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## HAMZA'S DRAMAS

**Abstract:** *The work of Hamza Hakimzoda Niyazi (1889 - 1929) has a special place in the history of Uzbek literature. Twentieth-century Uzbek literature cannot be imagined without his works. Hamza's dramas are among the most perfect. His dramas, such as "Poisonous Life or Victims of Love," "A Tablet of the Secrets of the Paranji, or the Case of the Hiredlings," and «Former Judges or the case of the Maysara» are recognized as important new developments in Uzbek literature. These dramas show the deep-rooted flaws in social life based on the realities of everyday life. The great artist explained that the rise of Turkestan was largely due to the fact that the local population was deprived of modern enlightenment, and officials were obsessed with luxury and life. In his dramas, Hamza truly embodied the national landscape. This article addresses this issue.*

**Key words:** *Hamza, drama, comedy, character, national life, conflict, enlightenment, Islam, local officials, justice, truth, darkness, vernacular.*

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### Introduction

The contradictions of life are real, the works written with pain really reach the heart. People are involuntarily influenced by such works. The works of Hamza Hakimzoda Niyazi have such weight. His poems and dramas are imbued with a high sense of enlightenment. They condemn the ignorance, ignorance, ignorance, materialism, which are deeply rooted in life and hinder progress, and show that life is ruined and people are degraded spiritually and morally. Hamza does not invent events, he takes them from life itself. His poems and dramas attract attention with their vitality. Although Hamza's poems are written based on classical poetic traditions, they are simple, fluent, and most importantly, easily understood. The same cannot be said of the poems of many poets of the early twentieth century. In their poems, the weight of Arabic and Persian poems is higher than Uzbek words. It is a bit difficult to understand the same poems without a dictionary, which are written in accordance with the rules of the dream. It is obvious that these poems are somehow strained, often erased and scratched. Hamza's poems are popular and very smooth. They are easy to read, pleasant to the ear, and if read or heard two or three

times, many of the verses will be memorized on their own. Hamza's poems have a strong melody typical of folklore. They are meaningful and musical. Thoughts of enlightening and propagandistic content in poems quickly affect one's emotions. Because they talk about the ugly flaws in marriage. Hamza denounces the ignorance that has put people to sleep, criticizes the old customs, excessive spending on weddings, drug addiction, prostitution and other things that are destroying the masses and making people's lives meaningless. Hamza's works are in harmony with the works of poets and writers such as Fitrat, Cholpon, Abdullah Qadiri. The main theme of Uzbek literature of the early twentieth century was to expose the deep-rooted religious bigotry, extravagance, materialism, drug addiction, homosexuality, promiscuity, and to encourage the study of science and enlightenment, which are deeply rooted in Turkestan. The same issues underlie Hamza's work. They lament the fact that the local population is mired in absurd customs, domestic depravity, ignorance, and, as a result, deprived of the progressive changes of the time, and therefore oppressed by the colonialists. Hamza, like Mahmudhoja Behbudi, Abdulla Avloni, Fitrat, Cholpon, Abdulla Qodiri, burns with the pain of the

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nation. Common problems for Jadid literature also determine the essence of Hamza's works. In this respect, the artist's dramas deserve special attention. It should be noted that Hamza's dramas have a special place in the history of Uzbek literature. Uzbek drama, and Uzbek literature in general, cannot be imagined without Hamza's *The Case of the Former Judges* or *Maysara*, *A Tablet of the Secrets of the Paranj*, or *The Case of the Yallachis*. This is not to say that Hamza's work was treated differently during the Soviet era and in the years that followed. In addition, Hamza's works, like those of other poets and writers, speak of the miserable lives of people, their longing for a free and prosperous life, and condemn ignorance. In Hamza's dramas, the reality of life is artistically embodied through impressive images without being simply described. The literary heroes in them look just like the people in life. The interactions and behaviors of the characters in Hamza's dramas are very natural and vital, and their words and interactions with each other are also lively and impressive, so each of them evokes a certain relationship.

Hamza dramas are based on life events. They show the flaws in marriage. The artist's dramas, as well as his poems, express heartache and focus on the problems that afflict the heart.

"*Secrets of the Paranj*" is a five-act drama, created in 1927. The author writes, "Kokand was taken from the marriage of Mastura Hafiz, one of the famous yallas. The events took place in 1882-1919. In this play, the filthy vices and ugliness that are deeply rooted in marriage are shown. Each scene of the drama features several characters. Their inferiority complex arouses hatred in man. The live action of the heroes of different characters testifies to the high skill of the author. The language of the characters is rich in irony and irony. At the same time, they are deeply meaningful and impactful. The drama vividly demonstrates that the Uzbek language has the ability to fully and beautifully express any event in the life of the people. *The Secrets of the Paranj* is one of the rare works that shows that the language of the people is an inexhaustible treasure. Such works reflect the unique image of national literature.

