



ARTISTIC INTERPRETATION IN THE EPIC PLOT AND UZBEK DRAMA

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ABSTRACT

This paper investigates major points of the artistic interpretation in the epic and Uzbek drama. On this case, research was directed in the points of the epic plot in Uzbekistan. Finally, it concludes with both outcomes and shortcomings as the whole.

INTRODUCTION

Folklore works, which embody the peculiarities of the Uzbek people's artistic thinking and ancient traditions, also played an important role in the development of written literature. In the course of its centuries-old development, folklore and written literature have always been developed in interrelation, and folk oral creativity has always been one of the sources that enriches the artistic world of literature, providing its colorful and vivid in terms of the subject, improving the creative poetic skill. When we look at the development of Uzbek literature of the 20th century, especially at the stages of the formation and development of dramaturgy, we see that creative people are constantly fed up with creativity from the folklore Arsenal and skillfully use traditional epic plot to realize their artistic intentions (Jianzhong & Stuart, 1996; Khan & Ghai, 1979; Paramonov, 2006; Piven, Society, & 2006, n.d.).

LITERATURE REVIEW

Uzbek dramaturgy and the issue of the folklore floor of the theatrical art a. The A. Traiskaya, M. Rahmonov, H. Abdusamadov, M. Kadyrov, S. While it is widely covered in the works of scientists such as Khegai, the first half of the 20th century was the role of folk art traditions in the improvement of drama genre in Uzbek literature. Jalalov, S. In the research of such scientists as Askarov was drawn to the analysis. Doctor of philological sciences, professor G., who seriously studied the issue of "attitude to folklore and dramaturgy" in Uzbek literary studies and folklore. In Jalalov's book "Hamza and folklore", the leading principles of creative utilisation and the basis of their formation in the creation of dramatic works from folk art are widely covered. Literature A. Soliev, in his work devoted to the analysis of folk traditions in Uzbek dramaturgy, focused on



revealing the artistic skills of the creators in the use of folk lyrics. He specially studied the role of folklore in the formation and development of the genre of drama, the influence of Uzbek folk singer and fairy tales on dramaturgy. Abdurahimov's candidate dissertation was analyzed on the example of dramatic works, created mainly in the 60-80-ies of the XX century, on the issue of folk and dramatic relations (Agnew, 1997; Greil, Lifka, Society, & 1998, n.d.; Kurdoglu, assessment, & 2010, n.d.; Rasanayagam, 2010). He studied the staged expression of dramatic works created in Central Asian theaters on the basis of the plot of the people's epic O. The Q. Dramatic works such as "Tahir and Zuhra", "Rovshan and Zulkhumor", "Asik Garib and Shahsanam", "Alpomish", whose plot was based on Uzbek folk epic were also analyzed in the doctoral dissertation of Tojiboeva.¹

It is known that folklore applied in Uzbek literature is different according to its artistic coverage, poetic structure and expression. O literary scientist who studied folklore and realistic prose relations. According to Sobirov's interpretation, the influence of folklore on Uzbek literature is expressed in the following five directions: 1) creative processing of traditional folklore syllables; 2) full mastering of the plot of folklore works; 3) Use of folklore images and motives; 4) creative use of the artistic form and style of folk poetry; 5) creation of an artistic work on the basis of folk He covered the theory of folklore typology Prof. The B. Sarimsakov classified folklore in Uzbek literature into simple and complex folklore according to poetic functions and structural and semantic features of the work. He studied the place of folklore in the formation and development of Uzbek dramaturgy. Abdurahimov believes that dramaturgy is fed creatively from folk oral creativity in the following three ways: a) the use of the plot of folk works on the basis of creative processing; B) the use of the artistic form and text of folk works; C) use of folk images and poetic elements (Agnew, 1997; Djanibekov, Assche, ..., & 2018, n.d.; Greil et al., n.d.).

