Image of Navai and Artistic Interpretation in the Drama "Navai and Baykara"

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Abstract: This article is devoted to the issue of creating historical dramas in Uzbek literature, the assessment given by him, the features of the representation of the image of Navai in Uzbek dramas of the period of independence. In particular, the issue of artistic interpretation of the image of Navai in the drama of Muhammad Ali "Navai and Baikara" is covered in detail.

Keywords: Drama, historicity, image, artistic interpretation, reality of life, historical images, fictitious images, friendship, fidelity, authenticity, new image and interpretation.

The appearance of the figure of Alisher Navai in the dramaturgy of the period of independence is not accidental. Even at the beginning of this journey, Fitrat created a stage work called "The Uprising of Vose." The work was created in the Tajik language. It was translated into Uzbek by Rakhim Mukimov and Khamidulla Boltaboev.¹

The tragedy of Fitrat "Abulfayzhan" was also the result of serious attempts. "Abulfaizkhan" is one of the works that occupies a special place not only in the work of Fitrat, but also in the Uzbek literature of the twentieth century.² Maksud Sheikhzadeh wrote the dramas Jamoliddin Manguberdi and Mirzo Ulugbek. As Ozad Sharafiddinov rightly noted, “Two historical works: “Jalaluddin Manguberdi” and “Mirzo Ulugbek” were artistic statues erected in honor of the great grandfathers of our people”.³ Ugun's dramas "Abu Rayhan Beruni", "Abu Ali ibn Sina", "Zebunisa", "Alisher Navai" (co-authored with Izzat Sultan) are priceless gems of this series.

Indeed, it should be recognized that the examples of Uzbek dramaturgy devoted to historical themes are also very fertile. In subsequent years, some similar aspects of stage productions, in which the image of Hazrat Alisher Navai is created, attract attention.

The expression of the figure of Navai in dramaturgy is rich in good traditions. The main place in them was occupied by reliance on historical sources and works of various genres and topics created in oral art. In particular, the dramas of Oybek "Navai and Guli" and Uygun and I. Sultan "Alisher Navai" demonstrate examples of following the sources. Later, O. Mukhtar's novel-dialogue "Navai and the artist Abulkhair", N. Karimov's musical drama "Guli and Navai", in the 90s of the last century "Khamsa" by Alisher Navai was set to the melody of Sh. Rizaev's book "Spiritual Appeals : Such aspirations are also shown in the two-act, eight-episode drama


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The five-act, 11-episode historical drama "Navai va Baykara" by the People's Writer of Uzbekistan, laureate of the State Prize Muhammad Ali depicts the events that took place in Khorasan in 1495-1498. Such historical characters as Navai, Baykara, Badiuzzaman Mirzo, Muzaffar Mirzo, Mumin Mirzo, Kamoliddin Behzod, Khadicha Begim, Khondamir, Sultan Ali Mashkhadi perform in the performance. They served to reveal the personality of Navai, his image as a great thinker and statesman, and at the same time, participating in a number of events in Khorasan, they served to shed light on the nature of Navai's worldview, his soul, noble desires, conflicts between conflicts of that time. The characters of the drama, such as Opok Begim, the architect Al-Mirak, Kazikalon, the pilot, the captains, the commander of the army, the concubines, are subordinate to ensuring the staging of life's tragedies that have occurred as a result of conspiracies and political transitions to the palace.

The well-known director Marat Azimov staged Muhammad Ali's drama "Navai and Baikara". The roles in the performance were performed by the Ferghana State Theater Collective. This work was repeatedly edited, the stage tools were enriched, Navai's social and literary activities, his time and his contemporaries were covered through a new author's perspective and new interpretations. The audience enthusiastically accepted this performance staged on the stage of the National Academic Theatre. The well-known literary and theater critic, scientists and specialists attended the premiere of the theater. Comments by literary critic Shukhrat Rizaev and academician Bakhtiyor Nazarov emphasize the success of the work. For example, they mentioned that the literary community was unanimous prior to the creation and final interpretation of this stage work, and the experts expressed their opinion in the period before the coverage of the final scene. So what is the difference between this drama of Muhammad Ali and the works created so far about Navai?

