

Section 3. Theater

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INTERPRETATION OF WORLD LITERARY PROSE ON THE STAGE OF UZBEKISTAN THEATERS

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Abstract

This article analyzes the performances staged in theatres of Uzbekistan based on the works of world literature. The work scientifically substantiates the socio-ideological, artistic and aesthetic aspects of these performances, their importance in the development of Uzbek stage art, as well as their role in the formation of directing and acting. The conclusion contains the necessary proposals for the further development of the synthesis of world literature and the Uzbek theatre.

Keywords: *world prose, theater, dramatization, play, director, style, repertoire*

Introduction

Classic examples of world literature are an invaluable source for all types of art, including the art of theater. In enriching the worldview, imagination of directors, honing the performing skills, the world artistic heritage occupies an important place. Therefore, in theaters around the world, various searches are carried out for the stage embodiment of complex in form and style works that are examples of various trends in world classics. This process, along with changing the traditional criteria of theater, also serves to reveal new facets, features of works of art, undisclosed aspects of the phenomenon of the writer. It is noteworthy that the works of such prominent representatives of modernist literature as D. Joyce, F. Nietzsche, F. Kafka, M. Proust, W. Faulkner,

G. Marquez, A. Camus, J. Cortazar, K. Hamsun, R. Akutagawa, K. Abe are staged in theaters all over the world. The translation of their works, the meaning and content of which have not yet been fully understood and revealed by literary scholars, into the language of the stage is considered an important cultural event. The works of these writers, when embodied on stage, are not based on the familiar ideas of the audience in the form of open dramatic scenes. The transmission of plot abstractions, symbols, metaphors, signs, hints, allegories, witticisms in the subtext, subconscious thoughts and feelings is a very difficult task for the theater.

The main part

Taking a look at the glorious past of the Uzbek theatre, one can see that many

examples of Eastern and Western literature were staged here and artistically complete performances were created on their basis.

In particular, prose works of various genres on various topics by such writers as M. Cervantes, R. Tagore, L. Tolstoy, A. Dumas, R. Gyuntekin, G. G. Marquez, G. Grass, M. Dib, M. Bulgakov, B. Vasiliyev, A. Green, Sh. Aleichem, Ch. Aitmatov, T. Zulfikarov have seen the stage. Performances based on the works of these writers were of great importance in the assimilation of new forms and expressive means in directing, familiarization with the culture, character of various nations and peoples of the world, enrichment of the Uzbek theater with universal ideas.

Artistic laws, composition, and style of prose are fundamentally different from dramatic works. Literature has truly inexhaustible possibilities in creating characters and revealing the psychology of heroes, in conveying details and atmosphere, describing the place of events, etc. But the theatre is also capable of recreating the artistic features and poetics of a novel or story with one stage metaphor, plasticity, look, intonation of the actor, scenographic image. Therefore, in the process of stage adaptation of prose, knowledge of the specifics of theatrical and literary means of expression is necessary. In any version of staging, its embodiment on stage should not violate the concept and poetics of the literary source.

World Prose works in the theaters of Uzbekistan were staged in different periods, in different socio-cultural conditions and contributed to the change in the creative image of Uzbek theaters, their form-building and ideological concepts.

In 1956, the play "Daughter of the Ganges" (director – A. Ginzburg) based on the novel by the great Indian writer Rabindranath Tagore "The Crash" was staged on the stage of the Khamza Theater. The events of the novel take place in the second half of the 19th century in Bengal. It artistically embodies the rebellion of the Indian people against the English colonialists and the idea of rejecting backward traditions and customs that have shackled the nation for many centuries. Other works by R. Tagore were successfully staged in the theaters of our country. Thus, the Mukimi Musical Theater staged the work "Raja" (directed

by R. Bobokhonov), and the State Drama Theater of Uzbekistan staged "Post Office" (directed by H. Fayziyev). "Tagore's theater is a theater of symbols. Each image in his plays is an expression of a certain idea, spiritual power" (Tursunboyev S., 2012, p. 28).

