

## “Alisher Navoi” is a Historical Film Based on the Experience of a Stage Play

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### ABSTRACT

*In this article, some facts and memories about the creation of the historical film "Alisher Navoi" will be studied, and the practical aspects will be studied.*

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Today, the idea of "Living history" put forward by the initiative of our honorable president is recognized by the film community as a huge project. At the same time, one wonders whether the spheres involved in the project are ready for this responsible and honorable task. We know that in the history of Uzbek cinema, the tendency to make historical films was formed in a unique way and showed high results, but today those experiences seem to have been somewhat neglected, and under the pretext of striving for novelty, there is a row of "unnecessary old things" as if pushed aside. However, we believe that indifference to years of hard work, hard work, and experiences that have become mature filmmaking technology is not appropriate before embarking on such a large and extremely serious project. Based on this, let's turn to some facts and memories about the creation of the masterpiece of Uzbek historical cinema, "Alisher Navoi", and explore the important aspects of the process.

First, the emergence of the stage example "Alisher Navoi" is described as follows: "This play written by Uyghun and Izzat Sultan in 1942, from the day the theater started working, until the first premiere of the play, was subjected to various checks and inspections, and in 1945 (i.e. three years later) presented to the audience for the first time (recall that the play was written by writers Uygun, I. Sultanlar and staged by theater director M. Uygur). At first, the performance was stopped due to "idealization of the past". Finally, on the occasion of the five hundredth anniversary of Alisher Navoi, after some drastic revisions, it was included in the theater repertoire for regular performance in 1948."

The play "Alisher Navoi" was the continuation and to a certain extent the end of Mannon Uighur's lifelong research. These researches were expressed in actions such as the culture of directorship unique to him, the full manifestation of the pure, fluent, impressive power of nationality, language, and the art of speech in the interpretation of symbols." Abror Hidoyatov played the role of Alisher Navoi in the play, followed by Olim Khojayev, Sora Eshontorayeva played the role of Guli, Lutfulla Nazrullayev played the role of Husayn Boygaro, Obid Jalilov played the role of Prime Minister Majiddin, and Sadikhan Tabibullayev played the role of Mansur.

It is clear to many that the interpretation of the performance was subordinated to the provocative

(propagandist) ideas of its time. The leading idea in it is echoed by the phrase "Obviously, the crown is a ruby, even though it is expensive, it is the damage done to the head of the poor", that is, the period called the second renaissance period in the annals is the dirty, black history of our history for the "oppressed people" as a result of oppression. dates from the time of the later Timurids. According to Pesa, Navoi is the only one in the palace who is truly righteous, impartial, free from environmental defects, and has a sound mind. The only humane person on the side of the raiyat. All other participants - sultan Husayn Boykara, vizier Majiddin, Mansur, emirs and begs - oppressive feudal lords, rulers and officials who are slaves to interest and lust. In it, the image of the sultan is extremely typified, and he is embodied as a helpless weakling who has lost the reins of the kingdom under the influence of the amirs and begs under the influence of the crown-throne issue. Boikaro, again, is subject to feelings, greedy, ambitious, indecisive and a misunderstanding. These aspects lead to the artificial distortion of historical truth as a result of one-sidedness. After all, history confirms that the representatives of the great generation, who were nurtured and matured under the patronage of the famous ruler of their time - philanthropist Abul Qasim Babur, were versatile and rare individuals of their time.

However, the master director Mannon Uyghur stages the play with such skill and passion that the actors approach their roles with such zeal that the following objective opinion is reached: "Uzbek stage art, the happiness and joy of its fans, has become a classic spectacle that will last forever." In other words, even if the story deviated from real history and the heroes were subordinated to the political situation of the time, the representatives of the performing arts were able to do their work.

Not less, not more, the work of shooting the picture was started only after eight years of hesitation (it covers the years 1940-1947, it is done after the writing of the work, testing it on the stage of the theater, and testing its features). the composition constantly changed (directors - L.Trauberg, A.Usoltsev, K.Yormatov). Naturally, the influence of the ruling ideology is clearly felt in the film. Let's say that the image of Husayn Boygaro (no different from the stage version of the play) is interpreted as a one-sided ruler prone to sugar talk. As noted, the historical truth has been changed in several places. And the creators themselves do not hide that this happened with the intervention of "those from above":

"...Izzat Sultan (I.S.) - But Sergey Mikhaylovich (Eisenstein - at that time the artistic director of "Mosfilm") - a scholar of Eastern culture, a scientist and artist who highly valued the school of Firdavsi, Navoi, Jami, Kamoliddin Behzod, in that discussion "Husayn and Navoi I was surprised that he thinks that it is necessary to intensify the conflict between At this point, he did not think about observing historical truth, but more about the fact that the former union ideology and the details of the clash of powerful historical figures will interest the viewer?"

