



ARTISTIC PRINCIPLES OF EXPRESSING NAVOI'S SPIRITUAL WORLD IN UZBEK DRAMAS

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Serobov Xurshid
Uzbekistan

ABSTRACT

The article examines aspects specific to the artistic interpretations of Alisher Navoi's character created in Uzbek dramaturgy. Dramas of authors such as Uygun and Izzat Sultan, Muhammad Ali, Amon Mukhtar, Iqbal Mirza, Abdulla Azam were analyzed based on the artistic principles of expressing the Navoi spiritual world.

KEYWORDS

Drama, historicity, historical truth, conflict, image, moral development, character, plot, chain of events.

INTRODUCTION

The author's own interpretation is important in fully reflecting the image of a historical person in the work. It is difficult to fit the entire life of a person in one work, moreover, the important side of this hero for today and literature is expressed in the work, which means the ideological and aesthetic goal of the author. There seem to be two different purposes for writing a piece on a historical subject. First, the author, while telling a story about a historical reality or an ancestor who lived in the past, aims to introduce it to the reader

and create an artistic expression of the historical reality. Secondly, in expressing his artistic-aesthetic idea, the author tries to show the exemplary side of the life of a certain historical person. In this case, in addition to certain individuals, the artistic textures devoid of vital content and historical truth around them can also become important in expressing the artistic intention of the author.

G. Karimov writes that naturalness in the events of a historical work, sincerity in the image, integrity



and wholeness in the composition are considered important elements of artistic legitimacy. He draws attention to the fact that historical works have been interpreted differently in the literature for some time: work was done under the influence of schematism. However, the great historical figures, who lived and worked in very difficult conditions all the time, fought valiantly to solve the difficult historical problems of their time.

The image of Alisher Navoi, which we have discussed in the above chapters, also appears as an important historical figure of his century. Navoi's spiritual image is bright and unrepeatable. When we consider the dramas according to the period of their creation, we can observe the stages of improvement in the image of Navoi. Depicting a certain phase of Navoi's life in the works allows us to think about the stages of historical development of a single image. It is appropriate to consider the spiritual development of the image of Alisher Navoi in two different ways:

- 1) to analyze the spiritual development of Navoi's character in each work, that is, to study the process of the hero's growth and change from point A to point B;
- 2) to analyze the gradual process of the image in Uzbek dramaturgy dramas in which the image of Alisher Navoi is represented.

Uygun and Izzat Sultan's drama "Alisher Navoi" is the first creative search in this regard, and it is shown in the ritual of spiritual perfection of the image. At the beginning of the drama, we see Navoi as a joyful, happy, thoughtful poet. Later it becomes clear that he is a resourceful, thoughtful statesman. Majdiddin, who conspired to save his

position, is depicted in a sad mood after the successive conspiracies of the chief officials, and after the death of Guli, Navoi Zabun. He will be disappointed in the affairs of his kingdom. In the work, we can see such qualities as "prudent", "understanding", "loyal", "strict", "compromising", "lover", "friend", "student", "kind" characteristic of Navoi.

If we analyze separately the edge of Navoi's image as a statesman, his aspiration towards one goal in all matters - the peace and well-being of the people - has found a true and worthy artistic expression in the drama. This is shown in harmony with the literary-aesthetic dreams of the ideal ruler in his works.

"Muzaffar (falling at Navoi's feet). Great prince, sun of the blue of justice, have mercy! I made a mistake, sorry! About the faithful services of my son to you, save me!

Navoi. The verdict was given by the people. People's judgment is God's judgment."

In this place, the authors show Navoi's characteristic tolerance and forgiveness, as well as his strictness in the affairs of the kingdom. He is a gentle and calm person with pen and paper, but he is a smart person who consciously understands that the affairs of the kingdom are different from the creative process.

"Navoi. Let Amir Majdiddin be removed from the palace.

Hussein. The reason?

Navoi. A traitor who wants to destroy our country has no place in the kingdom!

Majdiddin. Slander!



