

ARTISTIC INTERPRETATION OF EPIC PLOTS IN UZBEK DRAMA

(in the example of Usmon Azim's dramas)

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Abstract: *In this article general meaning of drama and artistic interpretation of epic plots in Uzbek drama are analyzed and the dramas by Usmon Azim are given and also analyzed as an example.*

Keywords: *plot, characters, monologues, dialogues, playwrights, speech, hero, folklore, stage.*

Drama is a major form of fiction, which consists of monologues and dialogues. That is why it is so different from novels, short stories, short stories and poetry. In a dramatic play, the author captures the different moods and moods of the protagonists, especially the inner feelings are also expressed through their speech and behavior. The playwright not only tells the story of the heroes' lives, but also expresses themselves vividly makes his speech and moves them. All the action in the drama serves to reveal the characteristics of the heroes. In dramatic works the speech of the protagonists is more dynamic than the speech of the prose heroes

Speaking of today's drama, it should be noted that special attention is paid to the development of this literary genre, which is the basis of theatrical art. The innovations that have taken place in the system of Uzbek national thinking and aesthetic views have had a significant impact on the development of today's drama. After O. Yakubov's "Secrets of a House", Usman Azim's "One Step Way", Erkin Samandar's "Arab Muhammad Bahodirkhan", Ilhom Hasan's "A Little World", Abdullah Azam's "Dugohi Husseini" was one of the achievements of modern Uzbek drama. In recent years, Uzbek drama has undergone great changes. It is in the process of creating a modern image of a hero. In the face of the contradictions of life, a number of images were created of people who did not retreat, who sought to understand themselves, and who were able to express themselves. But at the same time, it is too early to say that all the heroes who are still being created are artistically mature, heroes who can withstand the test of time. Nevertheless, the first bold and successful steps give great hope for the future of this work. No matter how complex and multifaceted this process is, there is no doubt that it will yield positive results through the pursuit and pursuit of innovation.

It is known that the issue of the relationship between folklore and written literature is one of the current scientific directions of literary criticism, and so many scientific studies have been created on the interpretation of this problem. The basis of dramaturgy in folklore of Turkic peoples and the poetic nature of folklore in stage works have been studied by such scholars as S. Kaskabasov, N.S.

Maynagasheva, A.M. Sarbasheva, JT Koblanov. In Uzbek literature, initially, the issue of folklore and its impact on Uzbek drama was raised by G.Jalolov, G.Muminov, K.Juraev, A.Soliev, S.Askarov and others who studied in the dissertations of scientists.

As a literary collaborator of the National Academic Drama Theater, Osman Azim wrote three poems for this troupe, which, in a sense, can be called a "literary trio" - a "trilogy": "Nights without Day", dedicated to Oybek and his life and Abdullah Kahhor's socio-historical-biographical work. They cannot be called a coherent trilogy in terms of events in the lives of the main characters, but according to many other features, these three works complement each other. First of all, the social reality reflected in the period, in the poems, is one - the events that took place in Uzbekistan between the years of the establishment and rule of the Soviet empire, almost fifty years, are reflected in three plays. Naturally, as long as the period is one, it is clear that there will be commonalities in the social environment, relationships, and the landscape of life. Second, the literary-genre affiliation of the plays is the same - socio-historical-biographical dramas. Third, the protagonists of all three plays are real historical figures, and the events described are the same historical reality. Fourth, in addition to the professions of the protagonists of the poems, their destinies, worldviews, and destinies are similar, as described by the author.

One of the works of the playwright Usmon Azim, dedicated to the current problems of our time, the image of a contemporary hero is also reflected in the drama "Kurshov". This work by Osman Azim tells the story of the patriotism and perseverance of our compatriots who set out to fight a group of invading terrorists. While the author aims to address the above-mentioned topic in a romantic spirit, he aims to instill in the minds of young people the duty and responsibility to the motherland in various ways and means. In the introductory part at the beginning of the work, the author introduces the heroes in groups such as "Ours", "All the same", "Terrorists". Unlike many other plays by the playwright, the line between positive and negative images is clear. In this sense, the main positive image is a police officer Ravshan Sobirov. He served in such an honorable field as guarding the borders of our country, and along the way he fought heroically against a group of terrorists who shed the blood of innocent people. The tenacity of the man who captured the criminals, the son of the original country, is depicted in deep dramatic situations. In the course of the plot, on the basis of this reality, very complex destinies and relationships are revealed through the actions of different people.

