



AN EXCURSION INTO STUDYING AND LITERARY DEVELOPING THE HISTORICAL DRAMA GENRE IN UZBEK LITERARY STUDIES

Atadjanov Gulomjon

PhD student

Institute of Uzbek Language, Literature and Folklore of the Academy of
Sciences of the Republic of Uzbekistan

<https://doi.org/10.5281/zenodo.14575297>

Annotation: This article provides a brief tour of the history of the emergence of the historical drama genre in Uzbek literary studies and the literary genesis of historical dramas created in this genre. It also provides a brief analysis of Usmon Quchqor's poetic historical drama, *Imom Buxoriy*, written during the years of independence.

Key words: Uzbek dramaturgy, historical drama, dramaturgy of the independence period, Usmon Quchqor, historical figure, historical truth, literary interpretation.

More than a century has passed since the first drama was written in Uzbek literature. During this century, the genre of drama has been gradually improved through various developments. This process is still going on. It should also be noted that the Uzbek drama genre has made a great contribution to the development of theatre art in political, social, economic, ideological, cultural and educational aspects. Mahmudxuja Behbudiy is mentioned as the author of the first drama in Uzbek literature. The first drama, "Padarkush yohud o'qimagan bolaning holi", is described as a national tragedy in three acts and four scenes, an example taken from the life of Turkestan. This genre was born on the themes of moral corruption, debt, bigamy, science and enlightenment.

The first historical tragedy (drama) is "Abulfayzxon" by Abdurauf Fitrat. Many dramas written in the following periods were imbued with the spirit of the ideological system. As a result of the policies of the Soviet government, there were hardly any dramas written that portrayed our past truthfully. The attitude towards historical reality and historical figures was from the point of view of the Soviet ideological system. Since the creation of the genre of drama in Uzbek literature, more than a hundred academic works have been published. These include undergraduate and postgraduate theses, monographs and treatises.

The emergence of Uzbek dramaturgy is directly related to Jadid literature. It was this period that literary scholar Sh. Rizayev, who studied Jadid dramaturgy, divided it into three large parts: "The first is the period of literal formation, which includes the years 1911-1916. The second is the stage of development between 1917-1924, during which dramaturgy became the leading genre of Uzbek literature in general and its best examples appeared. Literary classics, ideologically sharp, and extremely successful in terms of genre by playwrights such as Fitrat, Chulpon, Hamza, Ghulom Zafariy, Khurshid, Abdulla Badriy, Hoji Muin, Abdulla Avloniy, Ghazi Yunus were created and staged during this period. The third period, 1925-1929 and to some extent the following years, is explained by the intellectual depression, the penetration of communist ideology into dramaturgy, and the decline of Jadidist ideas. The researcher mainly studied the first period in detail. He did not miss a single drama written during this period and listed them all one by one. One of the researchers who specifically studied this period was Qudrat Jurayev. He wrote the study "The Twentieth Years of Uzbek Dramaturgy". Unlike Sh. Rizayev, he classifies dramaturgy as follows: "It became

clear that Uzbek dramaturgy went through the stages of birth (1911-1919) and formation (1920-1930) and that these stages had an independent ideological and literary direction”.

In addition to literary scholars, art historians have also done significant work on historical dramas. In particular, D. Rahmatullayeva in her candidate and doctoral dissertations deeply analyzes historical dramas. In her doctoral dissertation entitled “Historical Drama in Uzbek Dramaturgy and Theater Art of the 20th Century” (Problems of Formation and Development), the scientist divides the drama genre into three large groups: 1. Formation of Uzbek drama (1916-1940s) 2. Development of historical drama (1941-1985) 3. Historical drama in the period of socio-political changes (1985-2000s). Based on our scientific work, we have studied historical dramas in two parts. 1. Historical dramas from the pre-independence period (1911-1991) 2. Historical dramas after independence.

