

ARTISTIC INTERPRETATION OF THE FOLK EPIC "ALPOMISH" ON THE STAGE OF THE SYRDARYA REGIONAL MUSICAL DRAMA THEATER

Munavvara Abdullayeva,
Professor of the Department of Dramatic Theater and Cinematography

Abstract

This article is devoted to the analysis of the play "Alpomish" staged by the Syrdarya Regional Musical Drama Theater. Based on the text fragments from the sources, the main themes of the play, such as loyalty, expectation and the struggle for justice, are considered. Special attention is paid to the place of folklore elements, in particular, ritual songs in the dramatic action.

Keywords

Play, Folklore-ethnographic, "yor-yor" and "o'lan", behavior, magic agarda, given conditions, the art of imitation, infection.

The epic poem "Alpomish" is considered the basis of the Uzbek national identity. This work, interpreted by the Syrdarya Regional Musical Drama Theater, aims to rediscover the classic plot through human experiences. The main emphasis in the performance is not only on heroism, but also on the inner experiences of people left in conditions of long separation and social pressure. The play "Alpomish" presented by the Syrdarya Regional Musical Drama Theater deeply explores the national character through classical images. The motif of waiting and loyalty. The seven-year wait (symbolically indicated as "700 years") occupies a central place in the play. This symbolizes the difficult trials that befell the heroes. The dialogues between the characters are imbued with longing and hope, and the heroine is depicted as steadfastly standing on the path of preserving her honor and loyalty.

Folklore-ethnographic layer. The play widely uses traditional wedding ceremonies and song genres. The text contains fragments of the songs "yor-yor" and "o'lan", which are performed during the preparation for the wedding. These musical elements are not just decoration, but serve as a means of enhancing the conflict between the inner pain of the hero and the external joy of the ceremony.

Conflict and social justice. The conflict of interests is clearly visible in the play. Disputes with the father-in-law and other members of the public reflect the pressure of the social system of that time on the individual. Phrases such as "Alpomish bor dunyo" symbolically express the people's faith in the establishment of justice.

Symbolism and dynamics of action. The transcript data indicate that the scenes have a high emotional dynamics: the processes range from low-pitched moans and memories to mass cries. This indicates the director's desire to connect his personal tragedy with the fate of the people.

The combination of authentic song genres with dramatic conflicts allows the modern audience to better understand the moral values of the epic. In theatrical performances, in particular, in the work "Alpomish" staged by the Syrdarya Regional Musical Drama Theater, music is manifested in several important ways in revealing the inner world and experiences of the characters. The dramatic conflict of ceremonial songs: The play uses traditional genres such as "yor-yor" and "o'lan". Although these songs are usually sung at joyful wedding ceremonies, in the play they serve to enhance the inner tragedy of the character. For example, when "the young ones began to die," the "hidden wounds" and "heartache" in the character's soul are

conveyed to the audience through the musical background. Musical expression of time and waiting: The characters' seven-year or, symbolically, "700-year" long wait and suffering from separation are deepened with the help of musical rhythms and melodies. Music here reflects not only the passage of time, but also the feelings of endurance and loyalty accumulated in the hero's psyche during this time.

The clash of collective and individual feelings: While the songs performed in public in the play (for example, the songs performed by girls and young men) express the pressure of the social environment, the hero's solo lamentations or utterances show his inner rebellion against this environment. The idea that "there is a world of magic" is musically reinforced, bringing the hero's feelings of hope and confidence to an emotional peak.

Metaphorical and symbolic tones: Concepts such as "secrets of the world", "faith" and "truth" in the text are combined with musical performances, illuminating not only the physical but also the spiritual suffering of the heroes. Music serves as a means of complementing the hero's emotional experiences where his speech falls short.

