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"MUQIMI" A MUSICAL DRAMA BY TOKHTASIN JALILOV AND GEORGY MUSHEL

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Abstract

This article is devoted to the process of formation and development of Uzbek musical drama theater art. It discusses the musical drama «Muqimi», written by the People's Artist of Uzbekistan, bastakor Tokhtasin Jalilov, and the Honored Artist of Uzbekistan, composer Georgy Mushel. It is noted that "Bayot", "Iraq" and "Navo" are used to depict the spiritual world of the characters in this stage work. Additionally, therma, lapar, ritual songs, yalla, and dance tunes are used to illuminate the domestic scenes. The tragedy and inner feelings of the leading actors are vividly depicted in songs such as «Kor'sutsimagay», "Oshkor olgay sirim", and "Kokand Ushshoggi". Poems by Muqimi, such as "Navbahor", "Ul kun janon", "Zoru shaydo aylading", "O, chehrasi tobonim" and "Muncha ham", were used in the drama. In particular, the performed works will be considered.

Keywords: Theater, Musical Drama, Music, Visual Arts, Dance, Muqimi, Ghazal, Murabba', Mukhammas, "Bayot", "Iraq", "Navo", "Bog'aro", "Kokand Ushshoghi"

The art of theater is a vibrant process. If one delves into the annals of history, its origins can be traced back to ancient times. In his book on the formation and development of theater art from antiquity, renowned Uzbek musicologist Akhmadjon Jabbarov provides the following evidence: "Those who endeavored to stage meaningful performances and achieved commendable results were recognized by the ancient Greek people (in the state of Hellas) as theater" (Jabbarov, Ahmadjon. 2000, 11). It is no exaggeration to say that theater is a synthetic genre, amalgamating various art forms such as dramaturgy, music, visual arts, and dance.

To date, numerous reviews, articles, books, and research papers have been penned

by musicologists and theater experts on the evolution and development of Uzbek musical drama theater art.

For those who study music, it is well-known that during the 20th century, many musical works were composed by creators (playwright, bastakor and composers) to honor the creative legacy of historical figures, particularly renowned writers and thinkers associated with the art of music. Notably, musical dramas such as "Muqimi", "Mahtumquli", "Navoi in Astrabad", "Zavqi", "Mashrab" and "Nadirabegin" deserve mention.

When considering Mozi, numerous historical figures who lived and created during the 19th and 20th centuries come to mind.

Regrettably, not all of them can serve as subjects for drama writing. For a playwright to craft a play about a historical figure, they must first construct a plot based on the figure's life, creative endeavors, societal standing, and dramatic struggles.

As quoted by the Russian scientist G. Lenoble, "It is impossible to create the image of a real famous person with all his historical significance on a historical-biographical basis. The image of the hero should be intertwined with the image of the era, people, country, and the social forces that elevated the individual to the level of a historical hero in the literal sense of the word" (Lenoble, G., 1960, 272). Only then will the character in the stage work become believable, interesting, and deeply resonate with the viewer.

A documentary play about the renowned poet Mavlono Muqimi, after whom the theater "Tabarruk" was named, premiered at the end of 1953. This performance holds a significant place in the theater's history. The musical drama was crafted based on the play by the acclaimed writer Sabir Abdullah. People's Artist of Uzbekistan, composer Tokhtasin Jalilov, wrote music inspired by Uzbek folk tunes, while Georgy Mushel, a distinguished artist and composer of Uzbekistan, was tasked with writing piano scores and adapting the tunes for a symphony orchestra. Thus, the musical drama "Muqimi" was presented to the audience through the collaboration of these three great artists.

It's worth noting that this work was initially presented as a performance, not a musical drama. One of the main reasons for this is that the stage director Mannon Uyghur chose Razzaq Hamroev for the role of the main character, Muqimi. It was a novelty in the history of musical drama that the actor did not sing.

"Mannon Uyghur chose R. Hamroev, a master of words, who is well-versed in the art of poetry and Muqimi's work, rather than casting a singing actor, and they were not mistaken. The heart of Muqimi sang, not himself. After all, Muqimi's words, ghazals, jokes, and colorful emotions sounded like music in the language of R. Hamroev" (*Uzbek State Musical Theater Named After Muqimi*. 16), as explained in the album dedicated to the 50th anniversary of the Uzbek State Musical Theater named after Muqimi.

Candidate of Philological Sciences, Associate Professor Otabek Zhoraboev, also acknowledges these opinions: "... it is no secret that the musical drama is one of the most sensational stage productions of the musical drama theater named after Muqimi, and the image of Muqimi, brought to life by the famous artist Razzaq Hamroev, has remained in people's minds for a long time" (<https://ziyouz.uz/ilm-va-fan/sanat/uchituguk-dastrumol-razzoq-hamroev/>; 9).

