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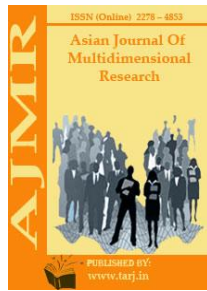
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VISION

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MODES PETROVICHMUSORGSKI ANALYSIS OF THE OPERA “BORIS GODUNOV”

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ABSTRACT

Like all talented geniuses, Mussorgsky was very attentive to the situations and events around him. This helped him to understand the impact of the greatest and most advanced changes in the art, literature and social life of the time and to reflect them in his creative work. Modest PetrovichMusorgsky, a man of many talents, is first and foremost a musical chronicler and playwright. His operas “Boris Godunov” and “Khovanhina” are dedicated to the dramatic events in the social life of Russia in the transition period. In the art of world music, it is one of the rare works on the theme of history.

KEYWORDS: *Music, Talent, Opera, Art, Image, Monarch, Work, Drama, Period.*

INTRODUCTION

Modest PetrovichMusorgsky, a man of many talents, is first and foremost a musical chronicler and playwright. His operas “Boris Godunov” and “Khovanhina” are dedicated to the dramatic events in the social life of Russia in the transition period. In the art of world music, it is one of the rare works on the theme of history. In these operas, the composer continued the traditions of MI Glinka's opera “Ivan Susanin” and updated them in accordance with the times. For the first time, these two popular musical dramas portrayed a comprehensive rebel movement of the people. Boris Godunov depicts the rebellious people in the Novodevichy Convent, in front of the Cathedral of St. Basil on Red Square, and in the woods around Kroma. In the opera “Khovanshina” the passion and rebellion of the folk scenes are depicted in a more contrasting way. In these operas, MP Musorgsky is a follower of the traditions of the historian AS Pushkin and a playwright who mastered the experience of Shakespeare.[1]

“Boris Godunov” opera. Musorsky began the opera Boris Gordunov in 1868 and finished it in late 1869 with a score. The composer creates this opera in pursuit of reality. These years are the happiest moments in his life. Inspirational work gives him even more strength. The opera is based on Pushkin's tragic plot. The libretto was written by Mussorgsky himself. The composer adds to his opera scenes that are not in the poet's work. However, the Balakirev circle did not deviate from Pushkin's text, as the accusations leveled at the musicians by their enemies did. He merely turned some of Pushkin's ideas into whole, unified scenes. He is fascinated by the idea of depicting a popular uprising. This idea was the subject of controversy between the King and the people. The king also pays close attention to the "tragedy of conscience" that Boris is going through. Boris's multifaceted image is one of the greatest achievements of world opera. Mussorgsky discovered a new type of opera - folk musical drama. The opera was first staged on February 8, 1874, at the Marinka Theater in St. Petersburg. The event takes place in Russia and Poland in 1598-1605. Introduction. In the courtyard of the Novodevichy Convent, people are “begging” Boris Godunov to agree to the monarchy. A sad song is playing in the orchestra, which is close to the long songs of the Russian people. The melody expands against the background of the music that represents the crowd noise. The melody is surrounded by melodies and stays inside - people are pouring into the square. There are some chords in the chorus - it describes different categories of people with different personalities, and the people are crying: “Who are you going to leave us, father?” The oppressed people are shown. When the overseer shouts, “Kneel down” and the people begin to weep, “Who are you going to leave us, our father?”, The theme of violence is heard. Mussorgsky was the first to use the method of separating the choir into individual groups. The rumor of the Duma deacon, who announces that Boris has refused to accept the kingdom, sounds sad.[2]

In the second part of the scene, Boris is enthroned in the Kremlin Square in Moscow. This scene is depicted in a mood contrary to the first. The sound of solemn bells is heard. The people are kneeling and singing the song “Glory”. The chorus in the major tone is replaced by the aria of Boris in the minor tone, his expression towards himself expresses the heavy feelings of the soul. I curtain. The first appearance. Tun. The cell in the Chudovo monastery. Moysafid Pimen writes a chronicle. The young monarch Grigory Boris Godunov hears the story of the assassination of Prince Dimitri. Gregory's equality with the prince gives rise to such an ambitious plan as to portray himself as an executed prince. Glorifying music plays. The introductory part describes the hand movements that are written fluently through musical instruments:

The Pimen leitmotif is used many times during the opera.

