

IMAGE AND MOTIVES IN HAMZA'S DRAMAS

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Abstract

This article talks about the drama genre and the theme, plot and artistic function of images typical of the people's lifestyle in it. Some of Hamza's dramas are taken as examples and analyzed in detail.

Keywords: Drama, folk theater, traditional plot, folk comedy, motive, folk tales.

Introduction

The creators of Jadid, including Hamza Hakimzada Niyazi, through their works, first of all, aimed to get closer to the people, to feel their joy and sorrow as they do, and thereby convey the real reasons of backwardness to the public in this form. In this place, of course, they took samples of folk art as leaven for their works. Especially, dramas have been an important part of this process. S. Askarov, a scientist who studied the influence of folklore traditions in the Uzbek poetry of the 20th century, said that the plot construction of the comedy "Maysara's work" was infused with epic motifs typical of folk tales, the active use of phrases and combinations characteristic of the folk language, in the speech of the characters by researching the use of sajj method in the folk epic, he admits that this drama was written in the spirit of the traditions of folk art. Sh. Khojayeva and G. Mominov emphasize that for the work "Maysara's Work" they relied on variants of one of the Uzbek folk tales "Poor Woman's Trick", and this tale was written in 1935 by folklorist M. Afzalov Farg They note that it has the same title and plot as the fairy tale "Poor Wife's Trick" recorded from the mother region. Commenting on the source of the plot of the comedy "Maysar's work", the literary critic Hakimjon Hamidi says that the source of the creation of this dramatic work is "One Thousand and One Nights". According to the literary critic K. Jorayev, the Uzbek dramaturgy of the 20s of the 20th century was dominated by the expression of the motives of libertarianism and love using the spirit of classical literature and folklore examples and their materials. The plot is not exactly a repetition of the plot of fairy tales such as "Enterprising Woman" and "Poor Wife's Trick". He describes it as a new work, a new plot created on the basis of the artist's reworking of the traditional plot typical of folklore.

"The trickster, the mocker and the madman create their own worlds and chronotopes within their circle. In the chronotope and times that we have studied so far (not to mention the partly adventure-domestic chronotope) there was no place for them even as a coin. These figures brought the following to the literature: firstly, they have a very important connection with the stage of the field theater, the mask of the performance, the field of folk

games; secondly, depending on the first, the important feature of these figures is that they never have a direct, but figurative meaning. Their appearance - what they do and what they say - has a completely opposite essence compared to the truth; and finally, thirdly (this is also related to their past), their existence is not their own, but a dim reflection of some other world. They are marriage cheats. Their lives are their roles. Without these roles, they don't even exist." Through such images, painful points in society serve to reveal political taboos. As long as these figures remain in the scene of the real field, their presence here is a familiar situation and does not cause any complications. But they didn't stay on the field scene forever. In it, they entered the fiction literature, keeping the above-mentioned peculiarities in the literal sense. There are characters in Hamza's dramas, such as Maysara (The Case of Ancient Judges or Maysara), Fatima (The Punishment of Slanderers), who stand out because of their cunning and resourcefulness. If we look at the creator's dramas, we see that in most of his works, women are embodied in the image of cunning, this is to show once again that although the young man who destroys the mountain does not have the strength under the delicate nature, he can keep such young men on his trail with his cunning and cunning. will be The image of cunning women is often found in Uzbek folk tales and epics. The images of the old woman Surkhail who trapped Alpomish, the old woman who sentenced Farhad to death, and the old woman Maston who sentenced Huroyim and Rustamkhan to prison are also interpretations of cunning women. Images like Akbarali (The Punishment of Tukhmatchilar), Kholmat (Who is Right), Mullado'st (The Case of Old Judges or Maisara) are not fully formed images of the mocker and madman, but most of the functions that Bakhtin mentioned found in them. At first glance, the character of Akbarali in the drama "The Punishment of Slanderers" is not embodied as the main character in the work. But the main event in the work begins because of him, because of his message. Akbarali's words serve as a key when Fatima Kasimjan is worried about her changed attitude. "Hey, what's up, I'm about to fill the jug with water and lift it up, but behind the jug there's the Imam and the piano player Sultan, and then they started saying, "Kasimjon's wife..." , then..." Through these words of Akbarali, Fatima's heart was filled with thunder. She learned the secret of her husband's attitude towards her. The role of Kovaq Devona in Abdulla Qadiri's novel "Otkan Kunlar" was to "warn". Although the genre nature of both works is different, the image of "lunatic" performs almost the same function in both works.