Renowned musicologist Akhmadjon Jabbarov, in his book "Music Drama and Comedy Genres in the Creativity of Uzbek Composers", states: "The image of the main character, Muqimi, is depicted with two contrasting characteristics of instrumental music and monologues. The monologues are composed in the recitative style of the "katta ashula". He does not sing arias or songs except for critical monologues" (Jabbarov, A. 2000, 121). These comments from the respected scientist appear to pertain to the drama that has been staged for the first time.

In the initial shows, Razzaq Hamroev and Mahmudjon Gafurov, later succeeded by Talibjon Badinov and Turgun Beknazarov, skillfully performed the role of Muqimi. In the role of Obidakhan-Ofarin, Etibor Jalilova and Farogat Rahmatova initially performed, later succeeded by Naima Polatova and Odinakhan G'azieva.

After a certain period, Razzaq Hamroev revived the play "Mavlano Muqimi". Specifically, in 1967 and 1980, the work was reintroduced into the theater repertoire. Muqimi was portrayed in a new interpretation. This time, the director aimed to discover the poet not only in verse but also in prose.

This musical drama combines words, music, dance, and stage movements. The number of musical scenes in the play amounts to thirty-nine. At this juncture, it is necessary to acknowledge that Tokhtasin Jalilov and Georgy Mushel have effectively and appropriately utilized musical tones.

Examining the score of the musical drama "Muqimi" by Sabir Abdulla, the play consists of four large scenes and seven smaller scenes. The score of "Muqimi" is multifaceted, enriched with various "musical portraits" including a monologue, a song, a katta ashula, a terma, a yalla, a duet, a trio ensemble, a mass choir, and dance scenes.

Mahmudjon Tojiboev, People's Minister of Uzbekistan, who was active in promoting Mumtaz music on the Internet with his on-line classes, recalled the following about the song "Bog' aro": "Many people think that it is Muqimi's ghazal, let's clarify that. It has nothing to do with Muqimi's work. Only for the musical drama "Muqimi", poet Sabir Abdullah, may God have mercy on him, wrote this poem and gave it to brother Tokhtasin. It was beautifully composed, and among our people, artists such as Abdullajon Okhunov and Mahmudjon Gafurov performed it skillfully. In addition, our nation's favorite hafiz, People's Artist of Uzbekistan, Murodjon Akhmedov, performed this song very beautifully.

As the teacher-artist continued his comments, "In the Kuva district of the Fergana region, and then in the city of Fergana, many master artists turned to this song, and it became very popular. Therefore, in my opinion, such chants can be included in the composition of status without hesitation. Shashmaqom itself was enriched by the creations of such sensitive composers.

Now, if we consider the poem "Bog' aro", one of the reasons it was mistakenly attributed to Muqimi is that poets often used their names or pseudonyms as signatures at the end of their poems. Focusing on the verses:

*Each crimson bloom within these walls,
a drop of blood so pure,*

*The nightingales, their songs resound,
my saga to endure.*

*Let not a foe within these gates, my city's
peace disrupt,*

*Though wine may flow, my spirit's flame,
you must not interrupt.*

*In whispers 'mongst companions dear,
your legacy they'll handle,*

*For in the dark, your name alone, burns
bright – a steadfast candle.*

The composers who collaborated on the musical drama "Muqimi" adopted a creative approach in portraying the inner feelings and images of the main characters. The roles of

Mukimi and Obida Khan are sung at the beginning of the play, expressing the love feelings of the young characters.

Tokhtasin Jalilov and Georgy Mushel, who were partners and shared a similar vision, effectively utilized musical samples to express the general situation and moods in the «Introduction», which served as a prelude. The opening of the curtain with the melody "Navo" and the sounding of the melody "Chorgoh" on a solo flute are testament to this. Serohang fulfilled this task to the fullest extent possible with the rich possibilities of Uzbek folk music.

Tokhtasin Jalilov used the "Galdir" curtains from his favorite Uzbek folk songs as a basis for the "Oshkor" song performed by Obidakhan in the "Muqimi" performance. The public scenes, which are crucial for the musical drama, were successfully staged. Obidakhan's musical "portrait" is also noteworthy. His first and second arias are imbued with the sounds of a heart filled with sadness and pain.

It's worth noting that more statuses were used to portray the spiritual world of the characters, and terma, lapar, ritual songs, yalla, and dance tunes were used to illuminate domestic scenes.

The musical drama "Muqimiy", co-authored with Tokhtasin Jalilov and Georgy Mushel, draws upon the heritage of Uzbek music for inspiration. The famous poet's ghazals "Oshkor olgay sirim", "Navbahor", "Ul kun janon", murabbas "Zoru shaydo aylading", "Ey, chehrasi tobonim" and mukhammas "Muncha ham" were effectively utilized in the drama.

In the drama "Muqimi", there is a harmonious balance between dialogue and music. The authors of the musical drama approached the topic of status creatively, resulting in meaningful, artistically bright, and appropriate arias. Thanks to the efforts of the creators – Sabir Abdulla, Tokhtasin Jalilov, and Mushel, the character of Muqimi is portrayed as one of the most vibrant characters in this musical drama.

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