After gaining independence, the attention paid to the great encyclopedic figures of our scholarly ancestors and the scientific and educational work they left behind has radically changed. A new approach, new ideas have emerged. The revival of the memory of many prominent enlighteners, who were considered representatives of the Jadid movement, and the vindication of the names of repressed individuals during the years of independence were clearly reflected in the changes in the field of spirituality. Works created on historical themes in Uzbek literature, regardless of their genre, never lose their significance. In particular, the study of historical works is always relevant. Because without knowing history, it is impossible to appreciate the value of today. Uzbek drama, which began with the drama “Padarkush” by Mahmudkhodja Behbudi, written in 1911, has been studied by many researchers and scholars to this day. These studies can be divided into two groups.

Abdurauf Fitrat, who has worked successfully in Uzbek literature in the genre of historical drama, interprets his tragedy “Abulfayzxon” as “a five-fold tragedy from the history of the Bukhara region”. In his monograph “The Poetics of Fitrat's Dramas”, Ilham Ganiyev expresses the following opinion: “It seems that “Abulfayzxon” is a work that can meet all the requirements of a true tragedy in terms of the nature of the conflict, the interpretation of characters, the tragic situation, the solution, and all other features”. This monograph also analyzes Fitrat's dramas “Chin sevish”, “Hind ixtilolchilari”, “Qiyomat”, “Shaytonning tangriga isyoni”, “Abo Muslim”, “Vose’ qo’zg’oloni”, “Arslon”.

Subsequent studies, if we want to be more precise about the recent past, have dealt with the dramaturgy of the 80s and 90s. One of the scholars who studied the genre of historical drama, D. Rahmatullayeva, in her doctoral thesis, expressed the following thoughts about the dramaturgy of the 80s-90s “The restaging of historical works by the fathers of Uzbek dramaturgy, such as Fitrat and Chulpon, was an important event in the life of the theatre community. The drama “Jaloliddin Manguberdi” by Maqsud Shaykhzoda was also revived in the late 80s. During this period, a number of historical works on historical themes appeared: A. Shalomayev's “Alloma Qismati” (“Umar Xayyom”) (Namangan Theatre named after A. Navoi), “Ahmad Donish” (Jizzakh Theatre named after Y. Rajabiy), Sh. Historical works such as Kholmirezayev's “Qora Kamar” (A. Khidoyatov Theatre), B. Islamov's “Sarbadorlar” (A. Majidiy Kattakurgan Theatre), Sh. Rizayev's “Iskandar” (A. Khidoyatov Theatre), S. Sirojiddinov's “To’maris” (Hamza Academic Drama Theatre), “Qodiriy's Past Days” (Hamza Academic Drama Theatre based on the play by I. Sultan). The genre of historical drama in particular reached its peak after independence. The names of our enlightened ancestors, who were suppressed

during the Soviet era, were rehabilitated. The return of our great scholars to the people and the celebration of their anniversaries was a great event. In particular, the historical dramas written about the great Amir Temur can be recognized. After independence, the first historical drama based on the work of Sahibkiran was "Amir Temur and Yildirim Bayazid" by Kilich Abdunabiyev. The playwright had been working on it for a long time. It was finally completed in the autumn of 1991.

In order to celebrate the 660th anniversary of Amir Temur on a large scale, many events were held in 1996 based on creative assignments, plans, and special decrees. Therefore, about the great commander Amir Temur, Odil Yakubov's "Fotih Muzaffar or the Secret of a Parivash (A Will to Generations)", Abdulla Oripov's "Sahibqiron", Tora Mirza's "Amir Temur", "Amir Temur and Tokhtamysh", "The Last Days of Amir Temur", Ma'ruf Jalil's "Sahibqiron", Asror Samad's "The Story of Sahibqiron Temur", S. Sirojiddinov's "Sahibqiron Temur", Burkhon Ismailov's "Sarbadorlar" and "Samarkandnoma", Turob Akbarkhodjayev's "Zamon og'l'loni", S. Pulatov's "Sahibqiron Testament", T. Zulfiqarov's "Temur and Hafiz", N. Qobulov's "The Tragedy of Amir Temur", A. Ikromov's "Buyuk Temur", Sh. Pardayev's "Jahongir", U. Sattorov's "The Legend of Sahibqiron", About thirty historical dramas were written, such as H. Muhammad's "Birth of Temur", E. Khushvaqtov's "Temurnoma", T. Mardiyeva's "Sahibqiron Kelini", N. Abboskhon's "Sahibqiron onasi", Usmon Azim's "Season of Justice", Asror Samad's "Sahibqiron Amir Temur or Sword of Justice". Of course, not all of these historical dramas are literarily and ideologically perfect. Some of them were staged on the stages of the capital and regional theaters and submitted to the audience's judgment. In historical dramas, only the image of Amir Temur was not interpreted.

