a lot, it is enriched with new expression paints. It is the style of direct use of folk music in compositional creativity. In this style, composers Mutal Burkhanov, Sobir Boboyev, Ikrom Akbarov, Doni Zokirov, Botir Umidzhonov and other composers created talay works for our choir, orchestra and instruments.

The second method of using folk music is to create new works in the spirit of the tone of folk music. In this style, composers create a new melody or piece of melody that is not alien to the national musical tone, developing it in the content of a new work. In this style, the mature composers of the second generation, such as Sobir Boboyev, Mardon Nasimov, Ulugbek Musayev, Rustam Abdullayev, Mustafa Bafoyev, created songs, romances, musical drama and comedies, sumo and cantatas, works for choir and orchestra, operas and ballets.

When we talk about musical dramas, such dramalrs as "Tohir and Zukhra", "Layli and Majnun", "Farkhad and Shirin", "Alpomish", "Ravshan and Zulkhumor", "Nurkhan", "Toshbolta oshiq", "Gulsara" were widely used in folk music, and in this tone organal works were created. Among all his contemporary composers, Abdusharif Otajonov's drama "Oshiq G'arib va Shohsanam" is also special.

All of the above works are taken from the Golden Treasury of Uzbek music. Zeroki, as a means of mature musical form and artistic expression, vividly reflected the past history of our people, the struggle for erki and happiness, the hopes of dreams.

We will never forget those of high talent who, like Abdusharif Otajonov, are patriots, art lovers and live in our hearts with their works.

REFERENCES

1. M.OTAJONOV "Composer Abdusharif Atadjanov" monograph 2021years.
2. Sobirova S. e.t.c. "Nightingales of Khiva" 2000 years.
3. "The Truth of Khorezm" magazine Articles on the art of theater music published in 1960-1980.

4. "Portraits of composers published on the initiative of the Union of Composers and Composers of Uzbekistan and the historical information contained in them".
5. A.Jabborov A.H. "Composers and musicologists of Uzbekistan", "Generation of the New Century" 2004 years.
6. Personal conversations with A. Atadjanov's children and students, their memories
7. Personal memories, sheet music of some musical dramas.