This drama by Hamza, like his other works, deals with the violation of women's human rights. This topic has a special place in the world literature of the XX century. As in the works of Fitrat, Cholpon, Abdullah Qadiri, in the dramas of Hamza, the issue of women's freedom, love and family is at the center of the work. "*Poisonous Life or Victims of Love*" is the artist's first drama on the subject. In *The Secrets of the Paranj*, the author addresses this issue again and covers it extensively and deeply. In these dramas, the ideas of enlightenment found their artistic expression. The Jadids, who emerged in Turkestan as a proponent of innovation in the swamp of ignorance, promoted the ideas of enlightenment and believed that our people

could improve their lives, achieve progress and enjoy the latest innovations through reading and learning.

The dramas "*Poisonous Life*", "*Secrets of the Paranj*", "*The Case of Maysara*" are in part related to the ideas put forward in Abdullah Qadiri's "*Last Days*", "*Scorpion from the Altar*", Cholpon's "*Night and Day*", "*Tulip in the Snow*", "*Bread Girl*". and synchronization. They focus on the rights of women and their human rights. For centuries, women's rights and freedoms have been restricted. In Eastern countries, this defect is particularly tragic. As the girls reached puberty, they wore shawls for the rest of their lives so as not to show their faces to other men than family members. Rather, they were forced to do so. The dramas "*Secrets of the Paranj*", "*The Case of Maysara*", and "*Poisonous Life*" reflect the tragic situation in the lives of Uzbek women. They expose the vile deeds of those who distort the essence of Islam for their own benefit, use the veil as a mask, and commit immorality. Hamza artistically exposed the domination of violence, the violation of the rights, freedoms and dignity of others in an environment of ignorance, money and wealth above all else, based on life events. The significance and uniqueness of these dramas is determined by the fact that they raise the same topical social problem, and that they reflect the general direction of world literature of the early twentieth century.

The same problem exists on the basis of Abdullah Qadiri's novels "*Last Days*" and "*Scorpion from the Altar*". They show that marriage is not the will of young people, that khans and officials, rich people abuse women as much as they want, human freedom is violated, women's rights are restricted, which leads to serious social problems and tragedies. Hamza's dramas also show this fact through a true portrayal of life events. The heroes in them are artificial, not artificial. The characters in "*Secrets of the Paranj*", "*The Case of Maysara*", "*Poisonous Life*" give the impression of people in life. In *The Secrets of the Paranj* and *The Case of Maysara*, as in Cholpon's novel *Night and Day*, the richness of the local people, the greed, the immorality, the narrow-mindedness, the ambition of the officials, the oppression of the human rights of others, are impressively revealed. The main idea of these works is to change people's minds, to explain to them their human rights and dignity, and on this basis to eliminate the existing scandals in life. The same works are significant in that they show that living in a society where people do not understand their rights, their human dignity, is an extreme suffering for people.

Each character in Hamza's dramas evokes a certain attitude towards himself. Maryamkhan and Mahmudkhan in "*Poisonous Life*", Kholishon and Rustambek in "*Secrets of Paranj*", Aykhan and "Shepherd" in "*The Case of Maysara*" evoke feelings of sorrow, while those who pollute their happiness arouse hatred. The content of these works determines

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the exposure of those who live for the sake of their own interests, for the sake of the pleasures of their souls. The "Secrets of the Paranj" exposes the vile deeds of those who have committed prostitution. The Norwegian woman, having two wives, wants to marry a young girl, Kholiskhan. To do this, he hires a master Mastura yallachi, who is engaged in collaboration. This woman and her partners, who do not back down from any humiliation for the sake of money, engage in unclean, degrading activities for the sake of the life of such greedy, morally depraved people as Norboyvachcha. Like Kholiskhan, Mastura becomes a victim of the prostitution and depravity of the Norwegians. The drama shows that inhuman depravity arises in an environment dominated by lawlessness. Mastura yallachi, who does not shy away from the bottom, believes that any problem can be solved with money. "Money is the only thing that ends with death," he said (Hamza Hakimzoda Niyazi. Selected Works. - Tashkent: Uzdavnashr, 1954. - p. 288 - p. 211). This belief has always caused a great deal of disgrace. Because those who live with such a belief only hurt themselves a lot, thinking only of their own interests, life, and well-being. Unfortunately, those who value money above all else can always be found as they please. Worst of all, it is because of them that life becomes more complicated and many suffer from it. In their works, each artist first of all narrates this intricate puzzle. Hamza also exposes the spiritual poverty of those who measure the meaning of life only by money, so that they do not return from any depravity, humiliation, in the way of their life. The Norwegian in The Secrets of the Paranj lives only to make a living, while the Mastura yallachi and his companions live to earn money no matter what. They can easily bully and insult others in order to achieve this goal. But their conscience is not troubled. Mastura is well aware that the actions of the yallachi and his accomplices do not conform to the requirements of Sharia, nor to the laws of society, nor to the standards of humanity. Norboyvachcha said, "Open the trade to me ... The devil will roam in your narrow streets." Mastura said, "These belts will not be untied for my dry run." We sold two worlds and got this belt, Norboyvachcha! " he openly admits that he is doing low things. Norwegian arrogance goes even further. Therefore, he said, "Is it permissible for all the wives of the nomads who did not take the heads of the twenty-five when they were told to do so to be of three divorces? You know who this street does not kafangado, who does not deprive the young soul. I gave three hundred sums to six barefoot people, and I did it to the daughter of an executioner like Sultan. " Mastura said, "These things end in the shadow of death, my dear. Every profession has its own chain "(Ibid., Pp. 209-210). In this way, the playwright reveals that those who have usurped the abduction of someone's daughter, his wife, will never be spared from this abominable deed.