Navoi. Investigations showed that this man also had a hand in the Yodgorbek uprising."

It is a natural law that any servant is not free from mistakes. Therefore, it is convincingly expressed in the drama that Navoi sometimes gets lost, makes mistakes, and eventually these mistakes can harm him. The case of Mansour shows that Nawai became a pand due to his virtues of trustworthiness and forgiveness. Mansoor is a conflicted character in the play who sharply changes his positive attitude towards Navoi to a negative one. When he comes to Alisher to apologize, Navoi does not notice the evil intention in him and mistakes it for sincerity. But he realizes his mistake in time and prevents the severe tragedy that will occur in advance.

"Mansur (falling at the feet of Navoi). Pirim, I'm sorry, I was a bitch.

Navoi. I knew you were a spy, but I didn't know about your murder. What a pleasure! Why did you need my death, murderer!"

It should be said that such features in Navoi complemented each other. These qualities are integrated and become a whole, manifesting the quality of Navoi's perfection. He is on the side of justice and truth, has put the path of creativity and activity into one common self, has shown the unity of words and deeds, has tasted both the joys and sorrows of life, has seen the zeal of enemies and the loyalty of friends, and will be embodied as a brilliant person. At the end of the drama, Husayn's address to Boygaro also shows that Navoi is a great person:

"Navoi. My love for Guli is only a spark of my love for my people... Why didn't you put a burden on

the people? You entered Majdiddin's words and increased oppression, not justice, in the country. You brought our country to the brink of destruction. Maulana Khondamir, number our pains and sorrows on the blessed pages that will be passed down to future generations, the death of Mominmirza marks the crisis of the Timurid dynasty. Husayn Boygaro, who killed his grandson with his own hands, who was intoxicated day and night, who drank non-stop at weddings and funerals, is no longer able to save our kingdom from destruction!"

Taking these aspects into account, the character of Navoi depicted in the drama "Alisher Navoi" can be said to be the most successful character created in Uzbek dramaturgy.

In the dramatic epic "The Star of Khurasan", the young and emotional character of Alisher is described in the words of the great poet Navoi, in the words of the great poet. Navoi's confession that "I feel too young to get involved in state and political affairs, to express an opinion" is a proof of this opinion. Alisher's opinion changes during the drama. His way of thinking begins to take a sharp turn. In Alisher's conversations with Guli, we can witness the arguments against the above opinion. Youth also makes mistakes. The moments when Alisher made quick decisions in his youth are also described in the dramatic epic. Guli calls the palace "a den of conspiracies" and asks Navoi to promise not to go there.

"Navoiy. Borishga majburmen, naylayin, Gulim, Bormasam shohning boz ortar shubhasi.

Bilasan saronga mansub kishimen, Bormoqni taqozo qilur an'ana".



It is known that the main conflict in the work is between Navoi and Abu Said Mirza. In their face-to-face conversations, Navoi does not hesitate to speak the truth, he shows courage. In this place, Navoi's qualities of "bravery", "truthfulness", "patriotism", and "kindness" can be seen. Alisher dares to ask Abu Said Mirza what he has been doing in Khurasan since he ruled the kingdom. He boldly states that the ruler did not dig a ditch and give water to the people, nor did he build smooth roads for the people, nor did he open a monastery or madrasa, nor did he build a bridge over a river, nor did he value art. Abu Sa'id warns Alisher that he is still young and does not let his tongue loose. Navoi's concern about the future of the Timurid kingdom shows that he is extremely attentive to the fate of the country and the nation. His answer to Abu Said also clearly expresses the character of the future statesman in him:

"Taxtu baxtingizga beg'arazmen, Shoh,
Dushmanlikni mendin kutmangiz aslo.
Asli menga sizu Boyqaro ham bir.
Bo'lsa bas elda bir adolatli shoh?"

