

## Section 3. Theatre

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### A PERFECT INTERPRETATION OF THE KING AND THE POET ON THE MUSICAL THEATER STAGE

*Ibragimova Umida Navruzovna<sup>1</sup>*

<sup>1</sup> State Institute of Art and Culture of Uzbekistan Tashkent, Uzbekistan

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#### Abstract

**Objective:** Correct interpretation of the language of the work, the speech of historical figures in the process of working on historical works in the musical theater.

**Methods:** observation, systematic analysis, representative analysis, interview.

**Results:** This article describes the specific principles of working on historical stage works in the musical theater. Specific aspects of stage speech and musical theater: the issues of word, voice and harmony are studied.

**Scientific novelty:** In the musical theater, the language of the work, the methods of working on the speech of historical figures were studied.

**Practical significance:** This article serves as a methodological source for creative processes in the theater and training future actors and directors.

**Keywords:** *stage speech, historical, stage, play, performance, actor, play*

#### Introduction

In the years of independence, there have been many attempts to present to the audience on the stage of musical theater plays that reflect the breath of our national culture, history, national values, national customs and traditions. Moreover, one scene after another, historical figures began to find their reflection.

On the stage of the Uzbek Musical Theater named after Muqimi “Nodirabegim” (T. Tula’s work, F. Olimov’s music), “Whoever fulfills” (H. Muhammad’s work, A. Ismailov, S. Hayitbaev, M. Otajonov’s music),

“I am neither a sky, nor an angel” (N. Kobilov’s work, F. Olimov’s music), “Babur shah” (Hurshid Davron’s work, B. Lutfullaev’s music), “Tomaris” (H. Khursandov’s work, M. Bafoev’s music). These stage productions created in the national spirit were a great gift for a true spectator of the theater. National spirit, experiences, musical performances with lyrical melodies, achievements in acting were noteworthy.

Performances on historical themes include works that reflect the life and work of historical figures, great people who embod-

ied the idea of the time in their time, statesmen, military leaders.

### Research result

While researching historical performances, the history of their creation, the difference between work and interpretation, the playwright and director's solution, the idea, the originality of the performance, I witnessed that the interpretation of this type of work requires great skill and responsibility from the creators.

Indeed, history is a set of truths that cannot be analyzed or changed. Even a small mistake made in it can lead to big misunderstandings. Therefore, the directors who created it in this regard were very careful. Although most of the historical performances on the theatrical stage are based on fabricated images and events, the creative team still seeks to embody it on the basis of real and historical facts. Their efforts were not in vain due to the knowledge and experience they had accumulated in this regard. That is, they managed to preserve the vitality of historical performances.

One of them is the play "Babur shah", which emphasizes the complexity of the image of the great poet, commander and statesman Babur Mirza, the contradictions of the time, the details of the battles and the closeness to the historical truth. This play lived long on stage with the interest and applause of the audience. When director Rustam Madiev began working on Khurshid Davron's two-act musical drama "Babur shah", he wondered how to stage a musical image about a famous poet and king Zahiriddin Muhammad Babur. At last, he decided to work with great preparation as a result of his research, and he staged the play in 2003. The director demonstrated the importance of the system of events that take place in the play in revealing, justifying, convincing the audience of its historicity, the uniqueness of historical events and personalities.

The events of the work take place in a distant Indian land. The last years of Babur's life are burning with nostalgia for the homeland. In the most painful moments, with this valuable person he soothes the heart. He calms down by talking to historian Khandamir, who is always with him on good and bad days.

During this time, the poison given by Princess Bayda showed its strength day by day,

and Babur shah's condition worsened. Heavy trade, such as seeing the suffering of Princess Dildorbegim, who is grieving over her son's serious illness, also adds to Bobur's grief.

Babur asks his Creator to save the life of his son Humayun Mirza and in return he vows to lay down his life. Humayun Mirza survived due to his sincere supplication to his Creator. Babur shah, who had vowed to "give his life for his life", died.

The play was staged under the name "Babur miss". Likewise, Rustam Madiev staged it in a unique way and portrayed Babur himself.

The protagonist of the play, Babur, is a very complex person, he is a poet, a commander and a king. Babur is a great man who has left a big mark in art and culture, in the history of mankind in general. Babur, who conquered India, built a powerful state there. He did what he could not do in his homeland, and played a major role in the cultural history of India. Jawahirlal Nehru writes, "Babur marked a few hundred years of progress for India and moved it forward" (Qobilov, X., 2010).

In R. Madiev's interpretation despite the fact that Bobur is such a powerful person, he still seems to be an ordinary person, a gentle poet, a loving father. He embodies the longing for his homeland, the tragic person who created a powerful state, a handful of the soil of this country, a state that has achieved with a thousand sufferings to be in this country for a second, ready to give up its wealth.