In addition, there are many historical dramas dedicated to scholars and poets, military leaders and statesmen who left an indelible mark on history, such as Abu Rayhan Beruni, Abu Ali ibn Sina, Ahmad al-Farghani, Imam al-Bukhari, Ismail Somoni, Jalaluddin Manguberdi, Sheikh Najmiddin Kubro, Mirzo Ulugbek, Alisher Navoi, Zahiriddin Muhammad Babur, Mashrab, Muqimi, Chulpan, Usman Nasir, etc. In 1999, on the occasion of the 1225th anniversary of Imam Bukhari, 7 historical dramas about Imam Bukhari were created, and on the occasion of the 1200th anniversary of Ahmad al-Farghani, 7 historical dramas about Fergani were created: "Allomaning joshikhi" by Ibrohim Rahim, "Bashar allomasi" by Nurillo Abdullayev, "Osmonga sig'magan muhabbat" by Yuldosh Sulaymon, "Piri Koinot" by Hayitmat Rasul, "Allomaning qismati" by Sayidali Odilov. Also, "Ismoil Somoniy" by Chorsham, "Ajodlar kilichi" by E. Samandar, dedicated to the life of Jaloliddin Manguberdi, "Yot hujra", later among them N. Eshonkul's "Jaloliddin Manguberdi" (manuscript copy) was staged at the National Academic Drama Theater of Uzbekistan, and T. Mirzo's historical dramas "Jaloliddin Manguberdi" were staged at the Bukhara Regional State Puppet Theater. Although written earlier, historical dramas such as "Shaykh Najmiddin Kubro" and "To'rabekakhonim" by Omon Matjon, which were published in the years of independence, N. Karimov's "Guli va Navoi" dedicated to the work of the sultan of the Ghazal estate, "Samarkand Sayqali" by Iqbol Mirzo, "Nights Without Daylight" by Usmon Azim dedicated to Cholpon, "Nights with Moon Eclipsed" by Olimjon Kholdor, "Usmon Nosir" by Nodira Rashidova dedicated to Usmon Nosir, Iqbol Mirzo's historical tragedy "Usmon Nosir", To'ra Mirzo's musical drama "Usmon poet-sky poet", and Javlon Jovliyev's "Usmon Nosir" were created.

D. Rasulmuhammedova in her candidate dissertation entitled "Problems of Creating the Image of Amir Temur in the Uzbek Drama of the Independence Era" extensively analyzed Odil

Yakubov's "Fotihi Muzaffar or the Secret of a Companion (A Will to the Descendants)" and Abdulla Oripov's "Sohibqiron" poetic dramas. The scholar who studied the two dramas comparatively, Odil Yakubov, expresses the opinion that the drama "Fotihi Muzaffar or the Secret of a Companion (A Will to the Descendants)" was written on the basis of folklore, while Abdulla Oripov's poetic drama "Sohibqiron" was written on the basis of historical materials. M. Fozilova in her monograph entitled "The Dramaturgic Mastery of Usmon Azim" analyzes, along with the playwright's modern dramas, such as "Nights Without End" (Cholpon), "The Life of a Poet" (Oybek), and "Abdulla Qahhor". In his monograph, he deeply analyzed the spirit of the era and the tragedy in the drama "Dayless Nights". He describes each character in the drama, emphasizing that each character has a certain meaning and symbolism. Describing the character of Sezgir, he states that "He senses in advance which way the water will flow. Sezgir is a typical character of representatives of a certain intelligentsia, in whose consciousness and psyche there is a division between fear and dignity, honesty, that is, the fragmentation (раздвоение) of the personality. The decay and tragedy of the personality are clearly visible in him. In our opinion, Sezgir is the most tragic character in the drama".