As the saying goes, "Everyone reaps what he sows." This means that every nation sees the consequences of its actions. The people of Turkestan also fell into decay and fell into colonial slavery due to their greed and lack of enlightenment. The same fact is emphasized in Jadid literature. The main content of the works of the Jadids is to show that the officials, the rich, committed fraud and violence in order to gain their wealth, gave in to materialism and did not shy away from vile deeds. This issue is also at the heart of Hamza's dramas. Abdullah Qadiri in his novel "Scorpion from the Altar" reveals that clerics and scholars were instrumental in the immoral desires of khans and officials, while Hamza's "Secrets of the Paranj" and "The Case of Maysara" reveal this theme in the drama genre. The surviving part of the drama "The Rich and the Servant" also highlights the rich man's greed and the fact that the judge, the imam, and the fifty-year-old are his accomplices in dirty deeds. Jamila, the wife of the rich servant Ghafir, leaves her husband and insists that she marry him, even if she is upset if he does not agree to touch me. The judge, the imam, summoned Ghafir, the chief of the fifties, and pressed him, saying, "You will give up your wife." The rich man also said to Jamila, "Listen, no one has been able to meet Salihboy's dream! I said I'll do something - I'll do it! My gold is such a clever spy, such a quick-witted thief, such a clever assassin, such a great judge, that if you go down to earth, if you go up to heaven, it will be taken from your feet and put in my arms like an apple!" (Ibid., p. 82).

Those who believe in their position and wealth become so violent in an environment dominated by lawlessness. Because they know that they will go unpunished even if they commit any crime. To see beautiful Norwegian women, women go to the graves in their veils. He sees the beautiful Tolakhan, the seventeen-year-old daughter of Umrzaqboy, in Sukmazor and seeks to capture her. Tolakhan's father is a wealthy man of the country. Norboyvachcha is also dear to Tolakhan's brother. According to him, the two "shot gostinitsama-gostinitsa" (Ibid., P. 208). Norwegian Tulakhan's parents are well aware that they will not give him "a daughter who has not seen a groom for two days." However, he tramples on Tolakhan's rights and abuses him. The "Secrets of the Paranj" reveals the ugly face of an environment dominated by violence, prostitution, fraud, and lawlessness, and reveals the factors of these vices. The plot of the drama is full of serious conflicts, as in adventure-detective works. Mastura serves the interests of the wealthy like Norboyvachcha. He boasted, "Out of my hands came five hundred secrets, satans, and akabachchas" (Ibid., P. 213). At the same time, it also reveals the causes of the various depressions that have erupted in the country. She said: "When I was twenty, I kidnapped girls from every country. All of them hit the ground by force, were disappointed, played with what they loved ... Now, if

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more than half of our country is akabachi, the rest is to play. No matter what he does, when he does not reach the one he loves, he finds despair and plays, or consoles himself with satanism and akabachism. "(Ibid., P. 213).

The drama shows that ugly people like Norboyvachcha can't do anything on their own, they rely on those like Mastura who don't back down from any humiliation for money. Mastura, the chief of the mercenaries, was fifty-five years old. He intends to go on pilgrimage. She said to her husband, "How can I stand up on the Day of Judgment if I die without rubbing my black faces on the house for you ... I sewed a doppia and collected money to go on Hajj" (Ibid., P. 219). But human trafficking is dusting off the happiness of others. Mastura, along with her husband Mirzarayim and her partner Guljon, cheated Tulakhan and ruined his life. Mastura, her husband and Guljon are a group of organized criminals. They engage in deception, fraud. Because they believe that they can easily get away with it even if their guilt is known. Mastura's second husband, Mirzarayim, earns a fortune, walks in hotels, drinks beer and spends his days in life. He said, "Whatever happens (pointing to the money), I refer to this great ballad." It's over ... Is there a government in the country? (Playing with money on the ceiling) Here's the government in the country. Here is the governor, the governor, from the frog to the judge !: In the middle of the day, a poor man's thirteen-year-old daughter was covered in a veil, and she was murdered and buried. What did they do? He was imprisoned for only three months and was fined two hundred sums, saying, "You have added and claimed! He killed him with drunkenness. "They found trouble again, gave him a white blessing, and sentenced him to three years in prison. Who did this? Did he make two hundred rubles? " says (Ibid., p. 218).