After the novel "Crash" A. Ginzburg in 1957 at the Academic Theater staged the play "Algeria – My Homeland" based on the novel "The Big House" by the Algerian writer Muhammad Dib. It should be noted that this work is close in ideological content to Tagore's novel. The theater team continued the tradition of staging works reflecting "The director, through the images and events in the play, condemns the philosophy of obedience, uncomplaining submission," writes Makhmudova G. "The play develops the theme of personal freedom, the victory of man over the remnants of the past. This idea is embodied in the central images of the play Kamola and Umesh" (Makhmudova G., 1984, p. 9).

In the second half of the 1970s, the Uzbek theater was enriched with new trends and styles, innovative searches and visual means. B. Yuldashev's play "Not on the Lists" based on the story by the writer B. Vasiliyev became one of the results of the successful searches of these years. With its entire structure, its unusual form, and the selfless acting of the actors, the play made an impression on the viewer close to the impression that B. Vasiliyev's story makes on the reader.

The work centers on the tragic fate of young lieutenant Kolya Pluzhnikov, who defended the Brest Fortress from the enemy for six months and died heroically. Director B. Yuldashev, imbued with the profound content of the work, sought to convey the steadfastness of the hero, who sacrificed his life for his country, against the backdrop of tragic events. This was reflected in the director's original approach to the work and a completely new stage design, developed jointly with artist G. Brim. "When the audience, having climbed onto the stage, looks for their place, many do not even notice the women in black clothes standing in the middle of the stage. After everyone takes their places, the serious looks of the women attract attention" (Zlotnikova T., 1978, p. 38).

During the years of independence, theaters of Uzbekistan continued to turn to for-

eign prose. This process became one of the bright trends of our theater. In particular, in the Youth Theater of Uzbekistan, the famous director Nabi Abdurakhmonov, when forming the theater's repertoire, paid special attention to examples of world literature. Such performances as "Kholstomer" by L. N. Tolstoy, "Scarlet Sails" by A. Green, "Fiddler on the Roof" based on the works of Sholem Aleichem, "The Constellation of Omar Khayyam" by T. Zulfikarov aroused great interest among the theatrical community not only in our country, but also abroad. During the years of independence, the following performances based on the works of world classics were also staged: on the stage of the Uzbek State Drama Theater "The Unwritten Letter" by G. G. Marquez, "Woman in the Dunes" by K. Abe, "Eugene Onegin" by A. S. Pushkin, "Notes of a Madman" by N. V. Gogol; on the stage of the National Academic Drama Theatre of Uzbekistan – "The Singing Bird" by G. N. Gyuntekin, in the Jizzakh Regional Musical Drama Theatre – "The Chronicle of One Death Announced in Advance" by G. G. Marquez, in the Kashkadarya Regional Musical Drama Theatre – "Notes of a Madman" by N. V. Gogol, in the theatre-studio "Diydor" – "The Butterfly's Dream" by T. Zulfikarov, in the Ilkhom Theatre Studio – "The Tin Drum" by G. Grass, "Heart of a Dog" by M. Bulgakov, "The Castle" by F. Kafka. As you can see, a significant part of this list is occupied by outstanding writers of the twentieth century, who possessed original poetics and influenced the world artistic process.

These works stimulated the director to search for new interpretations of works of world literature, to identify new forms and means of expression, stylistically enriched the art of acting and scenography. It should also be noted that the intensity of the process of mastering foreign prose is facilitated by the fact that the arsenal of the Uzbek theater has many excellent translations of foreign drama, classical and modern, which is quite widely represented in the repertoire of our theater. It is especially necessary to mention the prose of Chingiz Aitmatov, which occupies an exceptionally important place in the repertoire of the Uzbek theater.

The first experience of staging the writer's works was carried out in 1964 by director

T. Khodjaev. "The play "My Poplar in a Red Scarf" in lyrical and dramatic form conveyed passion, beautiful and sincere love, pure feelings inherent in young hearts" (Zakhidova N., 1978, p. 88). In 1978, this work was again staged in the genre of musical drama at the Mukimi Theater. A play based on the writer's story "Mother's Field" was also staged here.

