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STAGE INTERPRETATION OF THE WORKS OF CHINGIZ AITMATOV IN THE THEATERS OF UZBEKISTAN

Abstract: The article analyzes the influence of the work of the famous Kyrgyz writer Chingiz Aitmatov on the Uzbek stage art, ideological and artistic features of the performances staged in theaters of Uzbekistan based on the writer's work. The author considers the degree of influence of Aitmatov's prose on updating forms and styles in Uzbek direction, acting and scenographic arts, on the development of drama and musical drama genres, and the formation of a theater repertoire. The article also discusses the features and criteria for staging prose works on the example of the work of Chingiz Aitmatov.

Key words: Chingiz Aitmatov, dramatization, prose, director's interpretation, musical drama, legend, genre, story, scenography, acting performance.

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Introduction

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Chingiz Aitmatov, who entered the treasury of the universal heritage with his work, had a tangible impact on the development of world artistic thinking. The factor determining the phenomenon of Aitmatov is that he rose above the narrow national framework, and philosophically comprehended the problems of all mankind, on a cosmic scale displayed the relationship between man and era, personality and society, the eternal struggle between the ideal world and base dogmas. Therefore, the writer's works found a response in the hearts of millions of readers, translated into hundreds of languages of the world, and this process continues to this day.

In his works, the writer fruitfully used ancient tales, myths, legends that live in the memory of the people, skillfully synthesized life and fictional storylines. The symbolic images of the legends not only reflect the philosophical views of the writer, but also determine the artistic world, poetics, and drama of the works.

The creative range of comprehension of such a prominent writer as Chingiz Aitmatov is not limited only to the field of literature. Based on his works, theatrical performances, films, paintings were created, they were also reflected in other areas of cultural life, which allows us to conclude that they can and should be studied from the point of view of art criticism. The writer's short stories and novels have been staged in theaters in many countries and have served and continue to serve as an inexhaustible artistic source and rich material for theatrical figures. Philosophical images built on symbols, heroes with a strong character, drama based on social contradictions are close to the nature of theatrical art, thanks to which they served as the basis for artistically mature stage works.

“Plays based on the works of Ch. Aitmatov are successfully staged in many theaters in Russia and in the homeland of the writer. Naturally, in each production, national features of acting art make themselves felt” [1, 209 p.].

A number of studies have been carried out on the stage interpretation of the works of Chingiz Aitmatov.

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Among them, Dzhukun Imankulov's doctoral dissertation "Chingiz Aitmatov and the Soviet multinational theater" and his monograph "The Art of the Theater: Works by Chingiz Aitmatov on the stages of theaters of the republics of Central Asia and Kazakhstan" should be especially noted [2, 3]. The author analyzes the performances staged based on the works of Chingiz Aitmatov in the theaters of Kyrgyzstan, Kazakhstan, Tajikistan, Turkmenistan and, partially, Uzbekistan.

"The Aitmatov Theater is a world of major social problems, deep feelings and big ideas, often the general tone of this world is tragic. It reflects the best examples of world artistic culture — from the Ancient East and the ancient world to the present day," [2, 4 p.] — the author writes. In the process of working on productions, the imaginative thinking of the director, the intuitive mind of the actor develops, and the desire for individuality among all stage masters increases. Elsewhere, he writes: "Aitmatov's conflicts are sharp, characters are strong, nature is spiritualized, and the theater conveys all this to the viewer, influencing not only his mind, but also feelings, since theatrical art is primarily emotional" [2, p.8]. I will add here that Aitmatov's works have no temporal or spatial boundaries, they are consonant with the views of different eras, and can serve as a platform for topical ideas of any time.

The work of Chingiz Aitmatov is a special page in the history of the Uzbek theater. The famous stories and novels of the writer were repeatedly staged in the theaters of our country and helped the creative growth of directors and actors, the popularization of amazing symbols and experiments, the development of poetics and the artistic world of the stage.

The first experience of staging the works of the writer was carried out in 1964 by the famous director Tashkhodzha Khodzhaev. The performance "Sarvkomat dilbarim" ("My poplar in a red scarf"), staged on the basis of the translation of the poet and playwright Hamid Gulyam, conveyed passion, beautiful and sincere love, pure feelings inherent in young hearts in a lyrical and dramatic form, which gave the audience a special aesthetic pleasure.

