



THE RELATIONSHIP BETWEEN ARTISTIC IMAGE AND NATIONAL TRADITIONS IN COMEDY FILMS

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ABSTRACT

This article provides a comparative analysis of the films "Nasreddin in Bukhara" and "The Adventures of Nasreddin," which are masterpieces of Uzbek national cinema, and examines the reflection of artistic images and national traditions in them.

KOMEDIYA JANRIDAGI FILMLARDA BADIY OBRAZ VA MILLIY AN'ANALAR MUNOSABATI

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O'zDSMI v.b. dotsenti, San'atshunoslik fanlari bo'yicha

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ABSTRACT

Ushbu maqolada o'zbek milliy kino san'atining durdonalaridan bo'lgan "Nasriddin Buxoroda" va "Nasriddinning sarguzashtlari" filmlari qiyosiy tahlil qilingan bo'lib, undagi badiiy obrazlar hamda milliy an'analarning aks etishi borasida fikr yuritiladi.

In this section, such films as "Nasreddin in Bukhara" (Ya. Protazanov, 1943), "Adventures of Nasreddin" (N. Ganiev, 1946), "New Land" (A. Beknazarov, 1954), "We Meet at the Stadium" (Z. Sobitov, 1955), "I'm Captivated" (Y. Azamov, 1958), "The Gossip in the Mahalla" (Sh. Abbasov, 1960), "Sinchalak" (L. Fayziev, 1961), "Yor-yor" ("Where Are You, Zulfiya?", A. Hamroev, 1964), "My Dear" (Yu. Stepchuk, 1967) were analyzed from an artistic and ideological point of view.

In 1943, at the height of the Second World War, the famous Russian director Yakov Protazanov, one of the artists evacuated to Uzbekistan, filmed "Nasriddin in Bukhara." This phenomenon naturally raises a number of considerations. Why was a comedy film shot at the height of the war, and why specifically about Khoja Nasreddin? Where is the reality of the war, which mobilized the whole world, especially the Soviet country? These were the difficulties and unique achievements in the birth of the comedy genre in Uzbek cinema. First of all, if we dwell on the initial questions, it is known that in war, although people fight physically, their fighting spirit, their striving for victory, is directly related to their mental state. Moreover, war is complicated not only on the battlefields but also by rear mobilization, which can negatively



affect the overall mobilization in the war by not inspiring people and not awakening the desire for victory. Recognizing this, artists and filmmakers embarked on a comedy film to inspire and lift the spirits of the people. About this, Yakov Protazanov said: "If we constantly think about the war, there is no benefit for us. A person should not forget to laugh". The best material in this regard was, of course, "Mulla Nasreddin, the main character of many fairy tales, anecdotes, poems, and stories of Muslim peoples, raising the spirit of the working people and giving them hope with his ingenuity" and the image of Khoja Nasreddin, familiar to the Uzbek people and long-beloved by the people, was precisely what was needed.

The film "Nasreddin in Bukhara" is considered one of the films of historical significance, which laid the foundation for the development of Uzbek comedy. As a result of director Yakov Protazanov's filmmaking experience, he was tasked with bringing to the screen an Eastern character that gives hope to people oppressed by difficulties, injustices, and the tragedy of war, and an image of a national hero who has found a place in the hearts of ordinary people and lifts the mood of spiritually exhausted people. Leonid Solovyov's book "The Tale of Khoja Nasreddin" became the literary basis for the film. In this film, based on the screenplay by V. Vitkovich and L. Solovyov, the important question facing the director was who would play the role of the Uzbek national hero, and Mikhail Zharov and Lev Sverdlin were among the main candidates for this role. Zharov's reddish eyebrows and eyes, along with his Russian features, were somewhat unsuitable for the role. The fact that Sverdlin's thick eyebrows, brown eyes, and round face were close to the Uzbek, as well as that he had lived in Tashkent for some time and was familiar with the character and customs of Uzbeks, caused the director to stop at this choice. Sverdlin's "transformation" into a true Uzbek was, of course, not easy. Understanding how difficult it is to bring national color to the screen, Yakov Protazanov, in the process of forming a creative team, invited from the Tashkent Film Studio such masters of his profession as the first Uzbek director Nabi Ganiev, composer Mukhtar Ashrafi, and artist Varsham Yeremyan. The advice and concerted creative work of local artists bore fruit...

The film begins with the opening of the gates of the Bukhara Emirate. Among the flow of people, Nasreddin enters through the gate with a song that goes "A basin on the roof, a trough in the basin, unable to cover the trough, mother-in-law and daughter-in-law are struggling." In the film, this song alone is enough to identify him as Nasreddin. The actor's movements, performed in parallel with cunning and eloquence, bring the image of Nasreddin closer to the viewer in front of the screen.

