HISTORICAL TRUTH AND ARTISTIC REPRESENTATION IN THE OPERA "TUMARIS"

Kalekeev Kuwanishbay Jartıbaevich
PhD, Associate Professor
Associate Professor Nukus branch of the Uzbekistan State institute of arts and culture

Summary. The article examines the opera Tumaris, composed by Qurbanbay Zaretdinov. It presents a comparative analysis of artistic representations and historical reality in the opera Tumaris.

Keywords: opera, theatre, music, composer, art, aria, recitative, ensemble, conductor, orchestra, choir, ballet, musical drama, artistic image.

Composer: Qurbanbay Zaretdinov
Libretto author: Ibrayim Yusupov
Music Director: Aida Abdullaeva
Artistic Director: Quwatbay Abd reymov
Stage Director: Jalǵasbay Sultabaev
Set Designer: Barliqbay Aytmuratov
Duration: 1 hour and 20 minutes

In contemporary opera studies, there is a growing tendency to examine opera not merely as a musical composition, but also as a stage work that reflects the social life of a people, the socio-political conditions of society, and historical events. In the opera Tumaris, composed by Qurbanbay Zaretdinov to a libretto by Ibrayim Yusupov, the national values, historical and cultural life, customs and traditions of the people, as well as the images of historical figures, are artistically represented. Today, this opera plays a significant role in nurturing patriotism among theatre audiences.

The images of national heroes, historical events, and the love of historical figures for their homeland are skillfully portrayed in Tumaris. The opera Tumaris consists of five acts and four scenes. It depicts the struggle of the peoples of Turan against the Achaemenid invasion, led by Tumaris, the heroic military commander and queen of the Massagetae, and the conflict between her and Cyrus II, the Persian king. The relevance of studying historical figures in operatic art lies in the fact that the real lives of historical personalities and their stage representations do not always correspond completely. The composer and librettist select particular dramatic moments from among the numerous events recorded in historical sources. They shorten certain episodes, combine others, and adapt the relationships between historical figures to the requirements of dramatic conflict. As a result, a historical figure appears in opera not as an exact reproduction of the person documented in historical records, but as an artistic character.

This can also be explained by the very nature of opera as an art form. In opera, events are conveyed not only through words but also through music. A character's role in a particular historical event is revealed through their aria, recitative, participation in ensembles, interaction with the chorus, orchestral texture, and stage movements. Therefore, when studying the representation of a historical figure in opera, it is insufficient to focus solely on the content of the libretto. The musical characteristics of the character must also be analysed. In creating the opera Tumaris, the composer drew not only on the events described in the poet's poem but also on various historical sources to recreate the spirit of the era in which Tumaris lived. For this purpose, he thoroughly studied the historical and scholarly works of Herodotus, Strabo, and other authors, as well as folk oral traditions concerning Tumaris. On this basis, he successfully recreated the atmosphere of the period through musical rhythms. The overture introduces the audience to the events of the opera and aims to evoke an atmosphere of warfare in their imagination. To achieve this, the composer incorporates music that depicts a battlefield. In the overture, he skillfully conveys the opera's character, ideological purpose, historical setting, and principal characters in a unified musical composition.

In particular, the sounds of the double basses and timpani in the orchestra evoke an image of cavalry forces standing in formation on an open battlefield, preparing to confront the troops of Cyrus under the command of Spargapises. The silence before the battle, the hostile and determined gaze of the mounted warriors clad in armour, and their psychological preparation for a merciless confrontation all emerge vividly in the listener's imagination. One can almost picture the horses tossing their heads, stamping their hooves, and straining forward as if urging their riders to release the reins and charge.At that moment, following the condu ctor's cue, the timpani resound with powerful strikes. These sounds signal the troops' advance towards the battlefield. The wind instruments join the timpani, and all the instruments of the orchestra come together in a harmonious progression of musical phrases, conveying the powerful momentum of the cavalry

as it charges into battle. Amid the orchestral music, the rumbling of horses' hooves can be heard through specially constructed wooden percussion instruments. This sound gradually accelerates, intensifying the sense of movement and urgency.

