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“ALISHER NAVOI” – AS A SAMPLE OF POETIC DRAMA

Abstract: The article explores the peculiarities of poetic drama in the case of Uygun and Izzat Sultan's "Alisher Navoi" drama. According to the content, this book reflects one of the most difficult periods in the history of Khurasan - the reign of Hussein Baykara. In the book, Alisher Navoi is portrayed as a progressive man of his time, a great statesman, a patriotic person, who fights justice, fights for unity of people and country, works for justice in the country. The poetic drama uses poems and ghazals of the great Navoi and folk tales. The article discusses the important aspects of poetry drama, the structure of the work, as an example of this drama analysis.

Key words: Poetic drama, genre, philosophical depth, conflict, space and time, dialogue and monologue, chronotope, ghazals, rubais, proverbs.

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Introduction

It is well known that in historical dramas, the issues of dramatic situation and conflict have always been one of the most pressing issues. Because it is very difficult to fully capture the events that take place in historical works. In historical works, our playwrights are required to be able to generalize the whole image of history and raise it to the level of art. The peculiarity of works of the dramatic type is that, unlike the prose writer and the poet, he communicates directly with students and the audience through his protagonists. The playwright demonstrates the activities of the protagonists, expresses their morals, reveals their spiritual world, expresses his thoughts about life, expresses his attitude to important, topical issues of the time. This situation greatly increases the importance of the protagonist in the drama, and the importance of the protagonist's actions becomes clear. In this sense, historical dramas must be able to serve as a solid bridge between the past and the future.

Literature review

In the 20's of the last century, the genre of poetic drama began to become an artistic reality. Fitrat's drama "Satan's Rebellion Against God" can be considered as the first work on this path. Thus,

Oybek's "Mahmud Torobi", Hamid Olimjon's "Muqanna", M. Shaykhzoda's "Jaloliddin Manguberdi", Uygun and Izzat Sultan's "Alisher Navoi" dramas saw the world in our literature. It should be noted that this process became more active during the years of independence. Abdulla Aripov's "Sahibqiron", Usmon Kochkor's "Imam Bukhari", Iqbol Mirzo's "Samarkand sayqali" can be considered as bold steps in the genre of poetic drama. It should be noted that they reflect the most important issues of history and time.

Analysis

Poetic drama of drama as a syncretic genre is known to have gone through several centuries of development in world literature. An important feature of this genre is determined by the fact that it is written in poetic form at the heart of reality. Among the above-mentioned examples of the genre, the drama "Alisher Navoi" by Uygun and Izzat Sultan stands out. The creation of this drama was an artistic phenomenon for its time in literature. The burning lines in it still live on today. In this regard, literary scholars I. Sultan, S. Mamajonov, theater critic T. Tursunov commented on this work and noted a number of qualities. According to the content, the play depicts one of the

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most responsible and complex periods in the history of Khorasan - the reign of Hussein Boykaro. The drama consists of five scenes, ten scenes. Izzat Sultan, together with the playwright Uygun, was able to revive the essence of this historical event on the example of the actions and destinies of concrete images and draw the necessary conclusions for the time. Of particular importance in the drama is the creation of vivid images of historical figures and the artistic expression of historical reality, the predominance of the mood of striving to elevate the human factor, philosophical depth and depth of conflict. In addition, the work is created in a combination of poetry and prose. This aspect brought it closer in form to folk epics. While the prose part of the work deals with historical events, the lyrical part of the work deals with historical events. At the same time, I. Sultan and Uygun Navoi included the poet's lines in the text of the work in order to reveal his spiritual world. This served to enrich the structure of the work with content.

The drama begins with a conversation between Navoi and Guli. The dialogue and monologues between them reveal the world of the hearts of those who have pure, sincere love. At the same time, the qualities of the great Navoi, who lived with the pain and anxiety of the people and fought for the prosperity of the country, were glorified. This is clearly seen in Guli's words:

Who is human, who is human
The grief of the people is my son-in-law [1, 79].

The playwrights tried to speak each character in an individual language depending on their character, behavior, and position in society. From the thoughts and actions of Navoi, we understand that the wise, great poet of his time was a progressive man. Hussein Boykaro's interpretation is one-sided, based on the policies of the time. In this sense, he is portrayed in the play as a life-loving king who does not have an independent mind, who does everything in a hurry, who acts on the predictions of the astrologer, not his own mind. The reason for this is that the drama shows that H. Boykaro was influenced by fraudsters, hypocrites and flatterers like Majididdin.

The love story of Navoi and Guli is lyrically expressed in the play. In this respect, one scene in the work is noteworthy. In other words, it is possible to feel this situation through Navoi's poems dedicated to his beloved son in the spring:

E, nasimisubh, tell my dilorom about my condition!
Tell my Zulfisunbul, her face is a flower, my cypress is a gulandom!
Komtalxu, boda zahru, ashk gulgun bolg'onin ...
[1, 77]

Monologues have a special place in the work. In particular, Navoi's monologue is significant in this regard. Irrigated with deep sorrow and pain, these lines reflect the great poet's feelings of separation and pure love after Gulin's death:

Put it on!
Gazelle! ..Oh! .. Again the tires are good,
He reminded me again of the forbidden haram ...
I will not forget you, I am alive,
They will keep you alive.
You will inspire my heart,
May you live forever with my poem.
Senga is more than a priceless statue.
Sometimes Shirin, Sometimes you're Layla,
You live always in my epics
Long live my friends... Им [1, 140]

From the above lines it is clear that Navoi's burning love for Guli is a dream come true. The invention "Flower without a Treasure" is applied to Guli, through which the image of devotion, a heart full of fidelity - a true lover shines.

