

THE ROLE OF RUSTAM MA'DIYEV'S WORK IN MUSICAL DRAMA THEATRE DIRECTING

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Abstract

This article provides a scholarly examination of the significance of the work of Rustam Ma'diyev, a prominent director at the Muqimiy Uzbek State Musical Drama Theatre. It presents a scientific analysis of his stage explorations, contemporary trends within the modern theatrical landscape, future prospects, and existing challenges, using a number of his stage productions as case studies. The study further provides a scientifically grounded investigation into the plays directed by Ma'diyev, specifically focusing on the integrative approaches to creative collaboration between the actor and the director, emphasizing collaborative and reflective methodologies.

Key Words: Musical drama, "Fotima va Zuhra" (Fatima and Zuhra), "Bobur sog'inchi" (Bobur's Longing/Nostalgia), tertian and quintal (Tersiya va Kvinta).\

Introduction

It is possible to identify the distinctive features of the directorial art in musical drama by studying the history, formation, and development of directorial explorations within the Uzbekistan State Musical Drama Theatre, and by

systematizing the activities of individual artists and the works they have staged. The formative factors, traditional and modern tendencies, as well as the issues of succession (or *heredity/continuity*) within this genre, require separate scholarly investigations.

The process of the formation of Uzbek theatre manifested itself not only through aesthetic and art-critical criteria but also as an integral part of socio-spiritual development. Particularly, the musical drama genre holds a significant place in this process as a complex yet harmonious synthesis of folklore, national music, and dramaturgy. The contribution of director Rustam Ma'diyev to shaping the epistemological and practical foundations of this genre deserves special attention.

Rustam Ma'diyev was born in 1956 in the Kasbi district of Qashqadaryo region. He studied at the Tashkent State Institute of Theatre and Fine Arts (now the Uzbekistan State Institute of Arts and Culture) and later completed the Higher Directing Courses. The artist began his creative career in 1978 at the Muqimiy Uzbek State Musical Drama Theatre. He was awarded the titles of Honored Artist of Uzbekistan in 1998 and People's Artist of Uzbekistan in 2006. Over many years, he worked productively not only as an actor but also as a director and playwright. Ma'diyev elevated the artistic potential of musical drama performances to a new level. The actor, director, and playwright Rustam Ma'diyev passed away in 2007.

Among the works he staged, we can count numerous performances such as: "*Devona*" (The Madman), "*Fotima va Zuhra*" (Fatima and Zuhra), "*Diyonatga xiyonat*" (Treachery to Conscience/Faithfulness), "*Taqdir*" (Destiny), "*Qudug tubidagi faryod*" (A Cry from the Bottom of a Well), "*Bobur sog'inchi*" (Bobur's Nostalgia/Longing), "*Mangu mash'al*" (Eternal Torch), "*Ajab saodat erur*" (What a Great Happiness), "*Oqibat*" (The Consequence), "*Farishtali ayol*" (The Angelic Woman), and "*Otabek va Kumushbibi*".

In Rustam Ma'diyev's play "Fotima va Zuhra", one of the painful problems of modern society—drug addiction and its tragic consequences—is illuminated

through stage interpretation. The main protagonists, the sisters, were masterfully performed by Zulayho Boyxonova and Ma'suda Otajonova. The play profoundly expresses the idea of the struggle for human values, honor, dignity, and truth with a deep dramatic impact.

The aria sung by Ma'suda Otajonova, who played the role of Fotima, deeply resonated with the audience. The success of this aria is determined by the creative collaboration between the director and the actor-singer, coupled with the harmony of musical action and the orchestra. Consequently, the performance was successfully shown for several theatre seasons. The play is structurally built as a melodrama, in which emotions, experiences, and inner anguish find a vivid expression. Ma'diyev's stage works are characterized by a tendency toward the sentimental direction—he strived to create moving performances that are close to the sentiments of the people.

Rustam Ma'diyev dedicated significant and meticulous effort to the arias within the performance. Ma'suda Otajonova, the performer of Fotima's role, executed this aria skillfully and earned the audience's prolonged applause. The success of the aria and the role was fundamentally determined by the creative collaboration between director Rustam Ma'diyev and the actor-vocalist, the precise determination of the aria's musical staging (*musiqiy xatti-harakati*), and its harmonious execution with the orchestra. Consequently, the play was successfully presented to the audience for several seasons. The fact that the audience returned repeatedly to watch the performance is a testament to its high artistic value. The genre of the play was staged as a melodrama. The emotions, feelings, and anguish characteristic of melodrama were vividly expressed in the work.