As you know, the story "My Poplar in a Red Scarf" is a romantic work, with a rich poetic language and full of lyricism, which tells about the beautiful and dramatic love of two young people. When staging the story, it was necessary to pay attention to these features of the work and the obligatory preservation of emotional coloring. Not everything worked out for the theater when transferring prose to the stage. N. Zakhidova writes about it: "The author of the staging A. Kotelnikov, trying to concentrate the events of the story and squeeze them into the genre of dramatic comedy, failed to convey the laconic poetry inherent in the writing style of Ch. Aitmatov. There are many fragmented episodes in the staging, moreover, some of them do not work for the main idea of the work" [4,

88-89 p.]. Shortcomings in the staging were to a certain extent eliminated with the help of the director's interpretation and acting.

The image of Ilyas in the performance was performed by Turgun Azizov. The actor's performance filled with emotions, the purity of the flame of youth he felt, his lyrical and dramatic skill left a good impression on the audience.

The image of one of the main characters of the story — Asal occupies an important place in the development of events. "Her feelings are transmitted indirectly, through other images, through the actions and stories of other characters" [5, 89 p.]. The role of Asal was played by two talented theater actresses — Iroda Aliyeva and Oydin Norboeva. Both actresses, based on their manner of performance, interpret the image in different ways. Asal, performed by Iroda Aliyeva, attracts attention with a penchant for lyrical experiences, a variety of emotional colors, and the heroine Oydin Norboeva is distinguished by high drama, rising to pathos.

This work was staged in 1978 at the Mukimi Musical Drama Theater under the title "Qizil Durrali Nozik Niholim" ("A Delicate Tree in a Red Scarf"). Playwright Hamid Gulyam, director Abdurashid Rakhimov and the theater troupe, having deeply felt the poetic content of the work, conveyed its lyrical intonations, artistic originality in the genre of musical drama.

The image of Asal was performed by actress Naima Pulatova. Thanks to a pleasant voice, arias filled with pain and sadness, vocal and dramatic possibilities, the actress, revealing the character of the heroine, perfectly conveyed the essence of the image.

If in the interpretation of the National Theater the main attention is paid to the drama of the story, the internal contradictions of the characters, then in the Mukimi Theater the main place is given to the transmission of the lyrical sound of the work, poetic motifs.

In 1965, the team of the Mukimi Musical Drama Theater staged the writer's novel "Mother's Field". The author of the staging was the poet Turab Tula. Director Abdurashid Rakhimov, composer Ilyas Akbarov transferred the poetics of the story, its warmth to the language of music.

The role of the main character Tolgana in a passionate and pretentious manner was played by Tursunkhon Jafarova. The strong character and inner feelings of a woman who survived all the horrors and heavy blows of the war determine the main idea of the performance. "Compared to Aitmatov's story, a certain re-emphasis of images took place in the musical drama. Aliman becomes the main character. But Tolgonai also remains an important, though no longer the only figure in the play" [6, 98 p.].

Experts note the musicality of the language and style of presentation of the writer. Indeed, when reading the writer's stories, the reader, as it were, feels

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music in his soul. It is this feature that speaks of the closeness of Aitmatov's prose to the genre of musical drama. "The perception of the content of a literary work through music expands the boundaries of the impact of prose" [7, 281 p.].

In 1979, on the stage of the Surkhandarya Regional Theater of Musical Drama, director Mansur Ravshanov staged a performance based on the story "Mother's Field" (the authors of the staging are O. Khozhimurodov, S. Kurbonklichev). The director, having preserved the color and spirit of the work, created the performance in accordance with the criteria of the theater. The image of Tolgana, performed by the actress Gulnora Ravshanova, embodied national and universal values, and acts as a symbol of a woman whose being is overwhelmed with a feeling of hatred for the war and embodies the pain and sorrow of all mankind.

The story "The White Steamboat", which brought world fame to Chingiz Aitmatov, was staged in several theaters of our country, and each production is distinguished by its own approach. First of all, when staging a work, its genre should be taken into account. V. Voronov defined the genre of The White Steamboat as a story-parable [8, 186 p.]. This definition is not unfounded. Since The White Steamboat is not a purely realistic story, reality is intertwined with fantasy in it.