The director clearly found and interpreted the genre of the work. He was also able to build an event system very well. He also worked tirelessly on the word. From his own experience, he literally understands the importance of beautiful and pleasant speech, which is a powerful means of theatrical expression and expressiveness in art, and reads books tirelessly to improve his speech. However, he understands the complexity of working on speech and is frightened by the difficulty of the task on his hand.

"That's when I realized that we are not only on stage, but also in real life, that we are illiterate, that the usual simplicity of our speech does not correspond to the stage," said R. Madiev. It is clear from the comments that instead of live speech behavior, it is sometimes sad that the actors sometimes shout on stage, fake simplicity, dry speech.

Although Babur conquered India, after many years of wandering and fighting, he sang an aria based on the ghazal of his friend Khandamir Babur, which begins with the words “Charxning men ko’rmagan” (which means I have not seen the wheel) to relieve him of his grief.

*Charxning men ko’rmagan xasta ko’nglim  
chekmagan*

*Jabru jafosi qoldimu, dardu balosi  
qoldimu.*

*Meni xor etdi-yu daxridun parvarni o’zga  
Muddaig’a parvarish, muddaosin  
qoldimu.*

*Ey ko’ngil gar Bobur ul olamni istar qil-  
ma ayb*

*Tangrichun de bu olamning safosi  
qoldimu.*

*Charxning men ko’rmagan xasta ko’nglim  
chekmagan*

*Jabru jafosi qoldimu, dardu balosi  
qoldimu.*

The Khandamir aria, based on Nasrulloi’s melody, was performed by the theater’s talented actor, Honored Artist of Uzbekistan Mehmonali Salimov. The actor sang, paying attention to the following words, which were the culmination of the aria.

O soul, if Babur wants the world, don’t blame him ...

Since the director himself was very demanding on the word, he worked on the word without melting even with the actors. For this reason, the pain in the arias affects the human heart through words. The arias performed by M. Salimov are precisely the pronunciation of the words, the emphasis on the accents.

There are specific requirements of the musical drama genre. Going from word to aria, from aria to word, the content and tone of arias, duets will be strong. Therefore, the musical drama “Babur shah” fully corresponds to the genre.

“Typically, a work that mimics the language of a historical work requires the author to know the literary languages of the period in question, the class of the society in which the individuals belong, the discussion, and the specific features and conditions of the living language” (Khalikulova, G., 2008).

The director R. Madiev paid special attention to these aspects.

A number of historical-themed performances staged in the Musical Theater were distinguished by their artistic fullness. This tradition is still continued today by the theatrical creative team. But the historical performances that are created are left out of the audience’s attention and quickly fall out of the repertoire. One of the reasons for this is that many young people today play a role in the creation of images of historical figures, unaware of history. Such a performance naturally creates mistrust in the audience.

When the actor is able to convey to the audience the inner world, the feeling of the image he is creating, just then historical works will be able to live a long time on the stage.

### Summary

Among the plays staged today, it is rare to see performances on a historical theme. The reason for this is explained by the People’s Artist of Uzbekistan, the great director: “History likes silence... History, in order to stage historical performances, the director must first be a person. Not everyone can turn to history. This requires knowledge, experience and artistic taste from the creator. While touching on a play dedicated to the figures of historical figures, I also have the idea that it should be staged without words. The reason is that historical figures were people of silence who loved silence. Today’s problem is that we don’t have playwrights who can write history, directors who can stage, actors who can play” (From the interview with B. Yuldashev, 2019).

In fact, the playwright should play a major role in the creation of historical works in the first place. “When a playwright addresses history in the creation of a historical drama, the history of the original goal, historical events can not only be seen, but also to find aspects and ideas that help to identify contemporary issues, approaching them in terms of progressive trends and requirements of the time” (Tursunov, T., 2008).

For example, details of Pushkin’s life and death are recorded in detail. However, there is no definite information about Nodirabegim’s death, the murder.

The details of Nodirabegim’s death have come in the form of myths, legends, and there are eight different versions of it. Performanc-

es dedicated to the personalities of Ibn Sina and Nodirabegim are staged based on myths and legends.

In conclusion, the creation of the image of historical figures has always called people to courage, patriotism, honesty. From the ear-

liest days of Uzbek theatrical art, historical performances have occupied a special place in the repertoire. It would be good if more works of art were created, emphasizing that the Uzbek nation has ancestors whose names are written in golden letters in history.

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© Orifjonova G. R.  
Contact: umidaibragimova@mail.ru