He illustrates through examples how historical truth can rise to the level of literary truth. He also carefully studies the literary details of historical drama. He cites literary details such as a newspaper and a cigarette box in the drama. Speaking about the drama "The Life of a Writer", he emphasizes that the playwright used Zarifa Saidnosirova's work "Oybegim Mening" in writing the work. This is clearly noticeable in the monograph. The drama "Abdulla Qahhor" was studied by comparing and contrasting it with Samuil Alyoshin's drama "No, I Will Not Die, I Am Completely..." dedicated to Mikhail Bulgakov. In this scientific work, for the first time, all the works of Usman Azim were studied in a holistic manner.

Usman Kochkar's historical drama "Imam Bukhari" won first place in the competition. This year, seven dramas were written about the sultan of hadith science, Imam Bukhari. That year, when the Ministry of Culture of the Republic of Uzbekistan announced a competition dedicated to the scholar on the occasion of the 1225th anniversary of the birth of Imam Bukhari, many major and young playwrights and authors created their own historical dramas about this historical figure.

The drama was originally published under the title "Secretary of the Prophet", and in a later edition it was republished under the title of the historical poetic drama "Imam Bukhari". This historical drama was staged in 1998 at the Samarkand regional drama and music theater named after Hamid Olimjon and was first shown to participants of the international scientific and practical conference dedicated to the anniversary of Imam Bukhari.

In Usman Kochkar's historical poetic drama "Imam Bukhari", Imam Bukhari (60 years old), Abu Musa Termizi (Imam Bukhari's student), Yahya az-Zuhaili (Nishapur sheikh), Abu Miskin, Asror Qazi, Hajjaj, Saloma (Yahya az-Zuhaili's students), Ash'ar Nishapuri (Nishapur poet), First Merchant, Second Merchant, Third Merchant (merchants), Karaqchibashi, Amir Khalid az-Zuhaili (emir of Bukhara), Ja'far (minister of Khalid az-Zuhaili), Gunjar (historian of Bukhara), Muhtasib (Bukhara muhtasibi), Haris ibn Abul Warqa (Bukhara qazikaloni), First student, Second student, Third student (Imam Bukhari's students, aged 10-12), Mother (ghost of Imam Bukhari's mother), Ghalib Historical and fictional characters such as Jabrayil (the owner of the house in the village of Hartang where Imam Bukhari stayed), Hartangi (a scholar from Hartang), Ibn Subki (a virtuous person from Hartang), Mulla Qasid (the Imam of the Hartang mosque) participate. The events in the plot of the historical drama take place in three

regions: Nishapur, Bukhara and Samarkand. The prologue of the drama begins with Imam Bukhari's arrival in Nishapur, where the people and inhabitants of the city greet him with respect. The people of Nishapur go out to meet our great countryman. They even compared him to the sun and described him as "The sun has become a couple in the sky of Nishapur! Some people cannot digest such praise and respect in the drama. The conflict arises from the beginning of the drama because of the enmity between Muhammad ibn Yahya az-Zuhaili, who is selfish and greedy, and his disciples Abu Miskin and Asrar Qazi, who are afraid of losing their reputation. Zuhaili says to his disciples:

Uch kundirkim, o'zingizga xo'b yaxshi ayon,
Nishopurda Muhammad al-Buxoriy mehmon.
Peshvoz chiqdi uni kutib butun bir shahar,
Naq payg'ambar kelgan deysiz, tavba, alhazar .

