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INTERPRETATION OF THE IMAGE OF BABUR IN MUSICAL DRAMA

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Abstract

“Baburnama” is considered an important and unique work in world literature and source studies, a prose memoir and historical-scientific work in Uzbek literature, on the basis of which many writers, literary figures and poets created a number of artistic and stage works. Among the musical dramas based on the lives of historical figures that enriched the theater’s repertoire, a special place is occupied by the play “Bobur soginchi” (“Babur’s longing”), dedicated to the unique poet, skilled commander and statesman Zakhiriddin Muhammad Babur.

Keywords: *music, poet, manuscript, conductor, orchestra, ensemble, theater, spectacle*

In the 1990s, the people’s poet of Uzbekistan Khurshid Davron, who continued his fruitful work in the prose genre, became interested in the life and activities of unforgettable historical figures who lived in the distant past, got acquainted with authoritative manuscripts about them, and the poet, whose heart was filled with excitement from the valuable information obtained in this process, was inspired by the poet, and ultimately a complete stage work was created. Khurshid Davron’s work “Boburshah”, written in 1996, was elevated to the genre of musical drama by composer B. Lutfullaev with his talent. Meanwhile, the image of our wonderful compatriot Bobur Mirzo, who lived in the past, took a worthy place in modern Uzbek dramaturgy. This performance was first staged in 2003 under the name “Bobur soginchi”.

Honored Artist of Uzbekistan, choir conductor, member of the Composers Union of Uzbekistan Bahrullo Lutfullayev is a compos-

er with rich creative experience. His compositions for many stage works are distinguished by their national character and at the same time demonstrate his perfect knowledge of traditional folk music. With his rich creativity, the composer has enriched the repertoire of choral groups, Uzbek folk instrument orchestra, pop orchestra, symphony, chamber symphony orchestras, chamber instrumental ensembles, musical theater, singers and musicians.

In particular, the melodies of the national spirit, written based on the sources in this performance, are the result of the responsible and careful work of the composer in creating the image of our historical figures.

Sharp, dissonant chords used to express a difficult battle situation are almost absent in our traditional national music. Our classical music mainly serves to elevate the human spirit through pleasant, gentle, and perfect melodies. Naturally, such a combination of

dissonant sounds, which disturbs the human spiritual balance, helps the viewer to deeply feel the terrible situation on the “stage”. In our national music, there are examples of military themes such as “Sarbozcha” and “Askariy”, but they do not directly describe the details of the battle. It is known from history that soldiers entering the battlefield were accompanied by the sound of trumpets and drums.

Chromatic chords depict the fast-paced, terrifying scene of the battle, and here, too, percussion (drum) techniques are embedded in the rhythmic movement of dissonant chords.

The introductory part, which informs about Babur’s royal status, and then the musical description of “war”, which expresses the qualities of a brave warrior and a skilled commander, gives rise to a short lute of Babur. It reflects Babur’s victories in military campaigns and his exalted state. In the next, the first musical description of Babur, performed by the historian in the scene with the historian Khandamir, creative use is made of maqom paths, which are our national musical heritage.

It is known that Babur Mirzo, in addition to being a great commander and an outstanding poet, was also a talented musician, and he himself created in the maqom style. In particular, the composer B. Lutfullaev, by turning from the classical maqom style to the “Chorgoh” style, at the same time approached Babur’s practical creativity and the melodies he performed as an artistic document in a new way. Babur is one of the Temurid princes who directly made a significant contribution to the development of musical art, in particular maqoms (then called the Twelve Maqoms). Therefore, it is appropriate to rely on maqom songs in creating the musical image of Babur. Although Babur did not sing directly in this musical drama, the arias were performed by the historian Khondamir in Babur’s “language”.

The introduction of the figure of the historian helps to create greater certainty from the point of view of historicity. For example, in epics performed in the language of the Bakhshi, artistic textures are also given a wide place, and the historian, by presenting concrete “evidence”, appears as a symbol of historical truth.

Firstly, the arias sung in the language of the historian Khandamir are one of the unique methods in illuminating the image of Babur. In this way, the image of a historical figure is artistically embodied. For example, the composer Mutal Burkhanov turned to the “Sarakhbori Navoi” maqom, the “Navo” maqom, in creating the image of Navoi in his “Qasida to Alisher Navoi”. Secondly, the development and further refinement of the Talqin, Nasr, and Savt maqoms, which have a long history, also coincided with the Timurid era. The origin of the term “Mongol” is also noteworthy in this regard.