It should be noted that in this work the playwright has remained faithful to his tradition of naming heroes. In particular, the protagonist Ravshan, his wife Zulhumor. In naming the heroes after the characters in the popular love story, the author emphasizes that people with a pure heart do great things, and courage always accompanies them. The drama uses a variety of expressive means to create a worthy image of individuals who have not forgotten their humanity and duty to the motherland in difficult circumstances.

In U. Azim's drama "One Step Way" such vices as disregard for human desires, disrespect for man in time are reflected in the example of the complex fate of an old man who worked hard and lived an honest life. An old man and his wife, who had dreamed of visiting Samarkand all their lives, but who did not see the neighboring city due to the shortness of his arms, his worries about marriage, and the neglect of his children. The psychology of his sons is shown with great skill in the play.

The work "Tahir and Zuhra" by the famous poet Usmon Azim the repertoire of storytellers, and narrators this folklore, which has been performed in the form of district variants and versions a

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distinctive artistic expression of his work translated into a stage interpretation are listed. This is the aspect that unites all three of the dramatic works, firstly, the basis of the interpretation of events - the basis is romantic-romantic relating to a folklore work on the subject; secondly, the image system main characters (Tahir and Zuhra), rival characters (Karabakh),

composition of auxiliary characters. The course of events in the work is structurally the interrelationship of semantically specific "love trinities". This type- the triad of images defines the compositional structure of a work of art is one of the poetic formulas that shape the plot structure in all three of the dramas "Tahir and Zuhra". In the example, both the plot structure and the nature of the conflict are trinity based on the structure.

In these plays, Osman Azim appeared as a playwright with a good sense of the rules of the stage. At the same time, he demonstrated his ability to create modern plays based on both historical and psychological dramas, as well as examples of oral and written literature. Usmon Azim also wrote screenplays for Alisher Navoi (1990), Alpomish (1997), Sevgi (1998, based on the same story). It is known that Osman Azim's unique style is probably a name in poetry to the drama of the poet, who has won and taken a high and firm position in it. The applause may have come as a surprise to some, but not to the fireplace did not seem. Remember that the poet has a special love for theatrical art and in the "Theater" series. Plus, dozens of his poems are full of dramatic elements, in which a little dramatic situation comes to life and as in a drama, a seemingly neutral image as a means of expressing a lyrical experience turned. There are: they are reminiscent of a play, as if they come to life on the stage of our imagination ... I mean, a poet who's already in love with theater ... most importantly, this love is first love always misses his status and is therefore often mentioned in his poems shows. The strength of my impression is not surprising. As Osman Azim writes the drama, he evaluates the events from the inside aims. Because the event evaluated from the inside has a real essence. Person the depiction of the psychology is the characteristic of the style of Osman Azim. In it the life of society and important aspects are expressed. Talented poet Usmon Azim deserves in the field of drama services have opened a bright page in the life of our nation. And then the life of the nation was reflected. On historical and modern family themes his dedicated works give a vivid expression of this. In general, Osman Azim did a great job in the late twentieth and early twenty-first centuries hit. During these years he wrote about ten dramatic works for the treasury of Uzbek literature made a worthy contribution. Important words in his heart are both poetic and prose was able to deliver to readers with dramatic bees. In particular, "The life of the writer". If you read carefully in his book, all these are the jewels of Uzbek literature turns out to be. To conclude, formal researches and creative experiments in the drama of independence did not stop for a moment. Playwrights, realizing that innumerable life situations could make serious changes in the nature of the protagonists in these situations, invented new forms of expression, such as drama-version, drama-situation, which ensured the success of these works.

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