Among the dramas of Hamza, the drama "The Boy and the Servant" is of special importance. The first copy of this drama was much older in size, and due to the growing number of students, it was necessary to complete the play, which expressed the idea of the work artistically, and raise it to the level of modern requirements. Hamza's student, famous playwright Kamil Yashin fulfilled this task and created a new, improved copy of the play "The Boy with the Servant" in 1939, using other works of his teacher, and revived it. This version of the play, in addition to being filled with new characters, the relations between them, struggles, and dramatic action were extremely intensified, their spiritual experiences were deepened, and brought to the level of large individualized realistic characters...

Gradually, the annual performance of our academic theater named after Hamza The beginning of the season with the play "The Boy and the Servant" became an indestructible tradition. This version of the play was staged not only in the theaters of the brotherly nations, but also in foreign theaters, bringing prestige and fame to our dramaturgy. Hamza's drama "Victims of Tyranny" is also similar to "The Rich and the Servant" in terms of the scope of the subject. But the inner world of the characters in it is almost never entered. Mental states, internal experiences are a bit sluggish. That's why the characters in the work lack strong drama and exciting aspects that shake the hearts.

Hamza started the tradition of creating comedies on a modern theme in our dramaturgy with his stage works "Tukhmatchilar jazosi" and "Who is right". In the comedy, while religious fanatics are exposed with laughter, their behavior, all their efforts, their weakness in the face of new traditions of life, the mentality of the time is clearly presented. Hamza effectively uses the methods and melodies typical of folk folklore in the stage works "The Punishment of Tukhmatchilar" and "The Former Judges or Maysara's Case", he expanded them and was able to create wonderful comedies. The image of active women typical of ancient folk tales is embodied in these works.

In "Ancient Judges or Maysara's Case", the author points out that some officials are corrupt, morally corrupt, that they can do whatever they want with the money obtained through dirty ways, violence, and the people's labor. he expresses that he is something by means of sharp laughter belonging to folklore comedy. Already, the writer refers to the rich tradition of the cultural heritage of our people - folklore sources in the artistic reflection of an important modern social issue. In exposing bad qualities, the author widely uses exaggerated mockery - grotesque means, artistic expression of life belonging to folklore. In "Maysara's work" two important features are intermingled. That is, on the one hand, vices such as bribery, moral corruption, and womanizing in the social life of that time are revealed through the images of Mullarozzi, Qazi, and Khidoyatkhan, while the lack of rights and worthlessness of women is revealed through the image of Nadira, which has a generalized essence. is evident. In such places in the work, the forms of the real world are reflected as they are perceived. On the other hand, in cases related to the exposure of the judge and persons of his category, the author refers to conditional-allegorical methods and details that do not resemble real life events.

How these characters are embodied in dramas. In the place where the means of action, which is in the same position as the means of words, is used, i.e., in a dramatic work, the image becomes clearer and more mysterious, and at the same time, it is possible to see its open image in front of your eyes. The tool that embodies the image in the eyes of the reader is definitely his language. The trickery of the cunning hero is manifested first in his speech and then in his actions. The tool that gives the first impression is definitely the character's speech. Live vernacular is mainly evident in prose and drama. In the poem, the main place is occupied by the artist's unique individual skill of using words. Expressiveness, artistry in the language of a work of art, in order to ensure poetics, there is certainly a creative individuality in prose and dramaturgy. "Genre canons cannot be completely defined in the

conditions where the role of individuality in creativity has increased. Therefore, in the definition and classification, it is necessary to be satisfied with the most general signs characteristic of each genre. As such general signs, the work's belonging to the literary genre, main aesthetic features, compositional features, scale of image, form and nature of artistic speech can be indicated. Folk art is not a simple art of words, it embodies the spirit, values, past, dreams, imagination and thinking of every nation. There is something that exists from the underground to the blue in folklore samples, there is a spiritual and spiritual life that is lacking for the intellectual people of the 21st century, who are striving to know the secrets of all. Folklore is the beginning of a nation and it reflects the character, feelings, and life of that nation. This is the reason why writers in the new millennium seek to combine literature and myth. About Hamza's first attempts to create stage works and the language of these works, P. Kadirov writes in his research entitled "Folk Language and Realistic Prose": When written in cursive, their language had to be as simple, fluent and clear as possible. Here there was an objective condition that paved the way for the development of the literary language on the basis of the living vernacular.

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