In 1983, The White Steamboat was staged at the Theater for Young Spectators by director Mahkam Mukhammedov. Chingiz Aitmatov personally attended the premiere and after the performance he talked with its creators.

The director, penetrating the philosophical content of the story, created a touching, colorful, rich in symbols and allegories, interesting performance. Actress Yodgora Ziyokhamedova, who played the role of the central character, the Boy, became a real tuning fork of the performance, remembered by the audience for her sometimes cheerful, sometimes sad look, sonorous and full of sorrow voice, expressive silence.

As you know, in the story, two tales in the boy's imagination set the stage for the main conflict. The first of these tales, that is, the story of the white steamer, is a figment of his imagination, and the second parable - about the mother deer, he heard from his grandfather. The director, proceeding from the fact that the mother deer is a symbolic image, shows her appearance on the stage in a conditional form: her majestic shadow is displayed on the curtain, which is set in motion with the help of light.

Then the story "White steamboat" was staged on the stage of the Surkhandarya Regional Theater of Musical Drama by the director Nemat Pardaev (authors of the staging are O. Hozhimurodov, S. Kurbonklichev). The peculiarity of this performance is that the main attention is directed to the disclosure of the social and tragic content of the work. The

director in the play, through the murder of a mother deer, exposes all the vices and intrigues of a degraded society.

In conveying the idea of the performance and the thoughts of the director, the scenographic solution of the artist Viktor Mikhailichenko occupies a particularly important place. The scenery on the stage in the form of a space surrounded by a wooden fence resembles a sheep pen. At the end of the play, this corral is engulfed in flames, and, as it were, they convey the idea that all the baseness, abomination, evil intentions that cause suffering and death of the boy are burned and turned into ashes.

Another experience in staging the works of Chingiz Aitmatov was carried out in 1986 at the Khamza Theater (now the Uzbek National Academic Drama Theater) by director Rustam Khamidov. A performance based on the novel by the writer "And the day lasts longer than a century" was staged on the stage of the theater.

The director R. Khamidov directed all his attention to the events connected with the fate of the protagonist of the novel Edigei. The performance was staged by Kazakh director Azerbaijan Mambetov. A. Mambetov staged a number of works by Chingiz Aitmatov on the stage of the Kazakh Academic Drama Theater named after M. Auezov and has extensive experience as a stage manager.

In conveying the idea of the performance, the decisive role belongs to Zikir Muhammadjonov, who skillfully played the role of Edigei Buranny. In the interpretation of the actor, Edigei appears as a patient, strong-willed, devoted person, obeying only the dictates of conscience, thinking about the people around him, living with their troubles and suffering. "The strength of this image, its distinguishing feature, is that it feels involved in the events taking place around and treats life with all responsibility" [9, 210 p.].

The scenography of the performance is also distinguished by its originality and complexity of construction. The train rails raised above the proscenium and a spinning ball below them give the impression that events are taking place above the globe. The noise of the train coming from behind the stage sounds like a hint of long roads full of ups and downs in the fate of Yedigei.

As you know, the legend of the mankurt is one of the main episodes of the novel. As Viktor Levchenko noted, "In the legend, Aitmatov remains himself, he relies on the reality that entered him with his mother's milk; it does not need to be invented, colored and decorated — the colors involuntarily show through from the inside" [10, 199 p.]. The creators of the play also paid special attention to the legend of the mankurt. The role of the mankurt is played by Yodgor Sadiev, the suffering mother Naiman is Sara Eshonturaeva. This impressive scene reveals a terrible picture of memory loss, the loss of

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one's essence, and that this tragedy concerns all of humanity.

During the years of independence, creative searches continued in the field of staging the works of Chingiz Aitmatov on the stages of theaters in Uzbekistan. The most successful among such experiments was the play "Naiman on nidoshi" ("Mother's Call"), staged on the stage of the theater-studio "Eski machit" in the city of Karshi in 1999 by the People's Artist of Tajikistan, director Farrukh Kasimov. Created on the basis of the legend of the mankurt in the novel "And the day lasts longer than a century", the performance impresses with its unusual form, philosophical solution, and symbolic elements.

The director mainly uses such means as plasticity, dance, music, song, movement, facial expressions of actors. Dynamic mise-en-scenes also serve to enhance the drama of the work.