The second view. A pub on the Lithuanian border. Gregory appears with the monks Misail and Varlaam. The image of Daydi monk Varlaam is one of the brightest images in the opera. Varlaam's song “How it was in the city of Kazan” (“Как в городе борово Казани”) describes Varlaam's bravery. The form of the song is based on symphonic variations. Suddenly there are guards looking for the fugitive monk Grishka Otrepev.

Gregory, at the request of the guards, reads the signs of the wanted person, but in fact says the signs of Varlaam instead of his own. But his cunning will be exposed. Gregory escapes. This scene is a recitative example of the clear and impressive expression found in Mussorgsky's work.

II curtain. The royal residence in the Kremlin Palace. The scene begins with the tragic cry of Ksenia, the daughter of Boris Godunov, who is grieving over her husband's death. The nurse

sings a humorous song and the song goes into play. Fedor, the king's son, joins the game. Boris Godunov enters. The image of Boris has been interpreted in a very complex and contradictory way. Not only is he portrayed as a king who gained power through murder, but he is also a wise ruler and a loving father to his children. Boris's monologues are also tragic, written in minor tones. Mussorgsky always uses these tones to describe feelings of sadness and grief. A clear example of this is Boris's monologue "I have reached the peak of domination":

The melodious aria is replaced by an exciting recitation. He is tormented by the thought of the inevitability of punishment for a crime, and does not give peace. The orchestra plays the leitmotif of Boris's nightmares and sufferings. Shuisky, a member of the opposition who opposes Boris, enters. He reports the appearance of a defendant who claims to be Dimitri. Boris asks Shuisky to tell the prince about his death in detail. Boris's terrifying anguish continues.

III curtain. The first appearance. The room of Marina Mnishek, the daughter of the Sandomir commander. The girls describe and praise her beauty. Marina dreams of a throne in the kingdom of Moscow. A young man who introduced himself as Dimitri could help him achieve this. The Jesuit Rangoni forces Marina to take advantage of his influence on Dimitri.

The second view. Mnishek Castle in Sandomierz. Under the sounds of the orchestra, guests come out to dance the polonaise. They are followed by Marina. The young man who built the building, the Lie King, expresses his love for her. Marina denies her love and says she can agree once she becomes Russian tsar.[3]

IV curtain. The first appearance. The square in front of the Cathedral of St. Basil the Blessed. Hungry and naked, the poor people curse GrishkaOtrepev. The people are dissatisfied with Otrepev, who is destroying King Boris Godunov's army. The main participant on the stage is Yurodi, who foresees the misfortunes of his homeland. His melancholy song "The moon is leaving, the kitten is crying" ("Месяцедет, котенокплечет") is based on the figurative melodies of the people:

The king comes out of the cathedral with a ceremony under the supervision of his officials. The people begged him for bread, first as if they were begging for alms, but then the chorus of the people, "Bread, give bread to the hungry", became shouts of demand.[4]

When the king asked Jurassic the reason for his weeping, Jurassic told him that the children had stolen his coin and asked him to order the slaughter of them as he had slaughtered the little prince. In this way he expresses the popular opinion that King Boris is an executioner.[5]

The second view. Moscow. Kremlin. Granovitaya chamber. GrishkaOtrepev will be sentenced to death in a Duma session. King Boris is tempted, not in his imagination. When he regains consciousness, he will take part in a session of the Duma. The chronicler Pimen tells the story of a miracle that took place in the tomb of Prince Dimitri. Surprised, Boris loses his temper and falls into the hands of the Boyars, who then summons Prince Fyodor and gives him a fatwa agreeing to be king. Boris dies in agony.

The third view. The rebellious people are laughing and making fun of Khruhov in order to avenge all their humiliations.

The voices of Varlaam and Misail announcing Boris' death are heard. The people find their expression in the chorus "The power of young wrestlers ..." ("Rashodilas, razgulyalyassila,

udalmolodetskaya”), written in the melodies of the songs of the heroes with all their might. This is the culmination of the chorus.

In the middle of the chorus there is a completely opposite theme: “Sing, my volinkam”(“Zaigray, moyavolonka”), and then again the main theme. sounds again. The claimant to the throne, the accused, appears with his soldiers. The people will join him. The speakers sound. He foretells that sorrow and grief will fall on Russian soil and on the Russian people. The opera ends with Yurodi's weeping. The audience was shocked and amazed by what they heard on stage. Mussorgsky was called to the stage 30 times and applauded. Mussorgsky was very happy at the time. The opera has two main lines of expression - the line of the people and the king. In the opera, the image of the people is revealed in various ways using various images. This is the chronicler, the monk Pimen, who judged Boris on behalf of the people; the wandering monks Varlaam and Misail, who embodied the various features of the Russian people; Yurodi and many other characters who put the prince's assassination on the king's face are vividly illuminated by the composer. Not everyone close to the composer, not even the composer, will accept this opera. For example, Kyui's review makes it clear that Mussorgsky did not understand the innovations in opera. Proponents of conservatism also viewed the opera with hostility because it was directed against the monarchy. This situation, of course, makes the composer sad. The widespread recognition of the opera began in 1898 after F. Chaliapin played the lead role.[6]

In the operas “Boris Godunov”, “Khovanhina”, in the series “Without the Sun” and “Songs and Dances of Death” and other works, the deep human dramas, the vivid images of the heroes, the spiritual experiences that clearly define their uniqueness even in very tense moments.

In such scenes, the composer achieves an astonishing power of influence, as deep as Shakespeare's psychology.

This creates an extremely vivid musical description in Mussorgsky's works, as well as the versatility and richness of the plan of folk scenes. At the same time, there is a subtlety, elegance, richness and diversity of vocal styles in the expression of psychological emotions. In it, all methods of musical language - flexible and expressive recitative, arioso-declamatory singing, portrait-arias are all subordinated to the main idea and achieve a high level of artistic maturity.

A series of poems “Scenes from the exhibition”. For the piano, this series of poems is a “suite” of ten independent poems combined with a common idea. Each piece is a unique musical landscape that reflects Mussorgsky's impressions of Hartmann's paintings. These scenes are themes of everyday life, depicting various human characters, landscapes, and images from Russian fairy tales and epics. The names of the poems also reflect their content – “Walk” (“Walk”), “Dwarf”, “Old Castle” (“Old Castle”), “Tuyilri Garden” (“Tyuilriyskiy Sad”), “Bo` dlo”, “Ballet of non-hatched chickens”, “Two Jews”, “Limog market”, “Catacombs”, “Chicken “. a hut at his feet ”(“ Izbushkanakurikhnojka ”). Miniatures differ greatly in their content and means of expression. At the same time, all of them are inextricably linked with the theme of the tour, which is the prelude to the series and "leads" the audience from one scene to another: Like all talented geniuses, Mussorgsky was very attentive to the situation and events around him. This helped him to understand the impact of the greatest and most advanced changes in the art, literature and social life of the time and to reflect them in his creative work.

Many contemporary musicians, artists and scholars believe that when studying the history of Russia, it is necessary to get acquainted not only with the works of fine art by Surikov, Repin,

Perov, but also with the music of Mussorgsky. F. Shalyapin said about MP Musorgsky: “This great man was created as powerful as the statue created by Michelangelo Buonarotti”.

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