



THE HISTORICAL AND ARTISTIC SIGNIFICANCE OF THE OPERA
"BO'RON" IN THE FORMATION OF UZBEK OPERA ART

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Abstract: *This article presents a comprehensive scholarly analysis of the historical conditions and artistic factors that contributed to the formation of Uzbek opera art, with particular emphasis on the opera "Bo'ron", created through the collaboration of Mukhtar Ashrafi and Sergey Vasilenko. The study examines the emergence of national opera traditions, the synthesis of European classical opera forms with Uzbek folk music, the dramaturgical role of choral scenes, and the aesthetic value of the work. Special attention is given to the opera's thematic content, musical language, and its influence on the development of professional Uzbek musical culture. The article argues that "Bo'ron" played a decisive role in establishing the foundations of national opera art in Uzbekistan and continues to serve as an important cultural and historical monument.*

Keywords: *Uzbek opera art, Mukhtar Ashrafi, "Bo'ron" opera, national music, choral scenes, musical dramaturgy, folk traditions.*

INTRODUCTION

During the years of independence, the preservation, study, and creative reinterpretation of national cultural heritage have become one of the priority directions of cultural policy in Uzbekistan. Music, as an integral part of national identity, plays a significant role in strengthening historical memory, fostering patriotic feelings, and shaping the spiritual worldview of the younger generation. Among the various musical genres, opera occupies a special place due to its synthesis of music, drama, literature, and visual arts.

The formation of professional Uzbek opera art was a complex and historically conditioned process that unfolded in the first half of the twentieth century. This period was marked by the active interaction of Eastern musical traditions with European classical forms. The collaboration between Uzbek composers and representatives of the Russian compositional school contributed significantly to the emergence of new genres and professional musical institutions.

One of the earliest and most important works in the history of Uzbek opera is the opera "Bo'ron", first staged in 1939. This work not only marked a new stage in the development of national opera art but also demonstrated the artistic potential of combining folk musical heritage with the principles of classical opera dramaturgy.

Main Part

Historical Preconditions for the Formation of Uzbek Opera Art

Opera, as a genre, requires a developed system of professional musical performance, including vocal technique, orchestral culture, dramaturgical thinking, and stage interpretation. Prior to the twentieth century, Uzbek musical culture was primarily represented by oral traditions, including maqom, folk songs, and epic performance. These



forms, while highly developed artistically, differed significantly from European opera traditions.

The introduction of opera into Uzbek musical life was made possible through the establishment of musical educational institutions, theaters, and orchestras. The cultural reforms of the early twentieth century created favorable conditions for the professionalization of musical art. In this context, the synthesis of national musical thinking with European compositional techniques became the main creative principle guiding the formation of Uzbek opera.

Mukhtar Ashrafi played a decisive role in this process. As a composer, conductor, and cultural figure, he actively contributed to the development of national opera art and laid the foundations for a professional Uzbek compositional school.

The Creation and Ideological Content of the Opera "Bo'ron"

The opera "Bo'ron" was created through the creative collaboration of Mukhtar Ashrafi and Sergey Vasilenko.

The libretto is based on the historical events of the 1916 Jizzakh uprising, which represented a significant moment in the struggle of the Uzbek people against social oppression and colonial injustice.

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The ideological focus of the opera reflects themes of freedom, resistance, and collective struggle.

Rather than concentrating solely on individual destinies, the work emphasizes the role of the people as the main driving force of history. This approach aligns with the principles of national opera art, in which collective experience and social consciousness play a central role.

The central character, Bo'ron, embodies the image of a common peasant whose personal tragedy reflects the suffering and resilience of the entire nation.

Through his fate and the fate of his family, the opera presents a generalized artistic image of the people's struggle for dignity and justice.

Musical Language and National Characteristics

One of the most distinctive features of the opera "Bo'ron" is its musical language, which skillfully integrates Uzbek folk melodies with classical operatic forms. The composers made extensive use of national intonations, rhythmic patterns, and modal structures, thereby creating a musical texture that is deeply rooted in folk tradition.

Traditional melodies such as "Tanovor," "Chamanda Gul," and "Alla" are organically woven into the orchestral and vocal fabric of the opera.

These melodies not only enhance the national color of the work but also serve important dramaturgical functions, reinforcing the emotional impact of key scenes.

The orchestration of the opera deserves special attention.

The composers employed European symphonic techniques while preserving the expressive qualities of folk music.

This synthesis resulted in a unique musical language that was both accessible to the audience and artistically sophisticated.

The Dramaturgical Role of Choral Scenes



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