The story "The White Steamship", which brought Chingiz Aitmatov worldwide fame, was staged in several theaters of our country, and each production was distinguished by its own unique approach. In 1983, "The White Steamship" was staged at the Youth Theater by director M. Mukhammedov. The director, having penetrated the philosophical content of the story, created a touching, colorful, rich in symbols and allegories, interesting in form performance. Then the story "The White Steamship" was staged at the Surkhandarya Theater. The performance revealed the social and tragic content of the work, through the murder of the mother deer exposed the vices of a degraded society. Significant stylistic and accentual differences in these productions clearly confirm the complexity of the stage embodiment of Aitmatov's polyphonic prose. In 1986, at the Khamza Theater, director R. Khamidov staged a performance based on the novel "The Day Lasts More Than a Hundred Years". In conveying the idea of the performance, the decisive role belongs to Z. Mukhammadzhonov, who masterfully played the role of Edigey Buranny. "In the actor's interpretation, Edigey appears as a patient, strong-willed, devoted person, who obeys only the dictates of conscience, who thinks about the people around him, who lives with their troubles and sufferings" (Rakhmatullayeva D., 2018, p. 210).

During the years of independence, creative searches in understanding the works of Chingiz Aitmatov continued on the stages of theaters in Uzbekistan. One of the successful was the play "Naiman ona nidosi" ("Mother's Call"), staged on the stage of the theater-studio "Eski Machit" in the city of Karshi in 1999 by the famous Tajik director Farrukh Kasymov.

The play is based on the parable of the mankurt from the novel "The Day Lasts More Than a Hundred Years". Minimalism of design, conventional mise-en-scènes, symbolic episodes serve to reveal the dramatic

nature of the parable about the tragedy of the mankurt and his mother to the utmost.

The mental pain and suffering of Naiman Ona's mother, who lost her son, is powerfully and sincerely conveyed by Oygul Khalilova. Not only the performance of the remarkable dramatic actress, but also her performance of joyless folk songs, sad lullabies, deeply touches the hearts of the audience.

The Resolution of the President of the Republic of Uzbekistan "On the broad celebration of the 90th anniversary of the great writer and public figure Chingiz Aitmatov" dated April 2, 2018 was of undeniable importance for theater groups. In connection with the writer's anniversary, such performances as "The White Steamship", "My Poplar in a Red Scarf", "Jamila", "Mother's Field", "Duck Louvre" were staged in dramatic and musical theaters in the capital and regional theaters of Uzbekistan. None of the staged performances can be accused of a formal "anniversary" approach. In addition, in a number of cases, in order to embody the complex poetics of the writer's works, more traditional in their nature and aesthetics musical drama theaters overcame their usual means of expression.

Conclusion

Productions based on national and world prose have played an important role in the history of the Uzbek theater. Based on the analysis of the modern repertoire, we can conclude that in our time their importance is not decreasing, but increasing. Thus, the most interesting performances of recent sea-

sons were the performance based on the story of T. Zulfikarov "The Last Love of Nasreddin" in the theater-studio "Diydor" and the performance based on Gogol's story "Notes of a Madman" in the Karshi Theater.

Work on prose significantly affects the visual solution of performances, in which decorative installations are pushed into the background by effective scenography, a conventional metaphor. Performances based on world prose were almost never run-of-the-mill. On the contrary, they often became the most striking manifestation of a particular trend in the theatrical process. Thus, in the years of independence, problems associated with the creation of works imbued with the national spirit, the restoration of national self-awareness, historical memory acquired topical significance in art. This was clearly reflected in the stage interpretations of classical literature, works of national prose and was important in the formation of the creative image of the Uzbek theater of the new era. Performances based on prose works have expanded the thematic range and repertoire diversity of the national theater, and made it possible to widely popularize both the works themselves and the universal meanings embedded in them. Despite all the difficulties associated with the theatrical interpretation of literary prose, and with the awareness of the additional responsibility that lies with the theater, the experience and long-term practice of the Uzbek theater convincingly confirm the necessity and fruitfulness of strong creative ties between theater and literature.

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