



The study of Hamza dramas in the history of khamza

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Annotation: This article is devoted to the history of the scientific direction of hamzashunoslik, which is a component of the science of Uzbek literary science, the history of the study of the dramatic works of Hamza Hakimzadeh Niyazi, the founder of Uzbek drama.

Keywords: Uzbek literary criticism, history of hamzashunoslik, drama of Hamza Hakimzada Niyazi, drama "Boy ila xizmatkor", "Zaharli hayot yoxud ishq qurbonlari".

In 1960, for the first time in the history of hamzashunoslik, a collection of scientific articles entitled "articles about Hamza" was published. In this collection hamzashunos scholar G'. "Hamza and folk oral creativity" by Mominov[Maminov G'. Hamza and folk oral creativity, articles about Hamza, T., 1960 y, page 83.] published an article entitled. The scientist writes in this article about the influence of folk oral creativity in the development of Hamza drama. G'.Muminov, in particular, notes that Hamza Hakimzadeh, thinking about the play "the work of Maysara", created this pesa on the basis of a fairy tale called "the trick of a poor wife." Hamza's dramatic works, such as " rich ila servant", " punishment of slanderers", " the last days of World Investment", " loshmon tragedies", " el Ravens", " pre-election", " land reform", " in response to the lungs of one echelon who could not enter the elections to the lower Soviet authorities", also contain elements of folklore of different manifestations. In this article, Muminov presented well-founded conclusions about the role and importance of folk oral creativity in Hamza drama. Hamza Hakimzadeh is felt to have addressed folklore in almost all of his dramatic works.

In 1963 For Akhmedov's school teachers in the 10th grade "learning the drama "Boy ila xizmatkor" by Hamza Hakimzadeh"[Ahmedov K. Study of Hamza Hakimzadeh's rich ila servant drama, UzSSO secondary and Higher School State publishing house, T., 1963.] the methodological manual named after UzSSO is published in the state publishing house" secondary and Higher School". It writes that Hamza is introduced to students in the 10th grade of high school as the founder of Uzbek Soviet literature, one of the creators of theater and Music. About the drama" Boy ila xizmatkor " is told as the first example of Uzbek Soviet drama, the first performance of the theater. Also, in the drama" Boy ila xizmatkor " the methods of teaching the reader how the difficult life of the Uzbek people before revolusia was described, the question of a positive hero was resolved, the drama became of great importance in the life of the Uzbek people



after revolusia. Teachers of the school give students Explaining on the basis of the methodological manual written by Akhmedov, it is revealed that the readers developed a completely wrong idea of Hamza's work. In this tutorial, Hamza is introduced and taught as the founder of Soviet literature, a revolutioner, an atheist. As a result, schoolchildren, a young future generation growing up, pass by without knowing the true creative image of Hamza.

Famous playwright symbol Bobojon "class of Uzbek drama" [Bobojon R. Class of Uzbek drama, in memory of Hamza contemporaries, T., 1979 y, page 122.] in his title article, Hamza Hakimzada gave a correct assessment of the playwright's work, stating that the images created in his dramatic works are closely related to the fate of an ordinary hardworking people, reflect the dreams, joys, worries, struggles and aspirations of the people. "At the same time that the language of Hamza pesas is juicy, lively and beautiful, it is very understandable to the people with its simplicity and truthfulness," the author during which said: "the Uzbek State Academic drama Theater keeps the name of Hamza with honor," writes symbol Bobojon. Unfortunately, this theater has not been able to keep the name of Hamza today. Today's director of this theater is people's artist of Uzbekistan Yodgor Sadiev and a large number of theater teams are very sorry that this is the case. Recently, in a conversation at a random meeting with Yodgor Sadiev, I asked with interest about this. To my question Yo.Sa diev replied: "We will still take back the name of Hamza, while in foreign and fraternal states everyone recognizes us by the name of Hamza."