Hamza's skill is that he reveals the spiritual and moral landscape of the society by telling people like Mastura, Mirzarayim, Guljon, Norboyvachcha about his deeds. It shows how morally degraded people are due to ignorance. In an environment of ignorance, ignorance is on the rise, self-interested people are turning religion into a means of subsistence, human rights and freedoms are being trampled on, and women in particular are suffering. The second act of the drama "Secrets of the Parajji" shows the debate in the house of Tolaho. Umrzaqboy wants to give his daughter to a guy he doesn't know. Tolaxon does not agree. He intends to persuade his aunt, mother, brother Tolakhon. Her aunt cheats, her mother begs, her brother tries to scare her. Did they write on Tulakhan's forehead, "Let his parents give him that"? "Do not utter such blasphemous words!" (Ibid., p. 222). Tolakhon dreams of marrying Rustambek and living happily. He will try to achieve this. But he falls into the trap of cunning like Mastura. Norboyvachcha destroys Tolaho's dreams ...

Rustambek is a poor guy. So his mother said to Tolakhan, "Do you want to touch the beggar? Your father is one of the country, he took nine out of at least five hundred places and wore a fur coat. Will he sell his beggar mother's cocoon basket and get a wife? Let him anoint the ear of the pot on Wednesday and Thursday until he is still married! " they beat. Tolakhan's aunt said, "Now, sister ... What's the point of asking that?" When you have your own daughter, tie her hands and feet like a mold ... I answered by her side. Go out and tell your husband to do it! " he says. Umrzaqboy said to his wife: I'll cut the meat into six pieces and sell the butter to the soap, you know! " (same source. p. 227). His brother said to Tulakhan: "I will tear your belly and bury you in a shroud, you know? .. Say" G'ing ", I will suck your blood like shin! Did you know that the Shari'a gave parents the right to sell a child! I will put straw in the skin and take it to the Koktonli cemetery "(Ibid., P. 231). Faced with such atrocities, Tolakhan said, "O God, why did you create women if you did not give them a place like a flying bird?" he cries. But no one hears his moans. The third act of the drama is a series of adventure-detective works, which reveal the ugliness of the environment in which human rights are violated, and the crimes in it. Obviously, if freedom and dignity are trampled on, everyone will be dissatisfied, and everyone will protest. Because man is a conscious being. He puts his will, his dignity, his pride above all else, and fights for it. Tolaxon also rebels against the atmosphere of violence and decides to run away with her beloved boyfriend. But he can't reach his goal. He becomes a victim of an environment where human freedom is trampled. The events in the drama become an integral continuation of each other, depicting the tragedies of a society mired in ignorance as a result of ignorance.

In 1915, Mahmudhoja Behbudi's article "Defects that gnaw at us" was published in the magazine "Oyna", in which he said: Or tuberculosis, tuberculosis-ar-riyau (lung disease), leprosy? No, it is worse and more painful, it is a pain that destroys, destroys and destroys, we, the Turkestans, have invaded the city and the countryside to our semi-cultural, semi-savage classes, and our whole life has been plunged into crisis. and a wedding that leads to hell, I will cure two murderous enemies in the name of azo "(Behbudi M. Selected works. – T ..: "Manaviyat ", 1997. – 232 p. – p. 145). The image of Tolaxon's parents draws attention to this flaw. Tolakhan's mother said, "Both you and I ate the bread of the land, and you wore a cloak. I got a chitu scarf. Agree to take the rent from the blessed six. Otherwise, I don't have a daughter left in the madhouse. "His father said to him, "What are you talking about? I will give my daughter to my poor son. Does it hurt to give ten more? " he says. It turns out that the parents want to exchange their daughter for money and give it to a rich man's son who has epilepsy. In the dramas of Mahmudhoja Behbudi, Hamza, Abdullah Avloni,

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similar defects caused by ignorance are covered. Due to the narrow-mindedness of Tolakhan's parents, he gave his daughter to a "crazy, helpless" girl and tried to extort a lot of money from the groom's father, have a luxurious wedding and gain prestige among the people. The girl's parents are not interested in her child. They don't even think about their daughter's happiness. His mother said, "What can I do? Otherwise, let me throw my daughter into the lake like a flower! Honor is harder than death. I was the only one who said, "I'm dead." "I cried for five or ten years, and it was as if I had never seen it." The mother wants her daughter to be just like her. Because he imagines happiness that way because of the narrowness of his worldview. Tolakhan's mother knows that a woman's happiness lies in getting used to everything and obeying her husband. But he also feels that he is doing injustice to his daughter. Like me, my daughter will watch one day. She rubs herself and comforts herself as if her black head was healthy. "Woe is me, my daughter's life is full of sorrow."