According to the surviving documents, S.Eisenstein studied the script of "Navoi" and commented on the interpretation of the historical theme on the example of this work: "We are always interested in the presence of characters with great historical strength. In the script of "Alisher Navoi", there are no strong conflicts and clashes, and there are no signs of strong will and perseverance. The conflict between Navoi and Husayn should be gradually brought to an end and its bright interpretation should be provided. It is necessary to perfect the lyrical plot in the second plan, which tells about the love between Navoi and Guli."

"...When we looked through the newspapers published in the 30s and 40s of the last century, we also found a statement of the opinions expressed in that council. The art director of "Mosfilm" S.Eisenstein (at that time) saw the sketches made for the film "Alisher Navoi" and gave wise advice. S. Eisenstein, who expressed a scientific opinion about the appearance of the walls of Herat, the observatory... that is, S.Eisenstein, who participated in the discussion of the script and sketches of the first Uzbek historical-biographical film "Alisher Navoi" in Moscow, saw the sketches drawn by the artist B. Dubrovsky-Eshke "Pay attention to the proportions in the sketch of the castle, it should be assumed that its "teeth" will be smaller, and the lower part of the tower will be wider and lower. V.Eremyan, who was later appointed as an artist for the film, took into account his advice that the sketch "Observatory in Herat" was unsuccessful.

"In the copies of the script written in the following years (1946-1947) and in the film, it seems that some wishes and demands of S. Eisenstein were taken into account: the conflict between the king and the poet

will be strengthened. The plot of Guli-Navoi was not absorbed into the dramaturgy of the film even in its revised form. It was not possible to enrich the portrait of the poet with lyrical lines."

Of course, the issue of conflict lies at the root of any performance. Accordingly, the creator is responsible for finding the artistic truth, withdrawing from real reality instead of creating intrigue and contradictions characteristic of reality or gaining it. It is desirable to creatively correctly interpret the thoughts of the great cinematographer. But in this regard, "not to burn the sikh and not to miss the kebab" depends only on extraordinary talent, acquired experience and skill level.

In turn, the screen adaptation based on this work became a continuation of the performance on the stage in terms of interpretation. The reason is that the experience gained in the movie "Tahir and Zuhra" was lost, and this time, almost, the same practice was returned. The creative team consisted of the artist V.Yeremyan, the cinematographer A.Krasnyanskiy, who worked in the previous example, and only the aspects specific to the stage were abandoned, the missing factors for the film were filled in, and the pesada had its own shortcomings and defects. was further improved by filmmaker K.Yormatov. The details are more detailed, meaning that parts that are skipped over by pesada text have been expanded to show more detail in the script. We will even witness the addition of several new episodes. For example, in the exposition of the film, we see that Prince Yadgor and Husayn's rivalry for the throne began when they were still teenagers, or that Navoi sneaks into the occupied castle, asking to be entrusted with solving the Yadgor issue. available in the movie. After all, the differences between cinema and theater lie in the scope of expressive means, the ability to describe reality in detail, and the demand for naturalness. But all this does not reject the interpretation on the stage, but repeats it anew, more completely.

In the screen adaptation, the abilities of the hero, different from the stage example, have been repeatedly acquired. We see Navoi's intolerance to injustice and oppression in the episode of coldly punishing the officials who betrayed the kingdom and the people - Amir Muzaffar and Ubaydullah (this is the part where positions are separated leaving the main knot in the main reality, the antagonist and the protagonist shine).

In the picture, the quality of Turdali, the swordsman in the performance of the work, was also instilled in Navoi. We see the great master wielding a sword in the episode "Capture the Monument". This shows Navoi as a perfect figure who is not only spiritual, but also (according to N. Machiavelli's teaching) well aware of the secrets of military skill and rulership...

Unfortunately, despite being in our possession, detailed information about the process of creation of the first Uzbek historical biographical film "Alisher Navoi" has not been preserved. If we take into account some of the successful qualities of theater and cinema examples, it is not wrong to say that the performance of the work created over the years and the screen adaptation are inseparable. At the heart of this, it is impossible not to emphasize that the achievements of both types of art are combined, and the main factor is that the stage tool worked as an experimental laboratory.

This tendency started not only with "Alisher Navoi", but also with the previous film "Tahir and Zuhra" and continued with historical examples that recorded a number of positive results, such as "Boy ila sylvchi", "Mirzo Ulug'bek", "Ibn Sino". Therefore, even today, experimenting and improving certain historical artistic materials that are still primitive and untried on the stage of the theater is a rare and effective way to use the experience of the past in the work of the project.

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