Kamil Yashin's article "playwright "also reflects on Hamza's works" rich ila servant "and" Maysara's work". "These two works are an example and a template for the development of the genres of tragedy and comedy in our drama, which is now an inexhaustible source, a school"[Yashin K. Playwright, Hamza in memory of contemporaries, T., 1979 y, page 84.],—writes Kamil Yashin. "The development of the genres of revolution song, poetic feleton, drama, comedy, musical drama, libretto in Uzbek literature begins with Hamza" [Sultan I. Bright figure, in memory of Hamza contemporaries, T., 1979 y, page 115.], "says Izzat Sultan. Izzat Sultan and Kamil Yashin, who correctly assessed the influence that Hamza had on literary species and genres.

On the eve of the 90th anniversary of the birth of Hamza Hakimzada, doctor of philological Sciences Hafiz Abdusamatov" Hamza —skillful satirist " [Abdusamatov H. Hamza-skillful satirist, star of the East, 1979, issue 8, Page 219. an article entitled] has been published. This article is devoted to the role and expression of satire in Hamza drama. According to the author of the article, Hamza learned the ways of expressing satirical situations in his dramatic works from the work of Alisher Navoi, Turdi Farogiy, Makhmur, Gulkhani, Mukimi, Zavki, Avaz Utar.

The scientist observes satirical situations in dramatic works written by Hamza Hakimzadeh, analyzes them in depth. Theoretically correctly evaluates. He believes that Hamza was the first to apply this genre in the new Uzbek literature. H.According to Abdusamatov's writing, Hamza planned how to create it before applying to the genre of satire in his dramatic works. That is, Should the satirical work he created continue the satire of his teachers who lived before him, or should it be different from them? - confused on the problem. Hamza brought satirical status to his dramatic works from real (Real) social life. The satirical works created by Hamza reflect the problems of the time in which he lives, and consider that the idea of the work is aimed at solving them, evaluating it as follows:" the fundamental difference between the satire created by Hamza from the past satire is that the first, in its direction, is aimed at social conditions, the state system,



and the second, This circumstance indicates that Hamza correctly solved the most important issue of the satire of the new era. Hamza's healthy, truthful theoretical reflections on literature fell on him at the dawn of the Uzbek Soviet satire. In order for the Uzbek Soviet satire, which was just a bud at that time, to write leaves, theoretical feed was necessary as water and air" [Abdusamatov H. Hamza-skillful satirist, star of the East, 1979, issue 8, Page 219.]. The introduction of the satirical form into the dramatic works of Hamza Hakimzadeh H. It was theoretically correctly analyzed by Abdusamatov, the correct conclusions were written. But, during the analysis, the word Soviet satire is used. In satirical plays such as "the work of Maysara", "El Ravens", "the punishment of slanderers", created by Hamza, there is no such thing as Soviet satire. The genre of satire has absolutely nothing to do with the Soviet word. Satire cannot be divided into Uzbek Soviet satire or independence period satire. Because even when Navoi or Mukimi, Gulkhani or Makhmur, Hamza or Anvar Obidjan lived, satire performed the same function. Hamza's work on the genre of satire was in skillfully absorbing it into his works, delivering it to its rhythm and skillfully expressing it.

In 1981, a scientific collection entitled "about Hamza's work" was published. This collection has a chapter called "important issues of Hamza's life and creativity." This chapter, H. It begins with an article by Abdusamatov entitled "A new stage interpretation of the drama "zaharli hayot". Doctor of philological Sciences H. Abdusamatov in the article tells about the fate of the new scene of the play "victims of toxic life or labor." According to the scientist's writing, this play was originally staged in Kokand, in 1916. It was represented in 1918-1919 by various troupes and in 1920 by dramtruppa, led by Mannon Uyghur. After that, this tragedy was not taken to the stage for 56 years. The author believes that this has its own internal and external reasons. That is, the change of times, the change in theatrical artists and stage requirements, taking into account the expansion of the audience's worldview, argue that there was a need for the redevelopment of these works. "This good deed was done by Kamil Yashin, a loyal, talented student of Hamza, a brilliant artist. In this area, he has tremendous experience. Thanks to his skillful editing, the plays of the master "rich ila servant", "secrets of paranji", "Maysara's work" began a new stage life and will appeal to the audience. Based on these principles, "toxic life" was also revised, increasing its staging, enhancing dramatic action, shortening elongated monologues and dialogues, or using them to create separate dramatic episodes. As a result of this, the work with 4 views was 7 views. The image of Mirzo Hamdamboy was brought directly to the stage" [Abdusamatov H. A new stage interpretation of the toxic life drama, studies on Hamza's work, T., 1981. Page 17.]- writes Hafiz Abdusamatov. According to the scientist's writing, it can be concluded that the polished works of Kamil Yashin and his entourage have lost almost all of Hamza's original state, changing the new method of "socialist realism" to correspond to the requirements of the ideology of the Communist Party. The work of one writer argues that the restoration or processing by another writer was not observed in the history, experience, and practice of world literature by literary scholar Suwon Meliev "rich ila servant" or the problem of the restored copy" [Meliev S. Boy ila maid or the problem of restored copy, youth magazine, 1989, issue 11.] in his article known as. H.S. The thoughts maintained by Abdusamatov. Meliev's conclusions are absolutely undeniable. How many more distortions would have occurred in the history of World Literature if after the death of the author of the work, when times changed over, the demand changed, and the work of the deceased author could be changed in the way he wanted. An event or phenomenon that occurred in Universal History, a work created



