

CONTRIBUTION TO THE DEVELOPMENT OF UZBEK SCIENCE ADDED NEW

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Abstract

It is known that the first example of Uzbek dramaturgy is the drama "Padarkush" written by the famous enlightener Mahmudhoja Behbudi (1875-1919). This drama, which was written in 1911 and published in Samarkand in 1913, was staged in 1914 and became very popular. Influenced by this work, Abdulla Qadiri created the drama "Bachtsiz Kuyov". H.H.Niyazi's first dramatic works were also created during this period under the influence of the "Padarkush" drama. In 1914-1916, he wrote "Vengeance" (1914), "Poisonous Life, or Victims of Love" (1915), "Ilm Hidayati", "Mullah Normuhammad Domla's Blasphemy Error", "Hunger Victims" (1916), "Autonomy or created small stage works such as Autonomy" (1917). During the Soviet era, Hamza wrote "Who is Right", "The Punishment of Slanderers", "Boy ila Hizmatchi", "From the Life of Workers" (1918), "The Tragedy of Loshman" (1916-1918), "The Tragedy of Ferghana" (1918- 1920), he wrote poems such as "Young Babies in Red Blood", "The Case of the Prisoner of the Net" (1919). But most of these works have not reached us. Later, HHNiyazi also created poems in the direction of propaganda and propaganda, such as "Chopchaklar written on the occasion of the election of the Lower Soviets", "Burungi vetylar" (1926), "The Last Days of the World Chronicle" (1927).

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At the same time, HHNiyozzi also wrote the classic examples of Uzbek dramaturgy, the comedy "Maysara's Case" and the drama "A scene from Paranj secrets, or the case of yallachilar". If the writer's first dramas, "Poisonous Life", contain elements of melodrama and sentimentalism, then one can see that realism is strong in the later plays "The Punishment of Slanderers", "Boy with the Hizmachi", "One Scene from the Secrets of Paranj". During the 20s and 30s of the 20th century, HHNiyozzi's dramatic works such as "Poisonous Life", "Boy ila Hizmatchi", "Maysara's Work", "Secrets of Paranj Work" ("Kholiskhan") and "Old Elections" were performed in many theaters of Uzbekistan. how many times it has been staged and presented to the audience. In 1989, on the occasion of the 100th anniversary of Hamza Hakimzada Niyazi's birth, a 5-volume collection of the writer's "Complete Works" was published. His poems are included in volumes 3 and 4 of this publication. There are 20 of them. Of course, they are not all the same. Some pesas are in the form of a few small scenes, and some are large dramatic works consisting of several acts. One of the first pesas of HHNiyazi that has reached us is

"Och", which consists of three views. In this pesada, actions taken by the colonial administrators and local officials to keep the people in ignorance and the struggle of some intellectuals in the spirit of resistance against their oppression are described in short films. Through the images of Hokim, Viceroy, Boy, and Mingboshi in the work, one can see the image of two-sided oppressors of the people of that time, and in the image of Haydarqul, one can see an example of modern intellectuals who fight against this oppression. Hamza's "Poisonous Life or Victims of Love" is a tragedy (tragedy) written in 1915 and published in lithography in 1916. Uzbek theater historian Miyon Buzruk Salihov wrote about this work: "This pesa is Hakimzoda's earliest work on the pesa genre: its simplicity and superficiality precede this initial work; because Hakimzoda's last works are superior in terms of art compared to this work" The main characters of "Poisonous Life" are a young man named Mahmud Khan and his lover Maryam Khan.

Mahmud Khan is a young man who dresses modernly and is a fan of the Jadidism movement, educated in the schools of the new method: his lover Maryam Khan, although she studied in the old schools, she also strives to think in a new way under the influence of Mahmud Khan. In the drama, ignorance, backwardness, bigotry lead to the tragedy of Mahmud Khan and Maryam Khan, devotees of knowledge, enlightenment and development. The two heroes of the play, Maryam and Mahmud, are the decisive forces of the era, fighting against the bigoted forces. The struggle between the parties will rise to the highest point: their lofty dreams of the future will be shattered. As a result, helpless young people commit suicide as a rebellion against the existing system, feudal system, ignorance, bigots. In the monologues of Mahmud Khan in the work, the sentimentalism is so strong that it shakes the listener's heart. Mahmud Khan's monologue before his death serves to reveal the true nature of the tragedy more fully. Hamza's poem "Autonomy or Autonomy" was written in 1917. As the writer himself explained, this pesa was created in connection with "the separation of the ulama due to the disagreement between the youth and the ulama in connection with the existence of freedom in Turkestan" and the emergence of the idea of establishing the autonomy of Turkestan. In this work, Hamza described the meeting of the organization "Shorayi Islam" in Kok, dedicated to the issues of establishing the autonomy of Turkestan. The characters of this comedy are members of the "Shorayi Islam" organization, and the author does not give their full names, but only their initials. The names given in these initials are the names of real people. Hamza staged a play based on this work at the Mahmud tarasha hotel in Gishtkoprik in Kok.2 The text of this comedy was published for the first time in volume II of Hamza's "Works" with some reductions. The full text of the work is published in the third volume of Hamza Hakimzoda Niyazi Tola collection of works. The most famous work of Hamza during the Soviet era is the pesa "Boy il syltchi". There are different assumptions about the date of writing of this work. Some literary critics (for example, Sotti, Husayn) say that it was written before the October Revolution, and it was reworked after the revolution, while others (for example, Yusuf Sultanov) believe that this drama was written in 1918. This pesada describes the story of a rich man named Salihboy who violently took away the wife of a servant named Ghafir. The work was not published because it was not liked by some people involved in literature and art at the time, and the manuscript was lost. The only manuscript copy of Pesa that has come down to us was copied by Wali Burhan, and it is kept in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni. Its volume consists of 55 pages. This work was completely revised by Kamal Yashin in 1939, on the government's request, separately from the existing manuscript and the memories of Hamza's contemporaries. This version of "The Rich Man and the Servant" adapted to the Soviet ideology was staged and shown in the theaters of the republic until 1991. Hamza's pesos "Who is right" were also written in 1918 and staged at that time.

Because the work was not published in time, its original copy was lost. A copy of this work copied in 1920 was submitted by Muzaffar Muhammedov to the commission of the thirtieth anniversary of Hamza. Based on this copy, since 1939, it has been published in Hamza's collection of works. "Who is Right" is a one-act comedy, its characters are an intellectual named Kadirjan, his wife Maryam and their servants Kholmat and Ruzvan. The work is on a domestic theme, and it is convincingly shown how the

husband and wife become in the family if they do not cheat on each other. Hamza's comedy "Ancient Judges or Maysara's Case" was written in 1926. This comedy greatly influenced the further development of Uzbek dramaturgy and theater. With this work, Hamza showed how to develop and work with the language of Uzbek comedy. "The characters in Maysara's work attract attention because of the unique performance of pesa," wrote Sotti Hussain. An opera called "Maysara's Work" was later created based on this work, and a movie was also shot. A five-act drama entitled "A scene from the secrets of the veil, or the case of the swindlers" was written in 1927. In the work, the events that took place from 1882 to 1919 were artistically expressed. The play was staged for the first time on August 7, 1940 by E. Bobojonov in the name of Hamza at the Uzbek State Drama Theater. This work was later staged in republican theaters under the name "Kholiskhan". This play, written with high artistic skill, is one of the classic examples of Uzbek dramaturgy. In conclusion, the dramatic works of Hamza Hakimzada Niazi have a great influence on the development of this genre and enriched it with colorful images. The staging of some of them even today shows what a real example of art should be for the Uzbek audience.

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