Full ignorance rebels against the environment immersed in the swamp of prostitution. "On the day of the show, the elders and imams of the hypocritical mahalla, who kicked Kumushkhan out of the mahalla because he was unclean, a palon, a pismadon, came to the cradle wedding today, shaking their beards, limping the soup, hitting their throats and wearing tunics. It exposes the greed and selfishness of the clergy "(Ibid., P. 226). About his brother: "One rich man took two, my brother, such a beautiful woman. Night and day he is not free from alcohol and he is not free from drunkenness. " As for his parents, who tried to force him to marry her, he said: "Let people see the presence of the wedding, the honor of my parents, and I see the suffering ?! What a pain to be a husband! " he says. Tolakhon dares to run away with his beloved Rustambek because he can think like this. He would have obeyed the wishes of his parents if he had not been able to reflect and analyze the events around him.

The third act of "Secrets of the Paranj" consists of the life of Mastura Yallachi and his contemporaries. It depicts the suffering of women whose rights have been violated. From the words of the hired women, it is clear that the society is spiritually and morally rotten from within. When one of the hired women said that his wife had poisoned Matqosimboy, Oynisa said, "Let's knit a crooked stick and turn around. Did God create us to enter the grave directly from the womb of the Holy Mother ?! " he says. It is the cry, the protest, the rebellion of women in grief over the oppression of their husbands. Ignorant people oppress and oppress others. Ignorance, on the other hand, results from disregarding others, from feeling superior to others. Norboyvachcha, Tolakhan's father, looks down on women because his brother is ignorant and does not think about the fact that they also have hearts and dreams. Such an attitude, of course, pays off. That is, if the husband does not respect his wife, the wife does

not respect her husband either. Because honor cannot be achieved through intimidation, violence. Respect is associated with emotional feelings. The human heart is very delicate. He does not accept pressure, violence. The heart is satisfied only with kindness. Like Tolahan's father, he lacks enlightenment and cannot find a way to his son's heart. Her daughter doesn't respect her either. That is why he says, "My Father is a creature of God like me."

Tolaho's mother loves her daughter, not hates her. She wants her child to be happy as a mother. But his worldview is narrow because he lives in an environment dominated by ignorance. She doesn't count on her daughter's heart, her dreams. The money, sarpo, and things given by the rich groom are important to Tolaxon's parents. Therefore, when Tolakhan protested, his mother said to him, "It seems that a believer will take a blessing wedding for a hundred soums and our faces will be black. A, juvonmarg, what happened to you? "Her aunt also thinks so because she is a man of a suffocated environment, she knows that her nephew's happiness is in touching the son of a rich man, even though he has epilepsy. So let's give it to a man. Let your friends be happy, let your enemies be happy, and let your parents and relatives be happy, "he said.

Mahmudhoja Behbudi called lavish weddings and mourning ceremonies "vices that destroy our nation." He noted that the same defects are worse than ulcers, tuberculosis, leprosy. Because not only one person, but all members of the household suffer from the rituals associated with the wedding, za, not for a month or two, but for years. The desire to attract attention and gain prestige by holding weddings and mourning ceremonies is ingrained in the blood of our people. This vice, which has become a national mentality, is deeply rooted in our lives. At the beginning of the twentieth century, the Jadids opposed these vices that were destroying the nation. But many of us still dream of having a luxurious wedding. They strive to build a sill to achieve this dream. Those who are not afraid to earn money through filthy ways turn wedding and mourning ceremonies into a kind of "competition". Others are jealous of them so as not to be left behind. The dramas of Abdullah Qadiri, Abdullah Avloni, and Hamza cover conflicts over weddings and mourning ceremonies that dry up the nation's silos, and show that our people are mired in heresy. Even when we look at our current way of life, it becomes clear that the perception of our compatriots about life is not much different from that of our ancestors who lived a century ago. Our weddings and mourning ceremonies are proof of this. There has been no significant change in the worldview of our people on this issue.

First of all, the clergy and ambitious rich officials are to blame for the deep-rooted defects in the minds of our people related to weddings and mourning ceremonies. Our people have always listened to them

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and learned from them. It was these leaders who sought to make a name for themselves by holding lavish weddings and mourning ceremonies. Therefore, in Jadid literature, officials such as imams, judges, mullahs, fifty heads, and commanders are portrayed as negative characters. In particular, Hamza's dramas play a key role in showing their characters. They pay special attention to the fact that most of the judges, mullahs, imams, rich officials are selfish, ambitious, violent people. This is what defines the idea of the dramas "Secrets of the Paranji", "The Case of Maysara". One of the characters in the "Secrets of the Paranji" Oynisa said: my lord's eyes fluttered. all the tora bachchas were wearing their shawls and watching Tolakhan. Fans ruin a party for a party "(Ibid., P. 215).