Nasreddin, hearing the noise of the crowd trying to save the drowning man, goes there and says: "You tell a rich man to stretch, where have you seen rich people stretching?! They should be told, "Here, take it." Here, here, take it, this is for you. Take it, take it..." he hands a coin to the drowning man and rescues him with an immortal trick. This shot not only evokes Nasreddin's agility and resourcefulness, his laughter-filled wit, but also reveals the class concepts of that time and the relationships between the rich and the poor, built on injustice.

Although the film was shot in the comedy genre, it also shows a mixed combination of lyrical, folkloric, and romantic narrative styles. Performing the role of Nasreddin, actor Lev Sverdlin absorbed many qualities, such as Uzbek character, behavior, and mimic attitude towards events. Although the actor is of Russian nationality, every movement, from the tone of his speech to his gaze, takes on the image of Nasreddin, whom the people seek salvation.



Lev Sverdlin, playing Nasreddin, strives to absorb the life, psyche, character, actions, and even the mood of ordinary people of that time. This is seen in such footage as Nasreddin's wordplay, comparing Guljon to a nightingale to admire her beauty, the arrival of the emir, and the punishment of Yusuf the blacksmith. Even when his donkey brayed, he said, "Oh, I can't silence my donkey, which is praising our emir's intelligence," hitting it on the head, pretending to be naive, but in reality, Nasreddin was reflecting his attitude towards the unfolding events. Lev Sverdlin, playing the role of Nasreddin, melodiously plays the tambourine, sings, dances, and merges with his character. In the episode of putting things up for sale and bargaining, the image is also enriched with an Uzbek character.

In the episodes of being alone with Guljon, Nasreddin, at first glance, depicts a romantic, thoughtful, and helpless image, and then instantly transforms into a quick-witted, playful, and bold lover, hoping for the union of his beloved.

In the role of Guljon, actress M. Mirzakarimova was able to show on screen the Uzbek modesty, simplicity and cowardice, the spiritual rebellion of girls who were taken away for debt at that time. He also skillfully portrays the struggle for his emotions, the meaninglessness of life without love, and his readiness for death. Indeed, for the women of that time, such actions were acts of courage.

Although the director at first glance filmed a comedy, in reality, with Guljon's fate, he reveals many problems of his time. The fact that women's freedom is being trampled, sold for insignificant money, and the fate of women who die prematurely if they don't submit to fate is intertwined with satirical laughter in the film.

The role of Amir is also one of the leading characters in the film, and Konstantin Mikhailov perfectly performed this role. From the actor's appearance, gaze, and movements, it is clear that he is not a passionate ruler for the people. Konstantin Mikhailov's "amir" appears on screen simply as the ruler of the throne. In the frames of sentencing the guilty, one can see that the emir even transfers decisions related to the fate of the people to his nobles. He sits, sometimes dozing, sometimes swaying. Meanwhile, the fate of the people again becomes a toy in the hands of those unscrupulous, incompetent nobles.

The film also features actors such as Vasily Zaychikov (Niyoz - Guljon's father), Stepan Kayukov (Bakhtiyor - vizier), Obid Tolipov (Yusuf the blacksmith), Matbey Lyarov (Arslonbey - chief of the emir's guards), Nikolay Volkov (Husayn Husnillo), Asad Ismatov (Ali the teahouse keeper), Lutfixonim Sarimsoqova (servant woman), Mirshohid Miroqilov, Rahim Pirmuhammedov and Ivan Bobrov (emir's guards), whose performances play an important role in presenting events as historical truth.

The events of the film make the viewer laugh at first glance, and at another glance they lead to deep reflection. The episode of the Emir's appearance before the people: the arrival of the Emir and his nobles in royal, luxurious, and adorned clothes, and the fact that the common people greeted them with bows in thin, tattered clothes, also reflects the strong stratification of society of that time.

The director presents many such problems and the increasingly difficult life of ordinary people to the audience with humor. "As a result of approaching folk material with inner intuition and great attention, Ya. Protazanov managed to make a bright and vivid film consisting of a collection of characters with clear images, such as ordinary people, merchants, cunning and



evil courtiers, clowns, moneylenders." The songs in the film gave the comedy a musical character and managed to maintain the audience's mood. Mukhtar Ashrafi's effective use of folk folklore in the film served to make the film popular and popular.

Thanks to the efforts of the film's production designer, Varsham Yeremyann, the viewer feels as if they have fallen into that era. The impeccable depiction of the palace walls, castle, and social environment for 1943 required great skill from the artist. "Every time, he created new cinematic images in various architectural solutions and found his unique expression in the interiors. An example of this is the teahouse in the comedy "Nasriddin in Bukhara" by the Russian director Ya. Protazanov, directed by V. Yeremyan....Although the roles in this film directed by Ya. Protazanov were mainly played by Russian actors, the work is imbued with a national spirit. In this case, the artist's work is very effective"¹.