The composer also skillfully conveys through music the brutal battle between the Massagetae, led by Tumaris's son Spargapises, and the forces of Cyrus. In depicting Spargapises's second advance into battle, the composer once again employs the powerful beats of the timpani and drums, accompanied by the sharp, ringing sound of the cymbals. These are reinforced by the coordinated performance of all the orchestral instruments, suggesting that the Massagetae forces under Spargapises are advancing in formation towards the location of Cyrus II. The music thus prepares the audience for the next dramatic confrontation. The stage curtain gradually rises. The orchestral sound subsides, and a moment of silence follows. The soft melodies of wind instruments such as the flute, clarinet, oboe, trombone, and tuba can then be heard, occasionally accompanied by the timpani, foreshadowing the next stage scene.

The scene depicts a herd of deer running across the Kyzylkum desert. As the curtain continues to rise, the orchestral instruments develop the musical picture through their individual parts, revealing Cyrus's encampment on the stage. Inside the tent, a table laden with food is visible, along with serving women and a small number of Cyrus's soldiers. At that very moment, the Massagetae forces under Spargapises enter to the accompaniment of the orchestra's increasingly vigorous rhythms, and the battle begins.

The character of Spargapises, Tumaris's son, occupies a particularly important place in the opera. The role was performed by A. Qalliev, a People's Artist of Uzbekistan, in the tenor voice. The performer skillfully conveyed Spargapises's resolute, courageous, brave, and people-oriented character. His heroic image is brought to life through the synthesis of historical realism, orchestral music, the artistic plot of the libretto, and the actor's performance skills. The role of Tumaris was performed by M. Sapaeva, a People's Artist of Uzbekistan. Through the character of Tumaris, the opera conveys some of the highest human virtues, including loyalty to one's homeland, respect for one's native land, courage, bravery, and devotion to one's people.

For example, in the third scene of the opera, Tumaris sings the aria:

"The land where my umbilical blood was shed, The soil of my motherland, If I were to betray you, May birds peck out my eyes…"

These lines reveal that Tumaris is a devoted leader who would never retreat from defending her motherland and the people among whom she was born and raised. Her aria expresses an unwavering commitment to her homeland and a willingness to sacrifice everything for its freedom and honour. In conclusion, through the opera Tumaris, composer Qurbanbay Zaretdinov successfully recreates the historical atmosphere of the period and vividly portrays the social way of life of the people. Furthermore, the composer makes effective use of orchestral instruments to convey the character of the historical era. Through this skilful orchestration, the events unfolding on the battlefield are brought to life with considerable artistic power.

References

1. Zaretdinov Q. Muxabbat samalı. / Collection. – Toshkent:. «Voris-nashriyoti», 2026 - 132 b.
2. Enciklopedicheskiy slovar. – Moskva. Enciklopediya. 1990. – S. 1455.
3. Rayxl Karl. Tyureskiy epos: traditsii, formi, poetichkaya struktura / Karl Rayxl; per. s ang. V.Treyster pod. D.A.Funka – M. : Vost. lit., 2008. – 383 s.
4. Kamalov Q.. Kárwan bası. – Nókis: Qaraqalpaqstan. 1983. – B. 82.

Rezyume. Maqolada kompozitor Qurbonbay Zaretdinov ijodiga mansub «Tumaris» operasi o'rganilgan. Operadagi badiiy obrazlar va tarixiy voqelik qiyosiy tahlil qilingan.

Резюме. В статье рассматривается опера «Тумарис», созданная композитором Курбанбаем Заретдиновым. Проведён сравнительный анализ художественных образов и исторической действительности в опере «Тумарис».

Kalit so'zlar: opera, teatr, musiqa, bastakor, san'at, ariya, rechitativ, ansambl, dirijyor, orkestr, xor, balet, musiqali drama, badiiy obraz.

Ключевые слова: опера, театр, музыка, композитор, искусство, ария, речитатив, ансамбль, дирижёр, оркестр, хор, балет, музыкальная драма, художественный образ.