The content of the comedy "The work of the former judges or Maysara" is determined by the show of the greed and moral depravity of the leaders of the Sharia. Created in 1926, the three-act comedy highlights the shame of those who "entertain" and insult women in the name of their own low desires. Qaziqalon, who is over the age of the Prophet, tries to seduce his son Hidayat Khan, the judge's aunt Mulla Ruzi, the shepherd's wife. Maysara deceives them by covering them with goat skins on Hidayat Khan, cow skins on Mullah Rozi, and tying the judge to a cradle like a baby. More specifically, the judge, his son, and his assistant are in a ridiculous situation because of their domestic disorder. The judge's servant, Mulladost, said, "My sincerity has returned like a leaven from the lepers called 'Ulama.' Satan is the crimson governor in front of them. This is the situation when he enters the people again, tears welling up in his eyes, and he says, "Whoever is not afraid of the Lord, he is a worthy hell." I don't know what other creatures will go to that hell but themselves. " says (Ibid., p. 167). Because he sees with his own eyes all the ugliness of the judge and those around him. Mullah Rozi said that a week after Judge Haqnazar married the daughter of the Yasuvul chief, he divorced his wife for sneezing in front of her. The poor woman has been living her life for eleven years without touching another place. The mullah says the judge married two hundred and eighty-eight women and became a widow. Mullah Rozi, the judge's assistant, joked, "You can't enter God's paradise dry ... "Everything will be fertilized." The mullah said to him, "When he has done his deeds and given his alms, my God has folded the Shari'ah in two, in six layers, and placed it in the armpits of great people. Whatever you do is up to you. We, on the other hand, are among the misguided people who say, "Mulla dew, you are the one who makes us white and the one who makes you blue. You are our helper in both worlds." In "The Case of Maysara", all the characters speak sarcastically, sharply, pitching to each other. Phrases that reveal each other are poured into their language, proverbs, phrases have a funny meaning. Being the

closest person to the judge, Mulladost uncovers his secrets and "peels off" his skin. Maysara's Case becomes a real comedy thanks to the same hero. Every action of the mullah, especially the words, involuntarily evokes laughter. His words are not just humorous, but profound, deeply meaningful. For example, Mulladost said about the greed and bribery of the judge and his entourage: "If there is no salt in a donkey, it will lie down. In the name of learning, the bismillah of everything in the world is that people who say, "I am free from this" are not people of this world!" he says. When he says, "In the name of learning, this is the Bismillah of everything in the world," he is referring to money, bribes. The scourge of bribery and greed has not been buried in the past. People have got rid of infectious diseases such as measles, smallpox and plague in the past. But humanity is still suffering from the selfishness, ambition, greed, and moral depravity that have plagued it since time immemorial. Even today, many problems in life are caused by this "ancient disease."

The essence of the comedy "The Case of Maysara" is determined by the fact that those who look down on women, in the end, will be disgraced in the country because of their inferiority. When Maysara turned the judge and his relatives into cows, goats, and babies, he said, "How are you, you squirrels! Who can tell you that women can't do anything! We are also human beings ... Are you still the guardian of the Sharia! A thousand curses on you!" he says. The judge's fifteenth wife, Nodira, slapped him in the face, saying, "Yes, let your hand be blown away, let your beard rot in the grave, for two years you have made my life red." The shepherd said, "Tfu, filth! You're still looking at someone else's harem with so many wives. A thousand curses, a hundred thousand curses!" he spat in the judge's face. Such an attitude does not arise spontaneously. Those who pretend to be religious, the leaders of the Sharia, are so hated by people because of their depravity and greed.

Not only in Hamza's works "Poisonous Life", "The Case of Maysara", "Secrets of the Paranji", but also in the dramas of writers such as Fitrat, Abdullah Avloni, the main role is to expose the greed and immorality of officials such as judges, mullahs, fifty heads, commanders. Because they were engaged in the lowest affairs, causing ignorance to flourish in the country. Judges and conquerors have resorted to bribery and have devised various cunning sharia laws to justify their evil deeds, and they have taken advantage of greedy officials to protect the interests of the rich. That's why in the comedy "The Case of Maysara" the shepherd said: "I did not understand anything. The judges, ishans, khans, governors, sayyids, tora, lords, caliphs, zokir, saints of the country called Shari'a are all those who frighten us with treachery, humiliation, prostitution, oppression, cruelty, and the wrath of the Creator. . God has nothing to do with them but to give them state and

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happiness. All the hardships and calamities of the world are upon those who are afraid of evil like us at all times. He says. In the works of Fitrat, Cholpon, Abdullah Qodiri, Hamza, in the articles and dramas of Mahmudhoja Behbudi, Abdullah Avloni, the sad situation in Turkestan is described, and people are plunged into a swamp of ignorance due to lack of enlightenment. In "Poisonous Life", "Secrets of the Paranj" and "The Case of Maysara" the moral theme is embodied in social problems. He connects the love conflicts of Hamza Mahmudkhan and Maryamkhan ("Poisonous Life"), Tolakhan and Rustambek ("Secrets of Paranj"), Shepherd and Aykhan ("The Case of Maysara") with social problems and presents their tragedy and suffering as the pain of the nation.

Works such as "Padarkush" (M. Behbudi), "Is Advocacy Easy" (A. Avloni), "Secrets of Paranj", "The Case of Maysara" show that literature is a unique mirror of life. Because they focus on existing problems in marriage. The importance of these works is primarily determined by their feature. They keep us informed of the tragedies of the environment in which human freedom and rights are violated.