At the end of the film, Nasreddin's skillful escape from execution not only explains the idea that he was killed by the kings of Siberia, Turkey, and Iran, but also gives the common people hope that Nasreddin will not die, that he will live a long time and continue to help people.

"There are obvious shortcomings in Nasriddin's comedy in Bukhara. However, their achievements are quite high. The film achieved great success both on the fronts of the Patriotic War and behind it. It also played an important role in the development of Uzbek national cinematography"². After all, the elements of the feature film are fully embodied in the picture. The transition from shot to shot, the interconnectedness of events, never tires the viewer. The film is valuable not only for revealing certain problems through humor, but also for serving as a model for future generations of comedy films.

The film "Nasriddin in Bukhara" gained great popularity among viewers and gave hope to many people. The film served not only to alleviate the pessimistic mood of the people of that time, but also promoted ideas such as fighting and rebelling against injustice. This, inspired by director Nabi Ganiev, revived the image of the hero in the national character with the film "Adventures of Nasreddin" in 1946. "Filming a second film about Nasreddin, with similar collisions, events, and characters, placed a great responsibility on the director. Nabi Ganiev, who belongs to the first generation of Uzbek directors, was not afraid to take risks in this regard." How does this film, based on Viktor Vitkovich's screenplay, differ from the previous one? Could the film "The Adventures of Nasreddin" be an artistic and ideological continuation of the previous one? Did the film give the expected result?

Director Nabi G'aniyev, while assigning the role of Nasriddin to Razzoq Hamroyev, first and foremost assigns the actor the task of portraying a familiar and cherished figure, deeply loved by the audience, without breaking the stereotypes of Nasriddin in the performance of Lev Sverdlin. It can even be seen that some actions and words are completely borrowed from the previous Nasreddin. For example, at the beginning of the film "Adventures of Nasreddin," in the episode of distributing a bag of gold in a teahouse, Nasreddin (Razzoq Hamroyev) "draws a line" of gold with his hand, and then empties half of it from the bag. The same action is observed in Lev Sverdlin's Nasriddin in the episode of Husayn Husnullo and the division of the gold given

¹ Abulqosimova X. Kino san'ati asoslari. –Toshkent: M.Uyg'ur nomidagi TDSI, 2008. – 34-b.

² Юренев Р. Советская кинокомедия. – Москва: издательство "Наука", 1964. – 97 с.



by the emir. Such examples are found in several places in the film. After all, the generalization of the image of Nasreddin in both films is also noticeable in the characters.

Rakhim Pirmukhammedov masterfully plays the role of the thief in the film. The cunning smile hidden in his narrow eyes, his round face, broad forehead, and his hesitant, slight stammering speech filled the image of a simple thief. The actor's humorous character suits the character of a thief "raised" next to Nasreddin. Although Rahim Pirmuhammedov has played many roles in cinema before, the image of the thief in "Adventures of Nasreddin" gives the viewer the impression of not being an unscrupulous person, but rather a person who is forced to turn theft into a profession, unable to find his place in life. From Nasreddin's question: "Do you want to earn honest money?" - the thief's answer: "What will honest money do in these impure times?" - one can understand that time forced him to do this. He doesn't even have the hope of earning honest money.

Obid Jalilov masterfully plays the role of Agabek in the film, so that the viewer sees his character at first glance as evil, who puts his own interests above all else, a slave to his desires, and on the other hand, as an extremely simple, simple-minded, even foolish person who has become an official through the power of wealth. Placing two or three characters in one character, Obid Jalilov fully utilizes all elements of acting skill, including facial expressions, eyes, appearance, and movements, in revealing the character's image. The image of Agabek conveys to the viewer the image of the injustices of his time, the slaves of greed and desires, the oppressors who did not shy away from baseness in the name of their interests. At the end of the film, it is comically shown that no injustice or crime goes unpunished.

After all, it is natural that the people who suffered from such situations at that time were inspired by these events.

"The film contains many directorial findings that reveal the spirit of the people. It contains fragments from the real life of the people"³. In particular, Nabi Ganiev, unlike his predecessor, introduced into the film such a character that he always encourages people to panic and not believe in what is happening. He said to the new owner of the lake: "This one also asks for a horse's head, don't believe it, it's all trickery" or "Khoja Nasreddin?! I don't believe it, it's a trick" shows the audience that it is precisely the uncertainty inherent in human nature, especially the existence of selfless goodness, and that people still have fear and distrust in relation to the news that is expected to happen. The film also features many talented actors, including Yulduz Rizayeva (Zulfiya), Qobil Xoliqov (Said), and Xayri G'aniyeva (Orzibibi), each of whom plays a significant role in the film's development. Indeed, actress Yulduz Rizayeva's portrayal of Zulfiya has captured the hearts of viewers with her beauty.