Rustam Ma'diyev's directorial style was distinct; he primarily staged sentimental plays, meaning those where emotions and feelings were vividly expressed, as this type of theatre resonated strongly with the audience. His productions were simple and accessible to the common people. Rustam Ma'diyev excelled at selecting themes based on the audience's expectations (*tomoshabin*

istagi), with his staged works often revolving around patriotism, family relationships, and love.

In his staged musical plays, Rustam Ma'diyev placed greater emphasis on the spoken word. The lively word resulting from the actor's organically realized psycho-physical state is referred to as "verbal action" (*so'zli xatti-harakati*). The concept of verbal action has been extensively discussed and elucidated by masters. Rustam Ma'diyev, who studied the teachings of Konstantin Sergeyevich Stanislavsky, once expressed in a conversation with colleagues: "I was truly delighted when, through my own experience, I fully comprehended the importance of beautiful and pleasing speech, which is considered a powerful means of stage expression and impact in our art."

He viewed critically the bombastic rhetoric, false simplicity, dry dialogue, and monotonous, pompous intonations that actors sometimes employed instead of genuine verbal action. His criticism extended to poetic feet consisting of two or three syllables ending with an emphasized final syllable, the gradual increase in vocal volume, tertiary and quintal leaps (*tersiya va kvinta oralig'idagi qochirishlar*), and the dropping of pitch at the end of phrases and words. Rustam Ma'diyev was a man of original thought, knowledgeable, talented, and cultured. He placed great importance on working with the actor's state within the role (*obrazdagi holati*), and due to his musical literacy, he keenly grasped and prioritized the subtle nuances of musical scenes. There are professional directors who stage plays, but there are also actors who aspire to directing, or who are simply interested in trying their hand at it.

Rustam Ma'diyev reached the zenith of his directorial mastery by staging Khurshid Davron's two-act musical drama, "Boburshoh". This work reflects the final years of the life of the great poet and statesman, Zahiriddin Muhammad Babur, portraying the motifs of nostalgia for the homeland (*vatan sog'inchi*) and human anguish with a high dramatic spirit.

The climax of the performance is the scene where Babur is ready to sacrifice his own life to the Creator to save the life of his son, Humayun Mirza. This particular scene was created by the director with powerful dramatic and musical harmony.

Rustam Ma'diyev precisely identified and interpreted the genre of the work. He also constructed the sequence of events very well. The central scene of the play is the prayer Babur makes to God, offering his own life in exchange for saving his son, Humayun Mirza, who is gravely ill and on the verge of death. This scene, in particular, was moving and staged to be profoundly stirring. It is said that Bahodir Yo'ldoshev requested Khurshid Davron to write this very scene, which became the impetus for the creation of the play itself. Thus, Bahodir Yo'ldoshev played a significant role in the birth of the work. The dramatic work was written at the suggestion of the acclaimed director. The task of staging the work fell to Rustam Ma'diyev, who adapted it into a musical play. The music for the performance was composed by Bahrullo Lutfullayev.

The aria of Khondamir, created based on the Nasrullovi melody, was performed by the vocalist-actor Mehmonali Salimov, an Honored Artist of Uzbekistan, who had thoroughly mastered both acting and singing skills. Rustam Ma'diyev provided significant directorial assistance to Mehmonali Salimov in performing this aria. The aria was written for a tenor voice, in the key of C minor (*do minor*), at an Adagio tempo, and featured a very high tessitura. The singer-actor managed his breath perfectly, and sang with great power and resonance, emphasizing the following words, which constituted the climax of the aria: [The specific words are missing in the original text, but the context is included]. The musical solutions and arias in the performance are rich with human sorrow, indecision, and transformation. Indeed, in musical dramaturgy, the transition from speech to aria, and from aria back to speech, enhances the impactful meaning and melody of the arias and duets.

The melodious voices, tunes, and arias composed by Bahrullo Lutfullayev played a crucial role in enabling the actor to achieve a specific emotional state

(*holat*), and in emotionally influencing and captivating the audience by immersing them in a particular mood. Indeed, the combination of a pleasant melody, a strong acting performance, and a powerful, expressive voice from the actor-vocalist singing the arias, greatly multiplied the emotional power of the scenes. This is precisely where the strength of musical drama lies. Because excellent acting, powerful dramaturgy, deeply emotional music rich in melody, and masterful vocal art synergistically increase the emotional impact of the performance many times over, thus engaging the audience (*tomoshabinni qamrab oladi*). For this reason, the performance "Bobur sog'inchi" was one of the audience's most beloved plays.

Conclusion

In conclusion, the Rustam Ma'diyev directorial school is distinguished by its creative approach, which is deeply rooted in national traditions and yet aligned with contemporary aesthetics. Through his activities in the musical drama theatre, the art of theatre was elevated to a new level. The Ma'diyev school has not lost its relevance even today, serving as a significant source of inspiration for young directors.

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