in the history of literature, is not history with the fact that no one could change it in the future? Imagine A. New interpretation of Navoi "Hamsa" in the XXI century". Such an experience "discovered" in the history of Uzbek literature is not found in the work of any writer or poet other than the work of Hamza Hakimzadeh, it is not observed-after all?! H. Judging by Abdusamatov's writing that after 56 years "toxic life" saw a new stage face, no dramatic works were written that personified the life of the 1970s, and as a result, skillful bleachers who gained experience in changing the work allowed "toxic life" to "live in a new way." About this H. Abdusamatov writes again: "both Kamil Yashin and the creative collective of the theater went through the traces of history in the past, looking for his motives that serve our present and trying to exaggerate them" [Abdusamatov H. A new stage interpretation of the toxic life drama, about Hamza's work, T., 1981. Page 17.]. H. Abdusamatov K. He considers and approves the editing work carried out by Yashin to be correct. In Our Opinion, K. Yashin must have completed these works on a special assignment.

Another article related to Hamza's work "victims of toxic life or work" is published in 1979 by the writer Konstantin Simonov in the collection "in memory of Hamza's contemporaries". K. This article by Simonov, dedicated to the 70th anniversary of Hamza tavvalludi, was written in 1959, and after 20 years have passed, it is also repeatedly announced on its 90th anniversary in 1979. This article is "another play of Hamza" [Simonov K. Another play of Hamza, in memory of Hamza's contemporaries, T., 1979 y, page 24. called] H. It confuses the information that Abdusamatov gave. That is, Hamza's work "victims of toxic life or Labor" was published in 1959 by N.E. It was first translated into Russian by Ivashev and gives information that this work was printed in the March issue of the Zvezda Vostoka magazine this year. While we are talking about the work "victims of toxic life or labor", the author writes that one of the first dramas of Hamza "victims of toxic life or labor" got a place in the repertoire of the Russian dramatic theater in 1959. Also, this pesa was published in 1915 in low circulation in the Gektograph, and therefore believes that until that period this work did not see the stage face. K. This information provided by Simonov reveals a controversial situation in us. That is, K. According to Simonov, in the 1960s, Hamza's play "victims of toxic life or Labor" takes a place in the repertoire of the Russian dramatic theater in Uzbekistan. H. According to the information given by Abdusamatov, the play "toxic life" does not see the face of the stage after the 1920s. After 56 years, K. Yashin goes on stage in 1976, after re-polishing the work in accordance with the requirements of the time, stage, audience. It can be seen from this information that the Russian drama Theater will bring Hamza's work "victims of toxic life or work" to the stage as Hamza wrote in 1915. The Uzbek drama Theater, on the other hand, will feature a text-based play, which was reworked by Kamil Yashin in 1976. From this information it can be seen that the content of the work was changed only for Uzbeks. The Russians watched the work in its original form. It is not known whose interests lie behind such works.

