



The First Plays of Uzbek Dramaturgy

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Abstract: The article illustrates the appearance of the first plays in the development of Uzbek Theater, the process of professionalization of stage art. The issues of theme and idea in the first written dramaturgy and the influence of modern literature in the development of the first dramaturgy are highlighted.

Keywords: theme, idea, audience, theater, style, art, imitation, criticism.

Uzbek literature was enriched with new content and new forms at the beginning of the 20th century. Initially, stories, poems, socio-political journalism appeared as a means of the idea of Jadidism. Dramaturgy also entered literature almost at the same time. But it began to develop rapidly. Because the influence of drama works among the masses, their importance in the way of educating the nation was extremely great. A dramatic work lives in an organic relationship with the viewer. The audience feels that the characters of the drama are their contemporaries and comrades. This is probably the reason why they describe stage works as "mirror of the nation", "study hall".¹

Despite the fact that Behbudi's "Padarkush(Killer of own father)", Abdulla Kodiri's works "Unfortunate groom", Fitrat's "Pure Love", "Indian Revolutionaries" works are called "tragedies", they belong to the drama genre. When Jadid playwrights called their works "tragedies", they did not refer to the character of the genre, but to their worldviews. That is, they aim to emphasize that the events they are describing are a tragedy for the nation. They connected their fate with the fate of the nation. Let's see by example that such works are not tragedies or comedies, but dramas. For instance the character of rich man in "Padarkush" and the image of Fayziboy in "Unfortunate groom" are very close to each other in character. One of them loses all his wealth and life, and the other loses his child. As indicated at the beginning of the work the reason for this, is the lack of enlightenment, lack of knowledge and ignorance, which is a typical tragedy for the Uzbek nation. The audience of that time meets such rich people at every step, interacts with them and takes them as an example. However, the tragedy faced by these two rich people cannot arouse either pity or envy in the viewer. The character created in the drama reflects the characteristics of his entire living environment. From this point of view, the images created by modern jaded dramatists are extremely typical images. It shows that such modern dramas correspond to the requirements of the genre, even if the aspects specific to the dramaturgy genre in the narrow sense are diverse and wide-ranging. At the beginning of the last century, there are many dramatic works written under the term "laughter" in the national dramaturgy. The genre that Jadid dramatists used the most is the genre of "laughter". A.Avloni's "Is Advocacy Easy?" work was accepted as the first "laughter" comedy in Uzbek dramaturgy. After Avloni, the first "laughter" works in Uzbek dramaturgy began to be written. A.Badri's plays "The Fool", "Poppy", Fitrat's "Fasters", H.Khamza's "Self-government or Autonomy", "The Punishment of Slanderers", "Maysara's Deal" are among such works. If the thoughts expressed by the author of

2.1 ¹ Қаранг: Б.Қосимов. –жадид адабиёти Ш.Ризаев. Жадид драмаси, Т., "Шарк", 1997.

the play, that is, the action in the play, find their prototypes in the audience, they will definitely consider it good. There are characteristics such as not admitting one's mistakes and shortcomings when one is told to one's face, and holding a grudge against the person who said it. Based on this, it can be said that the comedy genre is based on life events like other genres. In particular, only two characters participate in A. Badri's work "The Fool". And the play at the same time is a short one-act play with a single plot. The play begins with the arrival of Eshmurod, who has never seen the city before, to advertise in a newspaper and ends with this. In the play, the playwright directly describes his character - Eshmurod, as "very stupid and ignorant". If we analyze the actions of Eshmurod, who is the object of laughter, in more depth, we will see that the word "fool" is used conditionally in relation to him. The author tries to show Eshmurod's ignorance and lack of knowledge in detail. However, in a broader sense, there have been and will be people like Eshmurod even in the society we live in today, in the societies and systems that will come after that. Here, the author wanted to emphasize the fact that the character has not seen the world and is ignorant of knowledge. He equated ignorance and lack of enlightenment with immorality. This interpretation is related to the foundations of all modern-jadid Enlightenment aesthetics. Through this work, the writer wanted to talk about the formation of socio-educational views in the public, educational struggle against ignorance. The characteristics of the comedy genre can be seen in one form in the works of A. Badriy, that is, characters like Haji Mu'in only try to deceive the society and end up being disgraced. The characters created by Fitrat and Khamza make readers and viewers laugh meaningfully through their self-deception and embarrassing situations.

A. Fitrat describes the main feature of the tragedy genre as follows: "Tragedy occurs when the struggle of the hero of the work towards the goal is stronger than in the drama, and leads to disasters and bloody tragedies."

The great dramatist W. Volkstein points out five aspects that are important for tragedy. These are:

- a) the hero's conflict with "Higher Powers" much higher than himself;
- b) the mental and spiritual maximum superiority of the hero from those around him in the tragedy;
- c) that the hero of the tragedy is "innocently guilty";
- d) g) departure from historical reality;
- e) a dialogue based on sharp ideas and thoughts.

According to V.G. Belinsky, the hero of the tragedy is "a man of high character."

Fitrat's tragedy "Abulfayzkhan" is considered one of the best works of that time. This work is recognized as the first Uzbek tragedy. Even if the idea put forward in Abulfayzkhan is the idea of national liberation, national independence, it can be said without a doubt that it acquires a universal character. This mostly manifests itself in confusion and complications in the fate of the characters. The fact that Abulfayz Khan took the heads of many innocent people, even his own brother, in the path of his own selfishness, and as a result of this, the tortures and sufferings given to him by fate, inner sufferings, or Rahimbi's mental state after killing Abdulmomin, the son of Abulfayz Khan, his conflicts and struggles are all have a tragic character.

Speaking about the genre of Hamza's play "Poisonous Life", it is proved that this work is a drama, but in some places of the work it should be noted that one can see the high features of the tragedy. Already in the very title of the play "Poisonous Life" the tragic situation is reflected. The heroes of the work Mahmudjon and Mariamkhan come into conflict with the whole society. Their most subtle human feelings are rejected by "higher powers". After that, they rebel against the whole society and commit suicide. There are still times, societies and systems that sell people, conscience and justice for money. Based on this, we see that such a work was written on universal topics. In general, a tragedy or a tragic event in any work, in addition to evoking a feeling of fear and pity in the viewer, should serve to understand them, purify their feelings, gain purity. The tragedies, comedies and dramas of the Jadids were written with the aim of spiritual purification of the nation and served this purpose.

On the whole, although each stage work created in the early period of the national revival, or rather, the modernist trend, has a mutual similarity in all respects, they all have unique characteristics and qualities that mark the birth of the Uzbek national dramaturgy.

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