The author also uses the language of Navoi, which does not correspond to his age, and comments characteristic of the elderly. There are places where this load sometimes makes the image a little artificial. If the youth's enthusiasm and hard work were reflected more, the characteristics of the image, which differ from the artistic interpretation in other works, would have been more complete. The dialogue between Guli and Izzat at the end of the play is similar to the dialogue between Navoi and Guli in the drama "Alisher Navoi" by Izzat Sultan and Uygun. This

closeness can be seen especially in Guli's parting words.

The dramatic epic "The Star of Khurasan" is unique and characteristic with woven images around the hero more than the interpretation of Navoi's character. The author tried to present the image of Navoi in his youth, and in a certain sense he managed to do this. Boborahim Amon's drama "Navoi birla Hosseini" poetically expressed Navoi's poetry, closeness to the Sultan, friendship, officialdom. Along with the qualities of a poet's delicacy, eloquence, philosopher's depth, and punctuation, the qualities of a statesman's strictness and determination have increased the importance of this artistic interpretation. In particular, one can see determination in Navoi's court in relation to the beggars and officials. He said to Sirtlonbek: "Woe to you, bravery, career and salary! Tell me, have you ever found someone to protect you?! No! I'm sorry for being lonely, and I'm blinded by ignorance - if someone is more than a foreigner, he's more, but not less!" the rebuke of his tribe clearly expressed this feature. In another place, this determination is further exaggerated: "Navoi (shaking his head). Don't look like that, bro. If you are like a cat, you will be a mouse in front of your strong one, while a mouse is in front of a lion. Then it turned out that at that time, your servants were the first to fight, and you, I don't know, were free to become a place for some mouse's nest?"

It also shows Navoi's friendship, loyalty and wise counsel to Sultan Husayn Boyqaro. The Sultan relies on Navoi in many matters, in particular, both in creativity and in affairs of the kingdom, he



always listens to his advice and needs his conversation. In the ninth appearance of the drama, he expressed his satisfaction with Navoi's visit and said, "Thank God for giving a faithful friend like you. Every moment my heart is full of sadness, but I don't like to see anyone from the human race, your visit and communication was a bit of a cure for my pain", he asks her for advice. Navoi keeps the covenant of friendship, but shows him the right way with the right words:

Navoi's "mentor" status is also reflected in the work. Navoi is embodied as a tolerant and kind teacher to his students. We can see that his demanding nature towards his students also raised his rank even more. Navoi indirectly states that they should be themselves. In particular, what he said to Baba Ali is a proof of our opinion.

"Grandfather Ali." Teacher, please forgive me, you have no understanding of the poor and precious, unless you return to the palace and hold a position, no matter what kind of person you are. Navoi (stopping walking). Hmm, you give us the same advice. We decided to spend the rest of our lives on a different path. You are very young, and you have no knowledge at all. Therefore, if you don't fulfill your royal duty with all your heart, you will be in debt."

In the drama "Navoi birla Hosseini" the image of Navoi is assigned the function of a filter (purifier) of goodness and correctness. This is reflected in his every move, dialogue with other characters. In this work, unlike other dramas, we do not see Navoi's "in love" quality. The author is limited to the above aspects in reflecting the spiritual image of Navoi, and it is justified.

The image of Alisher Navoi in Abdulla Azam's drama "Dugohi Hosseini" can be compared with the image depicted in Vasit Sadulla's drama "Star of Khurasan". Because both works describe the life of Navoi in the 60s of the 14th century, the poet's heyday. When there were no misunderstandings between Hossein Boygaro and Abu Said Mirza, the common enemy is Abu Said Mirza. The qualities of enthusiasm, courage, enthusiasm in youth reflect the main character of the character in both dramas. In "Dugohi Husayniy" we can see qualities of good understanding of music and playing tunes, characteristic of Navoi, which are not shown in other works. In the first scene of the play, Navoi is playing the tanbur and playing Hosseini's Muhamma. There is also a reference to Navoi's drinking of may. When Alisher describes the details of the event in that meeting where Persian and Turkish poems were debated, Guli admits that he silenced his opponents with the word "sipqarmaq".