The drama of Muhammad Ali "Navai and Baikara" opened a new page in the history of our dramaturgy in creating the image of Navai. In the drama, a unique aspect of the life and work of the great poet and historical figure Navai - the image of friendship between Alisher Navai and Hussein Baykar - was presented to the reader from a new side. It is determined, first of all, that the most important aspects of Navai's biography are shown. It is important that the play was written on the basis of historical sources based on the work of Professor Shukhrat Sirojiddinov “Creativity of Alisher Navai. Comparative typological, textual analysis of sources”. Work has educational value. Independence allowed me to write this work. True history cannot be written until the nation is independent. In the colonial era, it was impossible to highlight such a historical fact. The negative influence of the system was undoubtedly present in all the works created during the Shura period. And in all the works created, the relationship between Navai and Baikara was distorted, it was not possible to reflect the truth of life. Thanks to the honor of independence, it became possible to accurately and fairly express the historical truth of this era, to create a work of art based on genuine historical sources.

The friendship between Alisher Navai and Hussein Baykar can be compared to a pair of almonds in one grain. Although the difference between them is three years, they studied and grew up in the same environment from their youth. A true, unique sense of friendship bound them together. The fact that Alisher, a noble Timurid prince who faithfully served the Timurid kingdom, grew up and died in the same environment in a family of noble people, illuminated the paths of his next life with loyalty, devotion and selflessness. In the work, the playwright focuses on the interpretation of the most important aspects of the relationship between Navai and Baikara: thanks to the sincere and powerful friendship of the king and the poet, peace and prosperity of the kingdom and country were ensured, justice reigned; as a result, the prosperity of the country,

the main reason for the prosperity of Khorasan, is correctly and well revealed.

The events that began with the prologue are clarified through the dialogues of Khondamir and Bekhzod. They enjoy modern life in Herat. They proudly talk about Baykar, who ensured peace in the country, and his friend Amir Alisher:

I will tell you, incomparable great Amir,
Lions among lions in chains, but superior lions!

The following events are connected with the image of the holiday organized in honor of the completion of the great deed of Mir Alisher Navai. In the course of poetic reflections, the work clearly demonstrates the subtle taste of Navai and Baikara, a deep sense of poetry, creativity, moments of inspiration, closeness and similarity of worldviews as a thinker and a bright talent.

To ensure the tension and drama of the events, the playwright connects the events with Baduzzamom Mirza's campaign against Herat. Conflicts between father and son, episodes that do not lead to a bloody war, are indicative of the fact that they are covered on the basis of historical reality.

When we read the drama, we will get to know other historical figures, Momin Mirza, besides Navai and Hussein Baykara. From this point of view, the historical spirit prevails in the drama. In it, the characters act in specific historical conditions. We cannot imagine the historical process without heroes, and heroes without the historical process. They are inextricably linked with each other and form a mutual dialectical unity.

In the drama, events characteristic of the 15th century come to life before our eyes. But the writer did not think to show Navai only in the political arena. In the work, the image of Alisher Navai is interpreted and analyzed in a wide range. We call Alisher Navai a statesman, a sincere friend, a true lover. Muhammad Ali also skillfully approached the selection of important facts relating to the biography and the Navai period, characterizing the character of the writer in his own way.

Creating the image of Navai, the author singled out his most characteristic features. Raising it to the level of an artistic image, he was able to create a new, interesting artistic interpretation of the image of Navai, in contrast to such dramas (“Alisher Navai” by Izzat Sultan and Uygun, “The Pain of Amir Alisher” by Amon Mukhtar, “Iskander” by Shukrhat Rizaev, “Navai and Guli” by Naim Karimov, “Through the Golden Cage” by Aron Shalamaev, "Beautiful Samarkand" by Iqbal Mirza), who have created the image of Navai in drama so far. The new interpretation in the playwright's creative laboratory is manifested, first of all, in the depiction of the relationship between Navai and Baikara.