Theatrical scientist Tashpulat Tursunov writes such thoughts about Hamza's work "Boy ila servant" in his article "the scene interpretation of the Play" boy ila servant "in 1939 and his role in the culture of the Uzbek theater": the stage history of "boy ila servant" ended the biography of the Uzbek Soviet theater, the path of life, the stages of its development, international and national "Rich ila servant" is a school of life and creativity of the Uzbek Soviet theater, was born in the style of the Soviet theater with the play "Rich ila servant", formed on the path of perception and perfect



disclosure of a set of ideas, artistic sources in it, grew up. He also acquired qualities characteristic of socialist art, settled the method of socialist realism on stage. If the method of socialist realism was born in 1918 in the Uzbek theater with the play "Rich ila servant", an interpretation corresponding to the ideological and aesthetic Breath of the PESA, postanovka was created in 1939"[Tursunov T. About the 1939 stage interpretation of the rich ila servant peso and its role in the culture of the Uzbek theater, about the work of Hamza, T., 1981 y, page 102.]. Art scientist T.Unlike literary scholars, Tursunov looks at the play " Rich ila servant "from a stage point of view, from an art critic's point of view and very highly appreciates the work" rich ila servant". K Of The Work.Lightning supports a restored copy. Hamza created the " rich ila servant "as the" ideological flag of the theater", K.Yashin calls the restored copy "the flag of art". "Boy ila khizmachi" was the first work that demonstrated a new analysis of Turkestan social development not only in Uzbek drama, but also in art and literature —he says. Also, the work" rich ila servant " is among the drama of the peoples of the USSR V.It is believed that Mayakovsky was recognized as a work that took second place after the work "Misteria Buff". At the same time, he says that the skill of the artists who performed the images in this work also greatly influenced the development of stage speech. The 1980s demand necessitated the statement of opinions of this content. For this reason T.Tursunav G.Lightning raises a copy of the restored work to the Blues. H.Abdusamatov continues his thoughts evolutionary.

It is known that in different years the "selected works"of Hamza Hakimzadeh Niyazi were translated into Russian many times. In Particular, M.Three Russian translations of "boy ila servant", which israelova announced in 1981 " [Israelova M. Three Russian translations of" boy ila servant", studies on Hamza's Work, t, 1981, p.134.] in his article entitled "rich ila servant" he reflected on the fact that the drama was translated into Russian three times. According to the scientist, the drama "Rich ila servant" was brought to the stage in the theaters of Russian and fraternal peoples on the basis of these translations. The author made critical remarks about all three translations of the"rich ila servant". M.According to israelova's writing, the first translation was carried out in 1941. In it, the work is translated by shortening it with a series of defects. Speaking about the skill of the translator, he said that he did not fully understand the text, idea and artistic intention of the work. Due to ignorance of the subtle aspects of the Uzbek language, the quality of translation says that it has decreased. Thinking somewhat warmly about the second translation, he criticized another aspect of it. That is, the translation could not restore the artistic style of the work. Regarding the third translation, he acknowledged that there are pros and cons from previous translations. The side that needs criticism says that the characters have become speakers of a purely literary language. In some places, the character of the heroes has changed, "the Solihbay is presented with a much more gentle nature, and the unaware is presented as a golfer." M. Israelova's goal in writing this article was that Hamza's drama "Rich and servant" is translated into a number of other languages and displayed in the languages of other peoples, turning directly into the languages of all peoples on the basis of Russian translation. Taking this into account, it is necessary to pay attention to the subtleties and quality of turning the work into Russian, and this is what it requires. Hamza Hakimzadeh and his" rich and servant " stand among the exemplary works both in those times and now, calling on not to drop the quality, prestige and position of the work.



Famous literary scientist N. Karimov is a creative fate of the drama "Boy ila xizmatkor" by Karimov"[Karimov N. The creative fate of the drama " Rich ila servant", the emblems of the work of Hamza Hakimzada, T.,1988 y. Page 55.] in his title article, he notes that the creative fate of this drama has acquired special significance in the development of Uzbek drama. The scientist writes that the drama "Rich ila servant", in the formation of the science of Uzbek drama, performed an important task in its development. That is, he notes that Hamza has a special position not only among about fifty dramatic works, but also among about five hundred dramatic works created by other playwrights. N.Karimov: the drama "Rich ila servant" played an incomparable role in the cultural life of the Uzbek people, had a great influence on the formation of their social consciousness. At the moment, this work marked the paths of further development of Uzbek Soviet drama " [Karimov N. The creative fate of the drama of the rich and servant, the emblems of the work of Hamza Hakimzadeh, T., 1988, page 55], - writes. When the drama "Rich ila servant" was originally shown in Oybek, H.Olimjon and M. Uygurs' admiration for the Uighurs, he assesses the artistic value of the work. He also believes that the drama " Rich ila servant " was lost in the hands of any publisher in that turbulent time. Introduces information about the further fate of the lost work. The restoration of the lost copy says that the playwright Kamil Yashin fell into charge. While the "rich ila servant" created by Hamza was written in 1918-1920, taking into account the level of the reader and audience, K.Yashin says that in the revised copy, the theater artists and audience requirements have been restored with study. The scientist in the article strongly criticizes hamzashunos, who falsify and embellish the works of Hamza and subordinate them to their own interests. Hamza shows the right way to fakes, saying that he does not need artificial bleaching and praise.