It is understood that Zuhayli's words to his disciples show how low, stingy and dark-hearted he was. In the first version of the historical drama, Bukhari intends to stay in Nishapur. However, he is forced to leave because of slander, calumny and gossip, and because the hadith scholar is accused of being a sceptic. In the first version, we divide the conflict into two. Those who are against Imam Bukhari are Zuhayli and his disciples Abu Miskin and Asrar Qazi, and the second are those who are on the side of Imam Bukhari, Hajjaj and Salama. In fact, they are also the disciples of Zuhayli. Just as there is black and white, good and evil in life, so life divided them into two poles.

It is known that in Soviet literature the lives of historical, religious and mystical figures such as Imam Bukhari, Imam Motrudi, Najmiddin Kubro, and their services and works in the Muslim world were slandered. Thanks to independence, the lives and works of historical figures who had been misjudged were reinterpreted both scientifically and literarily. In this sense, the life and tragic fate of the great Hadith scholar and thinker Imam Bukhari was literarily embodied in the genre of historical drama and presented on stage to millions of viewers.

In the historical poetic drama "Imam Bukhari" by Usman Kochkar, the sharp struggle between good and evil is built on the conflict between Imam Bukhari and the envious people who cannot see him. The playwright, having developed the literary conflict in depth, reflects the death of a talented person due to the oppression of an ignorant society with touching stage scenes.

With the creation of the first drama in Uzbek literature, the study of this genre also began. Uzbek dramaturgy has covered more than a century of historical path. Starting from the first historical tragedy ("Abulfayzkhan") by Fitrat, up to the present day, about a hundred historical dramas have been created. However, not all of them are perfect in terms of art. Literary scholars have summarized, analyzed and evaluated this process in more than 30 monographic studies. During the Second World War, creativity in the genre of Uzbek historical drama made significant progress. During this period, artists such as Hamid Olimjon, Maqsud Shaikhzoda, Komil Yashin, Amin Umariy, Izzat Sultan, Uygun created a number of historical dramas in the spirit of patriotism. The reason was that the Soviet government tried to strengthen the spirit of fighting spirit among the people against German fascism and strengthen the sense of patriotism. Despite this, the Uzbek dramaturgy of the 40s-50s achieved great success in the genre of historical drama. The following period was a great historical stage for the genre of historical drama.

The possibilities of the historical drama genre in the literature of the period of independence expanded further. Because, condemned historical figures and biased historical realities began to be objectively interpreted in this genre. In particular, new historical dramas were created with objective literary interpretations about commanders and queens such as Jaloliddin Manguberdi, Temurid princesses, Amir Temur; about religious and mystical historical figures such as Imam Bukhari, Najmiddin Kubro; about great writers of repression and Soviet literature such as Chulpon, Oybek, Usman Nosir.

References:

1. Abdurahmonov T. O'zbek dramaturgiyasining shakllanishi va taraqqiyotida folklorning o'rni: Filol: fan. nomzod ...diss. - Toshkent: 1995. - 166 b.
2. Boynazarov F. O'zbek tanqidchiligida tarixiy drama muammolari: Filol. fan. nomzod ...dis 1979;
3. Abdusamatov H. Tarix va badiiy talqin. - Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1995. - 184 b;
4. Aliyev M. Drama va hayot. - Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1969. - 167 b;
5. Ahmedov N. Tarixiy shaxs talqini. - Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1989. - 150 b;
6. Azimova X. Abdulla Avloniy dramaturgiyasi: Fil. fan. nomzod ...diss. - Toshkent, 1999. - 137 b;
7. Jalolov B. O'zbek dramaturgiyasi poetikasi masalalari. - Toshkent: Fan, 1984. - 144 b;
8. Jo'rayev M. Hayot va komediya (o'zbek dramaturgiyasida komediyaning janr xususiyatlari va taraqqiyot tamoyillari). - Toshkent: Fan, 2008. - 56 b;
9. Zayniddinova A. Badiiy asarda fakt va to'qima. - Toshkent: O'zbekiston, 1980. - 24 b;
10. Imomov B. Hayot va dramatik konflikt. - Toshkent: Fan, 1968. - 180 b; Tragediya va xarakter. - Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1977. - 176 b.