The performance begins with a scene that conveys a picture of a bright and calm life. In the middle of the scene is a butter churn where Zhulamon (actor Isok Turaev) works, enjoying his youth, overflowing with life's joy. This peaceful life is violated by invaders. They pull Zhulamon out of his mother's arms, tie him up and take him away.

Zhulamon is tormented by various tortures, a camel skin is put on his head, as a result, the guy loses his essence, memory. Now he is turning into a merciless creature, remembering nothing, capable only of killing and destruction. The butter churn, which at first expressed pure thoughts, turns into a dwelling, which is worshiped by mankurts.

Actor Isok Turaev, who played the role of Zhulamon, skillfully showed the difficult state, mental tension, unconsciousness of his hero. The haunted look, the movements of the actor convey the tragedy of the mankurt in all its terrible essence.

The central image in the performance was the image of the mother of the mankurt Naiman she. The heartache and suffering of the unfortunate mother are deeply felt in the performance of tragic songs, sad lullabies performed by the Honored Artist of Uzbekistan Oygul Khalilova. The performance "Naiman on nidoshi" ("Mother's Call") in 1999 received the main prize - the Grand Prix at the authoritative theater festival of performances based on the works of Chingiz Aitmatov, held in Bishkek.

The Decree of the President of the Republic of Uzbekistan "On the wide celebration of the 90th anniversary of the great writer and public figure Chingiz Aitmatov" dated April 2, 2018 was of great importance for theater groups. Many theaters enthusiastically responded to the task of creating performances based on the works of the Kyrgyz writer.

In particular, the story "The White Steamer" was staged on the stage of two theaters of the country – the Uzbek National Academic Drama Theater (directed by Abubakr Rakhimov) (Figure 3.4) and the

Kashkadarya Regional Musical Drama Theater (directed by Askar Kholmuminov).

Both directors offered their own interpretation of the story. A. Rakhimov paid special attention to the poetic appeal of the story, in collaboration with the artist B. Turaev, he found a figurative solution depicting the beauty of the nature of Issyk-Kul region. And in the Kashkadarya theater, the young director Askar Kholmuminov sought to convey the socio-philosophical content, the tragic spirit of the work. Therefore, this performance is dominated by drama, psychologism. In particular, it should be noted the successful creative tandem of the young actor Sukhrob Isomov, who played the role of a boy and the People's Artist of Uzbekistan Erkin Komilov as the old man Mumin. Both of these actors become real grandfather and grandson, they feel and understand each other on stage through their views, while performing, their spiritual unity, spiritual intimacy appears.

In connection with the anniversary of the writer, performances such as "My Poplar in a Red Scarf" were staged at the Mukimi Musical Drama Theater (director M. Azizov), "Jamilya" at the State Drama Theater of Uzbekistan (director G. Mardonov), "Mother's Field" in the Syrdarya Regional Musical Drama Theater (director N. Goyibnazarova), "Duck Louvre" in the Karakalpak State Musical Drama Theater named after Berdakh (director M. Reimov).

In conclusion, it should be noted that the works of Chingiz Aitmatov served and serve as a rich source for the theater. Practical proof of this can be seen in the example of Uzbek theatrical art. The works of the prose writer have always been in the center of attention of stage masters, because they have a rich socio-philosophical content, are full of symbolic images, based on ancient legends and myths, imbued with universal meaning.

An analysis of the stage performance of the works of Chingiz Aitmatov in the theaters of Uzbekistan makes it possible to draw the following conclusions:

– Based on the works of the writer, a number of performances in the genre of musical drama ("My Poplar in a Red Scarf" and "Mother's Field") were created in the theaters of the republic. Thanks to the poetry and lyricism of his prose, the expressive means and styles of musical theater were enriched.

– The writer's prose to a certain extent had an impact on the formation of a symbolic theater in the Uzbek theatrical art. ("White steamboat", "Spotted dog running along the edge of the sea").

– The writer's work played the role of a source for the stage works of a socio-psychological plan ("And the day lasts longer than a century", "Jamilya");

– In view of the closeness of the national spirit of the Kyrgyz people, the color of the Kyrgyz literature, with the national spirit of the Uzbek people, the work of Ch. Aitmatov had a beneficial effect on

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the development of the national identity of the Uzbek theater.

– The works of the writer provided rich material for the development of the creative potential of

directors, the dramatic and vocal abilities of actors, the imagination of stage designers and other theatrical figures.

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