The role of these images in conveying emotions is as follows:

- Expressing invisible suffering: The image of "hidden wounds" shows that behind the hero's obligations to the outside world and society, a deep personal tragedy is hidden. This shows the duality between the hero's participation in external rituals and the pain in his inner world.
- Strengthening the motif of time and waiting: Heartache is directly linked in the text to a long separation and waiting - the play mentions suffering that lasted "7 years" or symbolically "700 years". These metaphors help the viewer understand that the hero's pain is not just a fleeting feeling, but a chronic condition that has accumulated over the years and has become his personality.
- Creating a dramatic contrast with the ceremony: In the source, these images of pain are juxtaposed with scenes of wedding preparations and the chanting of "yor-yor" or "o'lan". When the young men begin to die, the remembrance of the "hidden wounds" acts as an emotional counterbalance to the collective joy and reveals the true state of the hero.
- Symbol of loyalty and fortitude: Heartache is interpreted not only as weakness, but also as proof of endless loyalty to Alpomish. The hero's "keeping" these wounds means that he has not given up on his love and faith, despite the social pressures surrounding him. These images transform the abstract concept of "longing" into a concrete and tangible spiritual pain. This allows the audience to convey deep feelings that cannot be expressed in words through acting and music.

The role of the young men in creating social pressure The images of the young men in the play represent the traditional views and norms of society. When they begin to chant "o'lan" and "yor-yor", this is not just a wedding ceremony, but also a symbol of social pressure being exerted on the hero. By urging the hero to a "wedding," the yengas force him to abandon old memories and return to the "normal" life that society expects. Their songs create a sharp contrast (contradiction) with the hero's "hidden wounds" and inner pain, increasing the dramatic power.

The thoughts that sound at the end of the second part of the play point to the triumph of justice, which is the general idea of the epic. In particular, phrases such as Alpomish var dunya or "alp dunya" mean that the world is not yet without a hero, that the truth will still be decided. The

emotional upsurge in the finale, the exclamation "this is the truth," and the collective scenes indicate that with the return of Alpomish, all injustices will end and moral justice will be restored. The play skillfully reveals the layers of the epic, such as loyalty, social oppression, and the triumph of truth, through music and symbolic images. The theme of dialogue with the father and spiritual justice The dialogue with the father in the finale of the play raises the issue of spiritual justice. During the dialogue, the difference between the concepts of "faith" and "unfaithful", the secrets of the world and the determination of truth are discussed. The hero's rhetorical question "Is there Alpomish in this world or not?" and the answer to it show that justice is not only in physical return, but in the truth stored in the heart. Through this dialogue, it is revealed that injustices in the world are temporary, but spiritual truth is eternal.

Conclusion The play "Alpomish" performed by the Syrdarya Regional Musical Drama Theater is not just a stage interpretation of a folk epic, but a philosophical work about human loyalty, social justice and spiritual fortitude. Musical decorations, in particular, the combination of folklore genres with dramatic events, served as the main tool for revealing the inner world of the heroes of the epic. The play intertwines the concepts of time, trust, and justice, taking the idea of national heroism to a new psychological level. Through this stage production, the characters of the classic epic become spiritually close and emotionally understandable to the modern audience.

References:

1. Dadamirzayev O. R. et al. REJISSURA-TEATR SAN'ATINING YETAKCHI VA HAL QILUVCHI KOMPONENTIDIR //Oriental Art and Culture. – 2024. – T. 5. – №. 5. – C. 550-553.
2. Махмудова Хамида Ахюловна АКТУАЛЬНЫЕ ПРОБЛЕМЫ ПОДГОТОВКИ КАДРОВ В СФЕРЕ КУЛЬТУРЫ И ИСКУССТВА // International scientific review. 2020. №LXXIV. URL: <https://cyberleninka.ru/article/n/aktualnye-problemy-podgotovki-kadrov-v-sfere-kultury-i-iskusstva> (дата обращения: 07.01.2025).
3. Abdullayeva M. et al. REJISSYORLIK TAXLIL //Oriental Art and Culture. – 2024. – T. 5. – №. 6. – C. 463-468.
4. Akhmedova Z. A. VALUE OF SCHOOL OF THEATER IN SCIENTIFIC AND CREATIVE WORKS OF STUDENTS //Paradigmata poznáni. – 2015. – №. 2. – C. 45-47.
5. Karayeva F. IJODKOR SHAXSNING BADIY DID VA AXLOQIY MADANIYATI //Interpretation and researches. – 2023. – T. 1. – №. 15.
6. Madrimov Q. et al. SPEKTAKLNING BADIY YECHIMI //Oriental Art and Culture. – 2024. – T. 5. – №. 6. – C. 499-503.
7. Qobilov X. N. AKTYORLIK MAHORATI VA REJISSURA MASALALARI //Oriental Art and Culture. – 2023. – T. 4. – №. 5. – C. 251-255.