Hamza has written plays for the Kokand theater troupe, which has been operating since 1915. His 1915 drama *The Poisonous Life or Victims of Love* was Hamza's first step in this field. After this drama, he created plays such as "Vengeance," "Autonomy or Autonomy" (1917), "Who's Right?", And "The Servant with the Rich" (1918).

The drama "Poisonous Life..." was written in the spirit of direct enlightenment, in which the idea of "New Happiness" in the "national novel" leads. In "New Happiness", the young Alimjan makes the family of Abdulkahhor, who was scattered due to ignorance, happy through knowledge and enlightenment. In *The New Happiness*, Hamza focuses on another important issue - the belief that "God can give" (which Hamza includes in the phrase "corrupt beliefs"). According to this belief, which is instilled by fanatics, people act like "if you give, I will eat, if you hit, I will die" and do nothing. The author sharply exposes such baseless beliefs: "It is the baseless words and corrupt beliefs of our ignorant ancestors that God can give. God is not unjust, He does not give to anyone, He does not give to anyone. God has repeatedly stated in His Word that happiness and bliss are in knowledge, and corruption is in ignorance, and that every action is in accordance with the actions of the servant.

In the drama, ignorance, backwardness, bigotry lead to the tragedy of Mahmudkhan and Maryamkhan, the devotees of knowledge, enlightenment and progress. This four-act tragedy was written in 1915 and published in 1916 in Tashkent in "Matbaai Gulomiya" by Saidnosir Mirjalolov (1884-1938), a well-known enlightener, a close friend of Hamza, a wealthy merchant. The author defines the genre of the

work as "the tragedy of the bride and groom from the life of Turkestan."

The protagonists of the work are Maryamkhan and Mahmudkhan - advanced intellectuals of their time. They live in the embrace of great dreams, such as the enlightenment of the children of the nation, with romantic fantasies, and their love is also extremely pure and sincere. The playwright pays special attention to the image of Mary in the play, all his views are reflected in the image of Mary rather than the image of Mahmud. It is true that Mahmudkhan's contribution to Maryamkhan's achievement was great. It was Mahmud Khan who led him to the path of enlightenment. This is the purpose of Maryam Khan's life, the main purpose of his life: let us warn each other by writing in the newspapers about the condition of our lands, the condition of our oppressed families. Let's open a girls' school, which is your real goal, let's be spiritual, you may be in material service, let's raise the priceless markets of our worthless nurses. Let us live in truth, let our future generations go to our graves, let our husbands sprinkle white and red flowers on your graves, let our daughters recite the Qur'an, and let our souls perform a service to the applause of our souls. I leave in your memory a shameful and disgraceful death in the presence of our Master and Apostle! So, let the dream die, let the nation, let the humanity die! "

The two young protagonists of the work, the decisive forces of the time of Mary and Mahmud, fight against the fanatics (they were the decisive force at the time the work was written). The struggle between the parties rises to the highest point: their lofty dreams of the future are shattered. As a result, helpless young people commit suicide as a rebellion against the existing system, feudal order, ignorance, bigotry.

For a long time, the search for class in all of Hamza's works and the approach to the events and protagonists of each work from a class point of view prevailed. This situation influenced the evaluation of the drama "Poisonous Life...". It is true that Mahmudkhan belonged to the rich class, and Maryamkhan came from a very poor family. These two young people are fighting for the future of the nation, regardless of what class they belong to. They are united by great goals. That is why Hamza evaluates the heroes of the work according to their human qualities.

The tragedy of the "victims of poisonous life or love" should have stirred in the hearts of readers or viewers feelings of love, compassion for Mahmudkhan and Maryamkhan, the bigotry that led them to tragedy, hatred of ignorance. To do this, the playwright skillfully used the opportunities of the tragedy genre, the charm of the art of speech. This is more evident in Maryam's active actions, in Mahmud Khan's mono-logs. In Mahmudkhan's monologues, the sentimental spirit is so strong that it shakes the listener's heart. Mahmudkhan's monologue before his

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death serves to reveal more fully the essence of the tragedy: "Maryam, Maryamkhanim, I will not live in the world! .. Last night Maryamkhan was a victim of love, today we are victims of humanity, nation! Worldly ignorance, worldly ignorance. Horror! Death is a pleasure, a pleasure to live among such a cruel people! This kind of cruelty, cruelty! Better a poor horse than no horse at all. Better a poor horse than no horse at all. Better a poor horse than no horse at all. Death! .. Oh, the soul of Mary! Oh, ignorance! Wow, Islam is the only name left!

The same sentimental spirit was the main vehicle in which the drama penetrated the heart of the spectator. That is why this drama has been repeatedly staged by amateur drama groups in Tashkent, Kokand and other cities. This drama attracted the attention of the first Uzbek professional theater critic Mirmulla Shermuhammedov (1886–1923). He congratulated the Uzbek theater on its "new life" thanks to Hamza and his drama "Poisonous Life".

