

IMAGE OF CHILDREN IN THE WORKS OF PULAT MUMIN AND SHUKUR SA'DULLA

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Abstract. The gradual development of Uzbek dramaturgy began at the beginning of the 20th century and continued into the 21st century. Although Uzbek dramaturgy has not reached its peak, Uzbek dramas are rich in themes and characters. In the Uzbek dramaturgy, stage works belonging to the genres of drama, musical drama, comedy, tragedy (tragedy) were created, which served to give the audience artistic and aesthetic pleasure and educate them in the spirit of hard work, heroism, humanity, patriotism, and friendship of peoples. In Uzbek children's dramas, children were encouraged to learn, live in friendship, brotherhood, and become enlightened worthy of the times.

Key words. drama, children's character, tragedy, comedy, story, Uzbek dramaturgy.

Introduction. The emergence of the dramaturgy genre in Uzbek literature is connected with the modernist movement, national dramaturgy appeared in the 10s of the 20th century and developed significantly in the 20s. Hamza Hakimzoda's stage works such as "Boy ila syltchi", "Maysara's work", "One scene from Paranj secrets or the story of the swindlers" made a great contribution to the development of Uzbek dramaturgy. Fitrat was one of the talented dramatists who covered various topics related to the life of the country through his dramatic works such as "Love of China", "Indian revolutionaries", "Abulfayzkhan", "Rebellion of Satan to God", "Arslon" and other outstanding works of Uzbek dramaturgy.

Analysis. Shukur Sa'dulla creatively used folklore materials and wrote several dramatic works. His musical fairy-tale-drama "Yoriltosh" (1937) and opera libretto (1967), short poetic play "Chol bilan bori" (1967), fairy-tale drama "Zubayda" (1969) are part of the Uzbek children's dramaturgy. contributed to its rise. "Yoriltash" is a musical fairy tale-drama depicting Shukur Sa'dulla's teenage life and intended for audiences of this age. The drama is not limited to the stylization of the plot of the "Yoriltash" fairy tale, but was written under the influence of the motifs of step motherhood described in this fairy tale. The playwright was able to remake it three times and turn it into a bright example of Uzbek children's drama. The playwright completely reproduced the folk tale artistically and enriched the prose part of the tale with a dramatic plot. Only Gulnara's begging words to the stone and Aymoma's sister were poetically expressed, while the fairy tale-drama was composed on the basis of more poems. It consists of four acts, six scenes, and consists of both prose and verse, in which the inner experiences, desires, and feelings of the heroes are given through poetry. The scene begins with the appearance of Gulnara at the foot of the garden, with a wreath on her head, singing a song:

If I walk freely,
If I push from time to time,
If I see happy days, I
If I ask, I will.
If there is a belt on my head,
As young as a flower,
If there is a nightingale in my eyes,
If I have sugar...



Since Shukur Sa'dulla wrote this work as a musical fairy tale-drama, there are many similar poetic texts in it. The conflicts between the stepmother and Gulnara are similar to all fairy tales with the motif of step motherhood: the salty girl is oppressed; all the housework is on her neck and she is humiliated. reflects in his songs.

Polat Momin gained fame among young readers with his fairy tales and plays. His fantastic fairy-tale plays "Kovoqvoy bilan Chanokvoy", "Sugatay-confetvoy", "Mother says to my child, child says to my mother" have been adding joy to children's joy for a long time. "Qovoqvoy with Chanokvoy" encourages children to do good, which makes fun of Qovoqvoy's laziness, laziness, masculinity, criticality and glorifies Chanokvoy's knowledge, wisdom and kind friendship. In this respect, the educational value of the work is very great. Conditional, allegorical images typical of fairy tales in it are based on a clear and real basis. One of the main characters of the drama is Qovokvoy, in his character, the playwright embodied the improvement of a lazy boy who could not learn lessons due to laziness and carelessness. The plot of the drama is the events related to the gradual recovery of Qovaqvoy under the influence of his friends, his rise to the level of hard work and dexterity, the development of these events, the arguments and struggles between people.

Discussion. Since Shukur Sa'dulla wrote this work as a musical fairy tale-drama, there are many similar poetic texts in it. The conflicts between the stepmother and Gulnara are similar to all fairy tales with the motif of step motherhood: the salty girl is oppressed; all the housework is on her neck and she is humiliated. reflects in his songs.

Shukur was able to make good use of the rich heritage of Sadulla's folk art, and he appropriately expressed the motifs of folk art in fairy tales and dramas. So, Shukur Sa'dulla is a professional creator who enriched the treasury of Uzbek children's literature by donating more than forty books to children as a poet, writer, playwright, translator, and folklorist.

P. Momin uses main and auxiliary conflicts to move the subject of the fairy tale. Locusts and butterflies, the fierce enemies of agricultural crops, want to spread their seeds to growers, but they are afraid of the persecution of such forces as Tarvuz, Kavun, Chanakvoy, Pakhtaoy, Gujumoy, Lavlagi, and Turnip. The clumsiness, laziness, carelessness and cowardice of the pumpkin help the pests. They ordered to scatter the cotton fields, and forced the bag with the eggs on the Pumpkin. While the insects try to use it for their own purposes, the positive characters try to raise Pumpkin. This struggle in the middle is another leading aspect of the conflict of the work. In addition to his inability to work hard and learn lessons, Qovokvoy is lazy, lazy, has little understanding, is lazy, and at the same time, he likes to get dirty too much. These qualities of his character are revealed in the conflicts and conflicts with the positive forces in the play, and Qovakvoy gradually begins to recover. Conflicts between positive forces, based on mutual criticism, create a supporting line of dramatic conflict. Polat Mo'min exposes Qavoqvoy's boastfulness and, following him, directly appeals to the hall - the audience itself - and ensures the liveliness of the work.

Conclusion. The gradual development of Uzbek dramaturgy began at the beginning of the 20th century and continued into the 21st century. Although Uzbek dramaturgy has not reached its peak, Uzbek dramas are rich in themes and characters. In Uzbek dramaturgy, stage works belonging to the genres of drama, musical drama, comedy, tragedy (tragedy) were created and served to give the audience artistic and aesthetic pleasure and to educate them in the spirit of hard work, heroism, humanitarianism, patriotism, and friendship of peoples. Uzbek children in his dramas, children were encouraged to learn, to live in a friendly manner, to be fraternal, to be enlightened worthy of the times, in particular, such as Ghulam Zafari, Anvar Obidjon, Shukur Sa'dulla, Po'lat Mo'min the characters of children and their strange world are skillfully depicted in the works of playwrights.

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