



THE EMERGENCE OF DRAMA GENRE IN UZBEK LITERATURE

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Abstract

This article reveals on scientific and theoretical analysis of the emergence of the genre of drama in Uzbek literature, the formation of drama, stages of development, the concept of man in dramatic works, creative skills in creating dramatic images and the influence of folklore on stage plays.

Keywords: ceremony, folklore, genre, dramaturgy, epic, artistic structure, stage, theatrical art, folk poet

Аннотация:

Ушбу мақолада ўзбек ёзма адабиётида драма жанрининг вужудга келиши, драматургиянинг шаклланиши, ривожланиш босқичлари, драматик асарларда инсон концепцияси, драматик образ яратишда ижодкор маҳорати, сахна асарлари яратилишига фольклорнинг таъсирини илмий назарий таҳлиллар асосланган.

Калит сўзлар: маросим, фольклор, жанр, драматургия, эпос, бадиий структура, сахна, театр санъати, халқ шоири

Аннотация: Аннотация: В статье раскрывается научно-теоретический анализ возникновения жанра драмы в узбекской литературе, становления драматургии, этапов развития, представления о человеке в драматических произведениях, творческих способностей в создании драматических образов и влияния фольклора. на театральных постановках.

Ключевые слова: обряд, фольклор, жанр, драматургия, эпос, художественная структура, сцена, театральное искусство, народный поэт.



It is known that the emergence of the genre of drama in Uzbek literature and the formation of drama in general is directly related to the literary process of the early twentieth century such as fairy tales, storytelling, children's play folklore, members of customs and rituals resembling a "natural-life stage play," and the art of folk spectacle and its comedy-narratives, parables, and oral dramas played an important role. In fact, Uzbek dramaturgy has been formed directly based on folklore traditions, most of the first dramatic works were created in our literature, folklore plots, motives, images and artistic methods of folk art. This is probably why many scholars who have studied folklore and its impact on literature have focused on the analysis of folklore in dramatic works of Uzbek literature of the 1920s and 1930s.

According to literary critic K. Juraev, "Uzbek drama was dominated by the expression of the motives of freedom and love, using the spirit of classical literature and folklore, their materials in the 1920s" [Jurayev, 1995:40]. Before going directly to the analysis of dramas created on the basis of folklore materials in the 1920s, the scientist interprets the meaning of the concept of "mobile plot". In fact, the term "mobile plot" refers to the types of plots that move from the folklore of one people to the oral creations of another nation, from one work to another, forming a certain stable structure. Although the concept of "mobile plot" is inherently a phenomenon of folklore, the creative assimilation of mobile plots in folklore by representatives of the written literature should also be considered as an integral part of the process of plot migration. The researcher notes on the poems created in the 1920s and summarizes as "it is in the nature of creation to think not of a mobile plot, but of a mobile fable, of its transformation into a new plot." After all, the plot of the comedy "Burungi qozilar yohud Maysaraning ishi" (Former Judges or the Case of Maysara) is not a repetition of the plot of plays as "Tadbirli Ayol" (The Wise Woman), and "Kambag'al xotin hiylasi" (The Trick of the Poor Woman), which is close to or related to this topic. A new work, a new plot, was created on the basis of the artist's reworking of the traditional plot typical of folklore.

Along with Hamza's comedy "Maysaraning ishi" (The Case of Maysara), O. Sobirov considers Cholpon's drama "Yorqinoy" as "one of the first major works based on folklore - fairy tales" [Sobirov, 1968:24]. According to K. Juraev, "this play is not based on a specific example of folklore, but on its general spirit and motives." We agree with the scientific interpretation of K. Juraev, and it is closer to the truth



that Cholpon used the criteria of creating an image typical of folklore and the method of artistic depiction in the creation of his drama “Yorqinoy”.

The influence of folklore traditions in Uzbek drama began to become more clearly by the 50s and 60s of the twentieth century. In particular, the creation of the image of the people's leader in the image of Izzat Sultan's drama “Nomalum kishi” (The Unknown Man) served to strengthen the international spirit of the work. Consequently, the author's unique artistic skill in using folklore traditions and motifs in the drama is "seen in his optimistic spirit, in the creation of a bakhshi image” [Mamajonov, 1969:20]. Explaining the essence of folklore in the dramaturgy of this period, S. Mamajonov emphasizes that the influence of folk epics is the interpretation of the images depicted in this dramatic work. The scientist proved his opinion on the basis of the analysis of the dramas of Kamil Yashin, Sabir Abdulla, Shaykhzoda and Izzat Sultan.

G. Muminov, a literary critic who studied the work of Izzat Sultan, who had a creative approach to folk art, noted about the source of folklore, which is the basis for the work. It aims to show the participation of the people in such uprisings.” In this quote, a factual error was made, that is, the bakhshi Nurmat Abduvoy ugli was not who performed the epic about Namaz, but the bakhshi was Nurmon Abduvoy ugli from KattaKurgan.

It is worth noting that the role of folklore in the development of Uzbek literature mainly on the example of materials of prose and dramatic genres was studied in the 20th century. G. Muminov explained the sources and artistic functions of folklore in the works of Sabir Abdulla “Tahir and Zuhra”, “Alpomish”, “Bahadir” of emotion, “Ravshan and Zulkhumar”, “Farhad and Shirin” of Kamil Yashin in his monographic research.