The friendship between Navai and Baikara, corresponding to the reality of life, is seen in the drama in the rise of the hero Alisher to the level of a perfect artistic type, in enhancing the drama of the work. The spirit of Khadichi Begim, Majididdin, Hussein Baykara played an important role in revealing the character of the characters in the wake of a strong drama. Based on both historical fact and realistic evidence, the writer recorded the realities of the drama with the artistic perception of our past history through these images. In the work, Muhammad Ali approached the psychology of portraying historical figures based on the life paths of the characters and their individual characters.

Great human friendship, heartache, joys and sorrows, the relationship between the people and the state, the problem of the role and fate of the people in society constitute the ideological content of the drama "Navai and Baikar". Particular attention is paid to the display of the spirit of the times in the depiction of the life and work of Navai. The drama masterfully reveals Navai’s struggle for the ideals of a just king, the tragedy of evil and the factors that gave rise to the tragedy.

Navai has always given himself to the people in the truest sense of the word. Even at the time
when he was a minister, he sincerely sympathized with the long-suffering life of the people. To feel the tragedy of the country as one's own tragedy, to overcome these problems and difficulties, to constantly fight for the establishment of justice in the country is the basis of Navai's humanism. The poet believes that the meaning of life lies in caring for people, in tireless and courageous efforts to improve their lives. However, this great man, who devoted all his social and creative activity to the glorification of humanity, always stood on the ground of reformation in relation to man.

He tirelessly fought for the victory of language, thinking and human qualities, glorifying the principles of justice over injustice, justice over oppressors, enlightenment and generosity over ignorance, prosperous life.

In the drama, the struggle between Hussein Baykara and his son Badiuzzamon for the throne, the relationship between father and son can be seen as an important stage in the development of the characters. The tragedies that have occurred, especially the split between father and son due to the death of Mumin Mirza, are convincingly covered in a drama based on historical realities. The depiction of the situation between Badiuzzamon and Hussein Baykara, where the seeds of love have been sown again, makes it possible to revive Alisher's true friend and teacher, true humanity, in the eyes of the audience.

Hussein Baykara strengthens the power of the kingdom through the influence of the Navai. At the same time, it was also emphasized that he is a lifelong friend of Navai. He supports Navai's initiatives for the development of the country, the development of science, art and literature. This situation will intensify the fight against Navai by the evil forces led by Nizamumulk. The provocations of Mahdi Ule, the sharp struggle of the extremely intriguing, self-satisfied and hypocritical minister against Navai will cause new conflicts. Navai dreamed that his ideals would come true under Sultan Hussein Baykara. Especially for the friendship with Hussein Baykara, he considers it a sacred duty to serve the kingdom and the people. His actions as a brave and enterprising person in the fight against evil forces occurred as a requirement of this duty. In the drama, these aspects are given special attention.

As a result of the fierce struggle of evil forces with the good deeds of Navai and the influence of Sultan Hussein Baykara, Navai becomes a witness to a sharp conflict between his imagination and real life. In the country, the filth of oppressors will collide with false dreams. However, he continues to fight bravely without despair. When his heart was filled with various grievances, insults and slander, when his student Khondamir told Navai to leave Shah Hussein Baykara, he did not agree to this because of his loyalty to his friend (that he was a true friend of Shah Hussein Baykara). This situation shows that the poet devoted his life to the cause of the people and unparalleled friendship and looked with great confidence into a beautiful future. This method of struggle, which formed the basis of the drama, is indeed a reflection of historical reality. It is at this moment that the originality of the drama of Muhammad Ali manifests itself, in contrast to other dramas written about Navai.