The work of cinematographer Daniil Demutsky and artist Varsham Yeremyan is invaluable in conveying the atmosphere of the era and conveying the created environment to the viewer exactly as it is. In the films "Adventures of Nasreddin," V.N. Yeremyan, with his art, ended the narrative path of the pictorial solution in Uzbek cinema. He elevated the visual culture of cinema to a new creative level. However, working on these films was not easy for the artist. Although they were essentially historical films, the script sometimes did not indicate

³ Абулкасымова Х.Тешабаев Д. Мирзамухамедова М. Кино Узбекистана. – Ташкент: издательство литературы и искусства имени Гафура Гуляма, 1985. – 95 с.



which period and environment the events belonged to, therefore it lacked dramaturgical material that would help the artist find a visual solution. In short, the great achievement in these films is the result of V. Yeremyan's talent, his deep knowledge of the history, architecture, and applied arts of the Uzbek people"⁴. Composer Alexei Kozlovsky also made extensive use of folk songs and music, which evoked a unique national mood in the film. An important feature of the film "Adventures of Nasreddin" was reflected in its unique approach to folk values: customs, costumes, entertainment not only showed the environment, but also manifested itself as the lifestyle of the characters"⁵.

If the film "Nasreddin in Bukhara" showed people that any problem can be solved by uniting and promoted the idea "unite, you will become an invincible force," then in the film "Adventures of Nasreddin" the principles of abandoning selfishness, living for "we," not for "I" of his time were put forward: "Don't use the word "mine," say "not mine, but ours." Our lake, our land."

Nabi Ganiev, who worked on the film "Nasreddin in Bukhara," although he created his film "Adventures of Nasreddin" as a continuation of its content, also tried to achieve different approaches from it. In particular, in the film "Nasreddin in Bukhara," Ya. Protazanov puts Nasreddin against the Emir of Bukhara and shows the Emir as the cause of all events in society. In Nabi Ganiev's film "Adventures of Nasreddin," although it served the ideology of that time, it is not seen openly, but, by absorbing the underlying meanings of the shots, it is shown that such an environment was formed in society, which was built on oppression and the oppression of the people. In this film, it is shown that the Emir was not only the ruler of the country, but every official in society, every person who possessed wealth and power, oppressed the people. For example, this can be seen in several episodes involving the police chief (Soat Tolipov). Going to the house of his dear money changer and secretly meeting with his wife, the money changer continuing to live silently despite seeing his wife's betrayal, and so on - all these situations that are incompatible not only with humanity but also with religion - Nasreddin comes to the forefront as a unique savior of the people in the struggle against increasing oppression in society as a whole. Compared to Leo Sverdlin's Nasreddin, Nasreddin in Razzaq Hamroyev's role appears to be somewhat wiser, thinks broadly, and ultimately aims for a larger goal through a system of events. In Lev Sverdlin, a certain cheerfulness, cunning, originality is shown through open mockery of the emir, while in Razzaq Hamroyev's Nasreddin, the peculiarities of transition from state to state are visible. "Nabi G'aniyev and Razzoq Hamroyev have reinterpreted Nasreddin's character. They did not follow Sverdlin's path of eccentric sharp comedic devices, but expressed them with lyrical contemplation, subtle and painful humor. Such an approach to the beloved hero of the people has fully justified itself"⁶. The audience's attention is especially drawn to the external behavior, smiles, laughter, and expressiveness of facial expressions in Lev Sverdlin, and to the meaning in Razzoq Hamroyev's gaze. That is, in Razzaq Khamroyev, instead of activity in actions, limbs, and physical movement in general, attention to mind, gaze, and appearance in general seems stronger.

⁴ Abulqosimova X. Kino san'ati asoslari. – Toshkent: M.Uyg'ur nomidagi TDSI, 2008. – 36-b.

⁵ Каримова Н. Игровой кинематограф Узбекистана. – Toshkent: "San'at", 2016. – 134 c.

⁶ Юренев Р. Советская кинокомедия. – Москва: издательство "Наука", 1964. – 372 c.



It can be said that the image of "Nasreddin" once again proved the success of the introduction of folk folklore images into cinema in the form of comedy"⁷. Also, a number of shortcomings of his time are exposed, masked by folk laughter. And the spectators are told that the savior they are waiting for is always with them, among them. For this reason, modern viewers viewed these films as genuine national cinematic works.

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⁷ Юренев Р. Советская кинокомедия. – Москва: издательство "Наука", 1964. – 372 с.