The comedy drama "Autonomy or Autonomy", written in 1917 in connection with the emergence of the idea of Turkestan autonomy, plays an important role in a clear picture of Hamza's political views, his attitude to the autonomy of Turkestan. The February Revolution of 1917, the collapse of the Romanov dynasty, gave wings to Hamza's aspirations for independence, as did all modern thinkers. The leaders of the Jadid movement, Munavvarqori Abdurashidkhon oglu and Abdulla Avloni, founded the Shorayi Islam Society in March 1917. The Central Council of this society included such political figures as Mahmudkhoja Behbudi, Mustafa Chokaev, Ubaydulla Khojaev. From the summer of this year, the Bolsheviks became more active, and the fanatical clergy split from the Islamic Council under the name of Ulama. This separation later came in handy for the Bolsheviks, who helped the colonialists in crushing the Soviet Islamists, who were fighting for independence from the Ulema Society. Branches of the Shorayi Islam and Ulema societies have also been established in various cities of the country. As a result of the February Revolution, there were sharp disagreements between these societies over how to establish a state in Turkestan. Hamza based the meeting of the Kokand branch of the Ulema Society on this drama of "Autonomy or Autonomy." The author summarizes the plot of the drama as follows: "The loss of clerics in the conflict between young people and clerics on the occasion of freedom in Turkestan is a reflection of the clerical assembly."

In this case, the youth - members of the society "Shorayi Islam", ie Jadids; It is obvious from the beginning to the end of the drama that the scribes and fanatics are members of the ancient Ulema community. The author of the work reveals in his own words how ugly, naughty and lowly the scholars who have taken over the destiny of the country are. They

can't even imagine what a state system of autonomy, autonomy is: "L. (teacher): This democratic republic has done us a lot of harm. After all, we will not have a king, as before, judges and teachers will be elected by judges and governors. Second, there will be decrees for women to go out on the streets without a veil (holding everyone's collars, "Astagirullah!" "Navzanbillah! .."). Well! Iftar, wedding, zakat, charity are all pure! .. »

F. (teacher): Didn't I tell you that this man is also a treasurer, or a little comb, and now we are joining the Jadids in this perverted, misguided Tatar way of life! Bale! ”

Prior to independence, contemporaries regarded the drama as a "disgrace" to the Kokand autonomy, exposing its "reactionary nature." In fact, Hamza exposed the ignorance and short-sightedness of the members of the fanatical "Ulama" society, which carried out acts of sabotage and treachery against the Jadids, who took an active part in the establishment of Turkestan autonomy. The first letter of the names of the heroes is given in the play. Due to this work, Hamza was persecuted by the Ulema society and from October 1917 to March 10, 1918, he lived in hiding in the house of his friend Saidnosir Mirjalolov in Turkestan<sup>1</sup>. Thus, on November 27, 1917, the day of the proclamation of Turkestan autonomy, Hamza welcomed the city of Turkestan and wrote the poem "To the autonomy of Turkestan." The poem was published in the January 11, 1918 issue of the Ulug Turkiston newspaper. In the poem, the poet congratulates the Muslim nation on the great holiday and urges them to unite under one banner:

Now unite, Islamic nation!  
Let the Sunni, Shiite discord be gone!  
Let the Islamic State gather in one fell swoop!  
Congratulations on the autonomy of Turkestan!  
Long live the Islamic nation!

The main idea of Hamza's work before the October Revolution of 1917 was enlightenment, during which time he used all the possibilities and types of artistic creation as a major representative of Jadid literature. Like all modern thinkers, he thought that after the February Revolution of 1917 all the work was done, the peoples of Turkestan were liberated from colonial slavery. In 1917, he published Kengash and then Hürriyet magazines. In the first issue of Hürriyet, Hamza's reaction to this historic event is clear: it also illuminates our goals. Today, the truth, the means of freedom, has freed the old traitor and tyrant, the tyrannical government, from the chains of life that have been insensibly tied to our necks, arms and legs for 50 years. On this day, on the one hand, the oppressive officials, on the other hand, the ruthless, ruthless robbers, with their iron skins, their skins are crushed, their hearts are crushed, and the eagles of the oppressed, the unjust, the poor, the orphans, and the strangers. ... This day is the most precious, the most spoiled day! On this day,



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Ostroumof, who lived under the tutelage of Ilminsky and served his profession, sat in the realm of the betrayals of the traitors of the religion who came from among us in the homeland. He will humiliate and disgrace the unjust.

Of course, Hamza's bold remarks against the colonialists did not please either the Provisional Government or his allies in the country, and both

magazines were shut down one after the other. Hamza's drama "A Piece of the Secrets of the Paranjil or the Case of the Hirelings" and the comedy «Former Judges or the case of the Maysara» created in the mid-1920s had a strong influence on the development of Uzbek drama and theatrical art. On February 27, 1926, Hamza was awarded the honorary title of "People's Writer of Uzbekistan."

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