He has consistently studied the formation of Uzbek dramaturgy, stages of development, human conception in dramatic works, creative skills in creating dramatic images, the influence of folklore on the creation of stage works. The issues of dramaturgy and folklore relations were studied by the scholar A. Soliev. The scientist tried to shed light on the influence of folk oral creativity, especially the traditions of the military, fairy tales, epic and folk theater on the playwriting of Kamil Yashin in PhD dissertation “The skill of using folklore of Kamil Yashin”, which he defended in 1973.

In fact, in the dramatic work of Kamil Yashin, especially the influence of the people's epic is clearly visible in his play "Ravshan and Zulkhumor". Therefore, the literary critics, who analyzed his creative activity and works such as



P.Mirzaev, H.Abdusamatov and Q.Samadov and O. Sobirov who noted that the plot of the drama "Ravshan and Zulkhumor" was taken from the people's epic. Researcher A.And in soliev's dissertation work, the main attention is paid to the study of the skills of Kamil Yashin in the use of folklore in dramatic works.

Based on the comparison of the image system of Ergash Jumanbulbul ugli's epic "Ravshan" and Kamil Yashin's drama "Ravshan and Zulhumor", the researcher finds that the playwrights' creative approach to the traditional epic plot is based on the criteria of dramatic interpretation of each epic image.

It is known that new scientific views began to be put forward in the study of the relationship between folklore and written literature by the 80s of the last century. One of them is the theoretical concept of the well-known scientist B.Sarimsakov on the typology of folklore. B.Sarimsakov discusses in his article on the relationship between folklore and literature in two directions: the historical and genetic connection of folklore and written literature and the indirect connection of oral and written literature in the book "Methodological issues of folkloristics" (1978) written by the Russian folklorist L.I. Emelyanov. He introduced the concept of "folklore" into Uzbek literature by developing theoretical views. B.Sarimsakov refers that "all the material of folklore included in the work of a creator for a purpose should be treated not by the term folklore, but by the term folklore, because it will be given a certain processing by the artist" [Sarimsakov, 1980:37-45].

B.Sarimsakov classifies folklorisms in Uzbek literature into two types according to their structural-semantic properties and their role in the poetic construction of the work, i.e. "simple folklorisms" and "complex folklorisms". Simple folklorisms are divided into the following three groups because they are structurally comprehensive, including proverbs, sayings, phrases, and folk phraseologies used in a work of art: a) analytical folklorisms; b) synthesized folklorisms; c) stylistic folklorisms. This unique grouping of folklore elements in this literary text is the first consistent classification of folklore in Uzbek literature and is important in that it allows for a new scientific interpretation of the nature of the relationship between folklore and written literature. His article describes in detail the priorities and characteristics of each type of complex folklore. In particular, Hamza Hakimzoda noted that "the poetic nature, ideological and thematic scope of works created on the basis of synthesized folklorisms is directly irrigated by the spirit of folklore." Niyazi notes that he created the comedies "Tuxmatchilar jazosi" (Punishment of Slanderers) and "Maysaraning ishi" (The Case of Maysara)



based on the synthesis of the plot and motives of folk tales, and revealed the artistic mastery of the work.

Stylistic folklorisms based on the processing of epic plots of folklore for a new artistic interpretation of the living ideas of folklore are also divided into two types, Sabir Abdulla's Tahir and Zuhra Kamil Yashin's dramas "Ravshan and Zulhumor" are also included [Sarimsakov, 1980:44]. Both of these dramatic works are based on the stylization of an epic plot, which is widely known in folk oral art as a fairy tale and epic.

This research article later became the basis for a number of new scientific studies in folklore and literature including in dissertations of some scholars [Yormatov, 2019:54] His research developed Sarimsakov's scientific views on the typology of folklorisms, but also showed that some of his theoretical views were incorrect. At the end of the above article, the author states that "analytical folklorisms, which are part of complex folklorisms, are mainly suitable for use in epic genres, and the nature of lyrical genres cannot bear this type of folklorisms. Synthesized folklorisms, on the other hand, are distinguished by their ease of application in genres specific to both epic, lyrical, and dramatic genres; and folklorisms based on positive stylization can now be widely used mainly in children's literature" [Sarimsakov, 1980:45]. We disagree with the idea "folklorisms of a positive stylized nature are used only in children's literature," as Osman Azim's dramas "Alpomish", "Tahir and Zuhra" appeared as an example of stylization of epic plots. In addition, subsequent research, including I. Yormatov's research proved that the view that "analytical folklorisms are not suitable for use mainly in epic genres" is incorrect as there are analytical folklorisms in drama.

To conclude, the study of the role of folklore in the formation of today's drama and the functions of folklore plots, motives, images and artistic details used in dramatic works in the poetic text began in the 50s of last century. As a result, the creative use of folklore by playwrights were studied mainly the creative reworking of the plots of fairy tales, legends, epics and legends, is reflected in the genres of folk art. The use of proverbs, proverbs, wise sayings and phraseological combinations of folklore in order to ensure the popularity and naturalness of the speech of the characters, folklore works, including the use of methods such as incorporating the text of folk songs into the work have been found to be widely used.



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