Alisher Navoi. Don't you tell me that you had to show off the oil!

Flower. You returned with may dripping from your lips, my fathers came with honey dripping from their lips. They are very proud of you."

Alisher Navoi's character in "Dugohi Husayniy" is embodied as a skilled musician, a talented poet, a loyal friend, a hopeless lover, a sad young man who is saddened by the blows of fate.

In Amon Mukhtar's drama "The Pain of Amir Alisher", the character of Alisher Navoi is made up of qualities such as a great poet and thinker, thoughtful and courageous statesman, emir,



philanthropic person, and a lover of love. For example, let's look at this passage: "There is no way. This is the meaning of my life... I have traveled such a long way, such a long distance in the world! Separation, wandering, helplessness, strangeness... But coming from a sad NAVO to a hopeful NAVO turned me into a NAVOI! In my life, I have seen people trampled underfoot like clay, and people who have been raised in hands like clay jugs. Words, Poems, Literature saved me from falling into the ground in a bad state, from thinking that you are the sky in a happy state! Until the end of my life, I am devoted to this Black Work and to You, Lord!"

The pathos and poignancy of this passage in the dramatic text is the image of Navoi analyzing his life, drawing conclusions from the past part of his life. In old age, it sounds like the exclamations of a moissafid, who is passing before his eyes one by one the wonders of childhood, the rarities of youth, the beauties of middle age, preparing confessions and conclusions.

The character of Alisher Navoi depicted in the drama "Navoi va Boygaro" and the drama "Amir Alisher's Pain" have similar aspects due to the fact that the same era is depicted. According to the sources, the government of Balkh will be handed over to Badiuzzaman, who is in charge of Astrobad. Astrobad is promised to his son Momin Mirza. However, at the last minute, the Sultan's decision was changed, and his son Muzaffar Mirza, who was born from Khadi Begim, was appointed governor of Astrobad. Dissatisfied with this, Badiuzzamon disagrees with Husayn Boykara. This disagreement is getting worse day by day. Alisher

Navoi, who understood that this situation would bring disaster and unrest to the people, and cause division in the kingdom and army, was seriously disturbed. From this period, he begins to try to eliminate the coldness between his father and son. In both dramas, we see the character of Navoi caught in the conflict between father and son.

In the drama "The Pain of Amir Alisher", when Badiuzzamon Alisher, who was very angry about the death of Momin Mirza, asked for advice from Navoi, Navoi said: "You are a good word, a glorious prince, your father's corrupter, Mr. Shahanshah, who is coming from Astrobad to Herat, at this moment, you should not appear to be a bad son fighting against your father, "It is advisable for you to go somewhere for a certain period of time and clear the outskirts of the city from the army," he advises. In this drama, it is also possible to see that the statuses of "master" and "pir" in the artistic interpretation of Navoi's image are depicted.

N. Ahmedov wrote in his dissertation "Problems of interpreting Alisher Navoi's character in Uzbek literature" that the gradual growth and development of Alisher Navoi's theme mainly consists of three stages. These are:

1. Uplifting romantic image;
2. A realistic image with enhanced psychologism;
3. Full realistic image.

In Muhammad Ali's drama "Navoi and Boykara", the character of Navoi is embodied as a great poet and thinker, a leader of the circle of intellectuals, a philanthropist, and a statesman. In this drama too, Navoi is saddened by the conflict between fathers and sons and the suffering of the people due to



this tense situation. In the drama, it is described that the character of Navoi carried out great creative works, organized a group of artists, musicians, historians, poets and philosophers, encouraged and cared for them in every way. In the drama "Navoi and Boykara" we see Navoi, an intellectual, a statesman and an aristocrat. This interpretation stands out among other images of Alisher Navoi created in Uzbek dramaturgy by its brilliance, splendor and grandeur. In conclusion, we believe that this artistic process should be continued, and new approaches and experiments should be made, recognizing the achievements, artistic level, and success of the dramas created so far, in portraying the image of Navoi