If we look at the history of musical drama, it becomes clear that maqoms were also used in the musical dramas “Farhod and Shirin”, “Layli and Majnun”, “Halima”, created in the 20s and 30s of the last century. As is known, no special professional music was created for “Halima”, but the performance used classical and folk music samples selected and to some extent developed by the author himself and Shorakhim Shoumarov, Tokhtasin Jaliylov and Yunus Rajabiy. The roles of Halima and Nemat are provided at the beginning of the work with simple songs “Saira bulbul”, “Bahor bold”, which glorify the feelings of youth and love. In the last performances, large-scale Fergana-Tashkent maqoms such as “Bayot”, “Iraq”, “Chorgoh”, Navo”, “Kuchabogi”, “Ushshaqi Kashkarcha” were used to express the tragedy of the heroes and the dramatic situations. For example, in the aria “Kanchalar kon yiglasam” sung to the tune of Halima “Ushshaqi Kashkarcha”, the inner rebellion and cry of the hero found its vivid image. It should also be noted that maqoms were mainly used to reveal the spiritual world of the heroes, and terma, lapar, ceremonial songs, yalla and dance tunes were used to decorate everyday scenes (Qodirov M., 1980, 26).

Babur, who was separated from his homeland due to the lack of unity of the Timurids, said, “I conquered India with the power of my sword, I said I would give the exiles a homeland, but at the end of my life I realized that I had given them not a homeland, but a shelter,” and wanted to return to his homeland.

In Shashmaqom, there are Talqini Chorgoh, Mugulchai Dugoh, and Savti Chorgoh branches of the Dugoh maqam, and they

have Talqincha (Talqincha Mugulchai Dugoh, Talqinchai Savti Chorgoh) branches. This aria is based on the Talqin yulks, especially the Talqin yulks, and its melodies are creatively developed. The aria has an introduction, middle, and climax parts.

In the first aria performed by Khandamir, the musical description of Babur is expressed in the image of a wise and noble person. In the second aria, the melody is almost preserved, but the veil is raised, and the instrument is given to the orchestral march.

The composer skillfully used percussion methods. He did not use the exact method of the Prose in Shashakom, but rather its version used by his Bukhara teacher Domla Halim Ibodov.

The various misfortunes that befell the innocent hijran further increase Babur's pain. Seeing Dildorbeg, who had lost his mind and become a lunatic after the death of his youngest son Olurmirzo, broke Babur's heart. At a time when his children were growing up and his hopes and dreams were fading, Babur's wings were broken.

One of the most emotionally charged scenes of the play is the meeting between Babur and Princess Bayda. Actress Muhabbat Sotiboldieva skillfully played the role of the singer and, at the same time, a worried mother. The scene in which Princess Bayda (interpreted by Muhabbat Sotiboldieva) takes part enlivens the audience with its emotionality and full-fledged performance.

In creating the artistic image of the hero, his inner dynamic growing state is expressed through the creative mastery of the development method corresponding to the maqom paths. This aria is also based on the rubai poetry typical of maqom taranas, and unlike Taronayi Talqini Bayot, this rubai was used at the climax of the aria.

One of the psychological climaxes of the play can be seen in the scene of Babur's "prayer" to God asking for Khandamir to stay alive. Khandamir is sick, Babur is between two fires. Actor Hamid Tokhtaev appears in

this situation as a father in agony, ready to give his life for his beloved. On the stage, Babur is alone, in a dark night, looking up at the sky, praying, telling God about his pain. The flute sounds, stringed instruments are playing. The prayer is performed freely. The actor performed this scene with high intelligence.

Many of Babur's rubai and ghazals have been skillfully performed by performers in folk songs and poems, and have taken a place in the hearts of our art-loving people. The songs "Qaro zulfing" and "Gul jamolin" composed by the People's Artist of Uzbekistan, composer Ganijon Tashmatov have been enjoyed by fans, including by Honored Artist of Uzbekistan Ubaidulla Askarov.

Babur's ghazal "Keltursa yuz baloni oshal bevafo manga" sung with the verses of "Saqinomai Savti Kalon" in Shashmaqom, and the ghazal "Jonimdin uzga yori vafodor topmadim" resonated with special charm in the songs "Sarakhbori Oromijon". The song "Yakhshilik" performed by Honored Artist of Uzbekistan Mamurjon Tokhtasinov also resonates in harmony with Babur's pain with its smooth melody and performance. This particular song was also performed with folk melodies based on the Sarakhbor method.

In conclusion, it should be said that the use of maqom patterns and climaxes in the embodiment of the artistic image of Mirzo Babur shows its validity in all respects. If we look at it from the perspective of historical truth, it becomes clear that our national classical music has a long history of maqom and that it was appropriately used in creating the image of a historical figure. After all, Mirzo Babur himself is one of the statesmen who created in the ways of maqom and made an incomparable contribution to its development. It is no exaggeration to say that the musical dramaturgy created by the composer, relying on historical sources and making effective use of the unique features of national music in revealing the idea of the stage work, fulfilled its task in this musical drama.

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