According to the drama, due to the fact that Navai's reputation was extremely high with the people and the king, the evil forces did not dare to openly fight against him, but secretly tried to destroy him, strengthening the conspiracy and "finally piercing him with a needle". Hussein Baykara was smart, wise, enterprising, it was not easy for him to flatter, he had a good sense of humor, he knew how to draw the right conclusions from the logic of events and the nature, situation and behavior of people. That is why he held the throne in his hands for almost forty years in the most difficult conditions. These aspects are convincingly portrayed in the drama.

Also, with the development of events due to the murder of Mumin Mirza, the actions of the minister and Mahdi Ule will be revealed. It is revealed by the events taking place during the development of the conflict, the actions of the characters. The same task is somewhat successfully solved in Oybek's novel "Navai". In this case, the representative of the reactionary
forces, Minister Nizamumulk Mumin, puts the king's hand to the order to kill Mirza through the trick of his beloved wife Khadichi Begim - to hold the fire with the wrong hands. "Although the king knows that Khadicha Begim is the cause of his grandson's tragedy, he keeps his head down and is silent, as if admitting that he is powerless to do anything about it". So, for certain reasons, the Shah cannot punish the Mahdi Ole for his actions. Khadija Begim knows in advance that he will not be able to punish, so he ventures on the most tragic act - to execute the prince. These life events, noted in the chronicles of our great history, are at the center of almost all stage works created about Navai. The events associated with the execution of the son of the crown prince, Navai's favorite student Mumin Mirza, constitute the finale of Aman Mukhtar's dramas "The Pain of Amir Alisher" and "Baykar and Navai". Both playwrights artistically interpreted real events from different angles. The tragedies of the era turned into tragedies in the life of such a great personality, great statesman and thinker as Navai, who managed to revive himself using the possibilities of the dramatic genre.

If Aman Mukhtar used real historical details to highlight the essence of the dreams, sufferings and pains of Navoi's heart, then Muhammad Ali's use of light, noble, sincere friendly feelings in the relations between Navoi and Baykara influenced the prosperity of Khorasan, the stability of the kingdom of Baykara, and as a result, the well-being of the country provided by the personality of Navai, and the character of Baikara, similar feelings, closeness, intellectual and noble goals united and gained spiritual strength, both of these great personalities became a symbol of the strength and power of the entire Timurid kingdom, both individually and together. Navai - "the leader of this kingdom, the leader of religious and statesmen, the leader of beneficence, the pillar of the kingdom", Baykara "the leader of justice, enlightenment, light, peace and development, the leader and hope of the people", "the sultan of the past", "the power of truth and religion". - Nizamiddin Mir Alisher" - "a great man of his time, a great genius, created once in a thousand years!" - praises.

At the heart of the tragedies that Navai experienced was not only a property dispute, but also the weakening of the state due to the friendship of Navai and Baikara, the overthrow of the kingdom, supported by the power of two friends, the isolation of Baikara, and the fact that Navai turned away from him, popular discontent, the king acts and thinks with a deep understanding that his sincerity, trust and respect lead to the growth of internal and external conflicts. The playwright drew our attention to moments that were not fully reflected in the artistic interpretation of historical events, and allowed the reader to get to know and understand Navai's personality from new angles. The generosity of the Navai, the governorship and the power of wisdom, thus, are manifested in the interpretation of the cause and effect of such strong friendly ties with Baikara.

Although the friendship between Navai and Baikara is mentioned in the historical writings about Navai, it has not been placed at the center of a separate artistic thought in the drama genre, as in the work of Muhammad Ali. Unlike other creators, the writer Muhammad Ali skillfully illuminated the images of two powerful and great personalities of his time at the center of his work. In the whirlpool of social and political events, he managed to convey to the reader their worldview and spirit. They managed to artistically embody how strong the bonds of friendship are, which are symbols of the power of the kingdom and the country.

References:
