

## Section 3. Musical arts

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### ARTISTIC PARAMETERS OF IKRAM AKBAROV'S COMPOSER'S THINKING

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#### Abstract

The article examines the multifaceted compositional thinking of Ikram Akbarov, an outstanding representative of the Uzbek school of composition. The author analyzes various aspects of the composer's work, including his innovative approach to musical themes and genres, the depth and philosophical orientation of his works, as well as the close connection of his work with Uzbek musical traditions.

**Keywords:** *Ikram Akbarov, Uzbek music, compositional thinking, innovation, tradition, symphony, opera, musical drama*

#### Introduction

A holistic view of the work of the Uzbek composer Ikram Akbarov (1921–2011) is the most interesting field of study of the artistic parameters of his individual thinking. The artistic parameters of I. Akbarov's musical thinking contain several links of mediation. These include practically everything that was selected in the historical process and acquired a canonical form. In this regard, it is necessary to note the choice of genres, typical structures, and musical language by the composer. Each of these links constituted its own level in the general system of musical thinking. Passing through this system, a creative approach is stimulated, and the musical content of the composer's works is increasingly enriched. The entire system of I. Ak-

barov's musical thinking with all its subsystems and models participates in the complex process of transforming 'extra-musical content' into musical content. It should be noted that music is no exception in this regard. The composer's thinking process is subject to developed schemes, techniques, etc. Sergey L. Rubenstein wrote about this: 'In the real thought process, which is a very complex and multifaceted activity, automated action patterns – specific 'skills' of thinking – play a very significant role. But it is therefore necessary to only superficially contrast skills, automatism and rational thought. The design of the position of thought in the form of rules and automated action patterns are not only opposed, but also interconnected' (Rubenstein S. L., 1946. 353).

The musical thinking of the composer I. Akbarov acts as a system, consisted of selection, limitation, targeting and structuring the text in its unity of the plane of expression and the plane of content, which was extremely necessary for the composer.

Throughout all stages of his creative activity, I. Akbarov was distinguished by a deep basis of thinking, which helped him in choosing musical themes and plots. The need to respond to the most important pressing problems of the life of Uzbekistan in the context of current problems of world art was largely due to the artistic range of his composer's thinking. A striking example is I. Akbarov's interest in pop songs during the period when composers were actively striving to create highly artistic, ideologically significant and meaningful songs of this genre. The vocal art of the outstanding singer Batyr Zakirov delighted I. Akbarov with its unique ability to synthesize stylistic elements based on Uzbek intonation.

Inspired by this, the composer created a number of wonderful songs which became popular in the excellent performance of Batyr Zakirov. Yu. Turaev notes: 'Many of I. Akbarov's songs became popular in the excellent performance of Batyr Zakirov, created for his artistic individuality' (translated by M. A.) (Turaev Yu. 2015. 101).

This process demonstrated the flexibility of I. Akbarov's composer's thinking, who sensitively perceived the unique phenomenon of B. Zakirov and therefore managed to find the optimal creative approach to understanding the singer's individuality. He created a highly artistic range of expressive ways, favourite intonations and techniques of pop vocal vocabulary. The composer's dual-sphere talent was also fully revealed – a rare combination of individual (elite) and mass-accessible intonational melody. I. Akbarov's composer's thinking was enriched in the process of communicating with colleagues. Thus, in joint work with composers M. Burkhanov and M. Leviev, I. Akbarov worked on creating music for the films 'Fishermen of Aral' and 'Enchanted by You' (Yanov-Yanovskaya N., 2011. 80). Creative collaboration in creating collective film music mutually enriched all three authors.

Communication with the talented director Latif Fayziev during the work on the

film 'Second Bloom' had a particularly beneficial effect on the development of the artistic characteristics of I. Akbarov's composer's thinking. It contributed to the synesthetic nature of I. Akbarov's composer's thinking, which was demonstrated in his symphonic works. The sphere of symphonism required broad artistic associations, semantic, metaphorical meanings from I. Akbarov. These aspects were especially vividly and multifacetedly revealed in I. Akbarov's symphonic poems 'In Memory of the Poet', 'Epic Poem', in which the genre itself presupposes the activation of composer's thought. These works revealed his folk-epic composer's thinking, characterized by the width and scale of the development of creative thought. This undoubtedly manifests the deep continuity of I. Akbarov with the cycle of poems 'Khamasa' by A. Navoi. The method of symphonic poem penetrated many genres of I. Akbarov's work, contributing to their enrichment. These are symphonies, striking in the depth of musical thought, lyrical-epic dramaturgy.

Turning to the musical dramas of I. Akbarov, it is necessary to note the symphonic nature of the composer's thinking and artistic features of the embodiment of plots of modern world literature in the genre of Uzbek musical drama. It also demonstrated the bold innovation of I. Akbarov, who opened a new direction in the original national musical and stage genre, closely connected with Uzbek classical literature and the life of the Uzbek people. Possessing artistic and creative thinking and a sense of historicism, I. Akbarov managed to reveal universal modern social problems in the plot sources of Ch. Aitmatov and F. Garcia-Lorca on the basis of modern Uzbek musical language. This genre of Uzbek musical drama continued in the works of F. Alimov, D. Kamilova, M. Atajanov, O. Abdullaeva. In this sense, the work of I. Akbarov marked the revival of the genre of Uzbek musical drama, which became a mirror reflecting the realities of modern life of Uzbek society and its social problems. T. Gafurbekov writes the following: "The desire of some composers to combine elements of several genres of heritage within one work is worthy of special attention, as is observed in the original symphonic scores of I. Akbarov" (Gafurbekov T., 1984. 111).

The desire to bring a new stream to the development of Uzbek opera is also feasible to the composer, who has a broad artistic thinking and the ability to embody in this genre eternally relevant universal problems. It is appropriate to focus on the operas 'Ibtido khatosi' ('Original Error') and 'The Leopard from Sogdiana'. The global theme of the creation of the world is embodied by I. Akbarov in an oriental version, which is a particular value and educational significance. Tirelessly sensing new paths in musical creativity, I. Akbarov in his composer's interpretation of the theme of the creation of the world revealed its moral, ethical, and ethical aspects, which is impossible without the composer's philosophical thinking.

Equally significant is the early opera 'The Leopard of Sogdiana', a work that is very relevant today, in the era of challenges of interethnic meaning. It is known that the opera genre themes of national confrontations and the struggle for independence were put

forward for many centuries. In this regard, I. Akbarov is a continuer of the operatic realism of Giuseppe Verdi, a method of embodying humanistic ideas in musical theatre.

In the music of the second half of the twentieth – early twenty-first centuries a re-thinking of everything and searches for new systems of musical organization have been taking place. Formation becomes more and more individual, based on general logical principles. This requires composers to tirelessly take form-creating initiative, but it also promises many interesting things.

Summarizing the analytical observations on the artistic characteristics of Ikram Akbarov's compositional thinking, it is necessary to emphasize the volume and breadth of his compositional thinking, his bold innovations, original creative ideas and their implementation in the spiritual renewal of the ideological and artistic content of Uzbek musical culture, which is actively advancing in the world community.

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