Prose does not play a large part in drama. In this part, the work is carefully crafted, from the words of the participants to the scenes that mark their actions.

The past, the present and the future live in the events that took place. The events of the past can be seen in the form of a story, a memory, a dream of the future, a prophecy (Gulining's dream). The work uses stories, Navoi's ghazals and rubais, and folk proverbs, which serve to enrich the artistic structure of the work.

The authors focus on the image of the great poet of the XV century Navoi. In creating the image of Navoi, attention was paid to historical evidence and truths, their vital and real content. The reality of the period described in it is revealed in a wide range, with all its complexity. In the image of Alisher Navoi, the image of a progressive man of his time, a great statesman, a patriot, who knew justice as his motto, fought for the unity of the people and the country, for justice, and carried out creative work in the country.

Discussion

It is known that Navoi devoted his energy and will to the happiness of the people, fought against oppression and misfortune in the country. Navoi seeks to end the bitter quarrel between King Hussein Boykaro and his sons, cleanses the palace of sedition and gossip, and fights against the black forces Majididdin and his supporters. Navoi believes that "someday the sun of justice will shine." He hopes that "happiness and truth must be celebrated in the world." That is why he said:

The inevitable fate is ours!
Let the light of justice shine on the world! [1, 128]

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The drama tells the story of Navoi's mobilization to pacify the country and expel Yodgar Muhammad from the capital. Therefore, Navoi said to Hussein Boykaro: "I ask the authority to promise in the presence of the people that the emperor will devote all his energy to the development of the country." Then Hussein Boykaro promised: "I promise to spend as much as I need in my treasury, as much as I have money, for the prosperity of the country." However, he backed down due to the cunning of Minister Majiddin.

Navoi divides the king into two, saying that "there is evil and there is good." The work refers to the Navoi bytes from time to time. Therefore:

The world trembled king erur dragon, That is, when the grass is furious. To be resurrected in his name, Salary circle dragon coma. [1, 103]

"If a country is a garden, the king is a gardener. The garden will be ruined without a gardener." The idea of a just king, the people's trust in AlisherNavoi more than Hussein Boykaro is also vividly expressed in the work: Navoi: Dear citizen! I gave an order from the emperor. The khiraj, which was unjustly imposed by the beys of Herat without our advice, was abolished. People! I guarantee the truth of this order.

Jaloliddin: If the poet Navoi is a guarantor, we must believe! Voices: Long live the poet Navoi who took care of us! Amen! We believe in the sincere dreams of the poet Navoi. [1, 98] The image of Guli is included in the work in order to express Navoi's heartaches, expressions of love, and bring the spirit of lyricism to the work. The images of Hussein Boykaro, Majiddin, historical figures, as well as the creative and statesman aspects of the great Navoi are revealed.

Hussein Boykaro is seen as a ruthless king who did not have an independent mind, who indulged in pleasures and entrusted the affairs of state to the hands of the accused like Majiddin. At the same time, the modern nature of the work is obvious. Because the work was written in the 40s of the last century, when the attitude to kings was one-sided. In this regard, Hussein Boykaro was painted more black. It is known from history that after the death of MirzoUlugbek the cultural center moved to Khuroson, including his capital Herat.

The role of the ruler of Khorasan Sultan Hussein (Boykaro) (1469-1506) and, in particular, the great

poet and thinker, the sultan of the Ghazal king Mir AlisherNavoi in the formation of the cultural and scientific center of Herat was incomparable. Although Hussein Boykaro's 40-year rule was not without its ups and downs, economic and cultural life in the country remained high. The role of the prudent and wise ruler of his time, Sultan Hussein, in the prosperity and prosperity of the country, the normalization of economic life, the rise of science and culture was enormous. Sultan Husayn was a supporter of the Timurids in their possessions in the Khurasan region, a supporter of patronage and arbitrariness, a great emphasis on architecture and beautification, a benefactor of science and culture, and a patron of patronage.

He wrote ghazals under the pseudonym "Husseini". To this day, his poetic Devon and prose treatise Risola have survived. An enlightened ruler, Sultan Husayn (Bayqara) became a patron of science, literature and culture throughout Khorasan. [2, 359]. According to the authors, Hussein Boykaro is on a "terrible path." The poets describe the reasons for Hussein Boykaro's decision as follows. HusaynBayqara said to Majiddin in one place:

"I wish other emirs knew the language of the Ava like Alisher?" If only those who gossip knew their own faults! You always had a yard, you had a yard about rent, you made my head spin ... Here is the result! "[1, 96] These lines express the historical events as if the king did not listen to Navoi's noble advice, stopped the beautification work he had begun, and, according to Majiddin, inflicted heavy losses on the great poet.

Conclusion

Even when approaching the work in the context of today's literary criticism, it is obvious that its virtues, in particular, I. Sultan and Uygun, in their time embodied the artistic image of the great Navoi on the basis of historical truth. During the period of independence, the interest in creating the image of a great thinker increased. Therefore, ChoriAvaz's "King without a Throne", Abdullah Azam's "Dugohi Husseini", Sh. Rizaev's "Iskandar" and Iqbol Mirzo's "Samarkand Saikal" are proof of our opinion. It should be noted that for these dramas Uygun and Izzat Sultan's "Alisher Navoi" can serve as a bridge.

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