Literary scientist Suvon Meliev" rich and servant" or the problem of restored copy " [Meliev S. Boy and servant or the problem of restored copy, youth magazine, 1989, issue 11.] in an article known as, academic N.Karimov writes opinions against the opinions contained in his article. In The Article S.Meliev Hamza Hakimzada's drama" Rich ila servant " was released in 1939 by the playwright K.Suspecting a copy restored by Yashin, the author rightly thinks that the revival of the absent work by another author is a phenomenon not seen in the experience of world literature. The author gives a lot of evidence and gives several reasons in order to prove the opinion that he put forward during the article. K.Yashin makes the restored copy look like an edited motion picture or video. The restored copy claims that Hamza's "nasal elections", Chulpon's "day and night", Oybek's "Memorial" novels were copied from the events and acts of the characters. S.Meliev describes this situation in the article as follows: "high school students, even high school students, often confuse a traveler with a stranger, a Jamila with a Gulnor, a Salihboy with a Mirzakarimboy, sometimes a Kholmat with a Yormat, no one can know which one is in the"Savior "day and which is in the"rich and a servant". Guilt, apparently, is not in the memory weakness of the student or student. What is wrong with the reader if they are twins to each other " [Meliev S. Boy ila maid or the problem of restored copy, youth magazine, 1989, issue 11.]- provides valid evidence.

From this article by meliev we will witness a large number of problems that still need to be studied in Hamza drama. The controversial questions posed by the author in the article are among the urgent tasks facing the solidarity. We will try to find answers to these questions in the future.

S. This article by Meliev, with its richness in discussions, is important in the study of Hamza drama.

Literary scientist O. Sharafiddinov is his "victim of tyranny or poet deprived of his identity" [Sharafiddinov O. Poet, Hamza and Uzbek literature of the 20th century, Fergana, 2019, P.8, victim or deprived of his identity. in his article entitled] Hamza Hakimzadeh touches on his drama separately. According to the scientist, in his dramatic work called "Fergana tragedies" it is written that the bloody events that were experienced by the inhabitants of Fergana due to the Civil War are described. About the fact that the text of the work was not lost in vain: "it would probably be more correct if he said that it was "lost", and not "lost", he says. Also noting that the text of the play "Qahramon oghiz" is also lost, he assesses from the content of the reviews written about the works that there is no "spirit of Fusion" in these two works. In his dramatic works, such as "Maysara's work", "the secrets of paranji", he also informs that there is no fusion content seen as "man here". "During 1917-1918, Hamza Hakimzadeh, who wrote a bunch of" revolutionary "poems and pretended that" what a Soviet poet should be like," did not even try to confirm this career in the 20s with any significant work, " he writes. From these reflections of the scientist, we witness that there is no reason to condemn or blame the playwright for the dramatic works written by Hamza.

The scientific studies analyzed above give reason to conclude as follows. Hamza drama has not been deeply studied in the history of Hamzashunoslik. All research and debate has been conducted on Hamza's works "victims of toxic life or labor" and "rich ila servant". There are more than fifty dramatic works of Hamza Hakimzadeh Niyazi, other than such works as "victims of toxic life or work" and "rich ila servant". Those works were not studied in form, genre, content and textual terms from the point of view of literary science, in lexical, phraseological, aspect from the point of view of linguistics. The scientific and theoretical study of these works is among the next problems of the scientific direction of hamzashunoslik.

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