In addition to the specific serious achievements of each of these classifications, there are also places where there are no stinkings, discussions, and we did not dwell on it in this place because it was an issue that should be studied separately. From our point of view, when talking about the attitude to folklore and playwright, it is necessary to pay special attention to the stylization of the plot, motivation and images. In particular, the creative use of the traditional plot of epic genres of Uzbek folklore, in particular folk epics and fairy tales in Uzbek dramaturgy, i.e., the creation of a number of works on the basis of artistic stylization, is evidenced by the active use of this method. In particular, Hamza's plays such as "Maysara's work", Kamil Yashin's "Essen and Zulkhumar", Sabir Abdulla's "Alpomish", "Tahir and Zuhra", Shukur sa'dulla's "Crackstone", Usman Azimov's "return of the

¹ Тожибоева О.Қ. Эпос – санъат кўзгусида. – Тошкент: ЎзДСИ, 2009. – 134 б.; Ўша муаллиф. Марказий Осиё театлари тарихида халқ эпосининг ўрни: Санъатшунослик фанлари докт. дии. – Тошкент, 2011. – 280 б.



Alpomish“,” Tahir and Zuhra " are among excellent examples of creative processing of the plot of folk works.

MAIN PART

After the independence of our country, the principle of creating an artistic interpretation of the traditions and values that demonstrate the national identity of our people in the work of our playwrights has been strengthened, in particular, applying to the Musi, applying to the heroic EPOS syuzhets, who with their dedication, courage and courage have praised the idea of love and affection, loyalty and It is created as a result of this socio-spiritual need. Azimov's dramas on the basis of the plot of the people's epic, E. The gospel consists of a spectacular stage interpretation of our national traditions and rituals, Sh. Turdimov's scenario, which he wrote for the feature film "Let there be a road", awarded with the State Prize, is an important evidence of folklore and its worthy place in the development of Uzbek dramaturgy. These dramatic works created at the end of the XX - beginning of the XXI century, including the drama created on the basis of the epic "Tahir and Zuhra" by Osman Azim, absorb the character of wide coverage, bring centuries-old national and cultural values and deserve special respect as a work serving to enrich the scene with the people's artistic heritage (Djanibekov et al., n.d.; Gotor, Bellon, Turdieva, ..., & 2018, n.d.).

The tradition of creating a dramatic work on the basis of the plot of the people's Epic is considered a common artistic process, characteristic not only of Uzbek literature, but also of Kazakh, Kyrgyz, Turkmen and Karakalpak dramaturgy, where Epic creativity from ancient times had developed strongly. In particular, the creation of such dramatic works as "Alpamis", "Kablandi", "Manas", "Kurmanbek", "Janil Mirza" in Kazakh literature, "Zuhra-Tahir", "Shasenem-Garip" in Turkmen dramaturgy is evidence of the fact that they serve as one of the most important artistic arsenals, sources enriching the playwright's creative laboratory of traditional folk EPOS.

Consequently, the folk book, which tells about the immaculate love of Tahir and Zuhra among our people – the story, the romantic-novel saga, the life tale and the legends about the origin of the names of the place where it was imagined that the events of this work took place, became very popular. All such folklore works are built on the basis of one of the historically-genetically common sources, that is, the "planetary plot", which is also widely spread among Turkic peoples. This epic plot has several different artistic interpretations of the Uzbek national drama, which until now have gained the attention of viewers and readers.

The work "Tahir and Zuhra", belonging to the pen of the well-known poet Osman Azim, is also considered an original artistic expression of this folk work, which was performed in the repertoire of



fairy tales, storytellers, Bakhshi and narrators in the form of a variety of options and versions, transferred to the stage-by-stage interpretation. One aspect that unites all three of these dramatic works is that the ground – the basis of the interpretation of events-goes to the folklore work on the romantic-Roman Theme; secondly, the system of images includes the main personages (Zuhr with Tahir), the opposing personage (Garabagh), the phrase from auxiliary personages; the development of events in the game structural-specific semantic aspects from “love uchliklar of”let’s have a mutual relationship (“Tohir abdullaev m. individual businessman ← Qorabotir”; “abdullaev m. individual businessman Tohir ← Mohim”; “abdullaev m. individual businessman Tohir ← Star”) were built on the basis of characterized by. Given that the triad of images of this type is one of the poetic formulas that determines the composition construction of the artistic work, forming the structure of the plot, it becomes clear that both the structure of the plot and the character of the plot in each of the three samples of the drama “Tahir and Zuhra” are based on the structure

DISCUSSIONS

Although the image of the storyteller-personaj, who commented on the events in the work of Osman Azim “Tahir and Zuhra” and followed the actions of the heroes, is not directly involved, his task is performed through “voice”. The situation at the beginning of the events of the work, that is, the comment given by the “voice” in the interpretation of the story of the grandfather and his minister Bohir's childhood suffering, the intro of the intro of the cult of the offspring to them from God, fills the events. In this regard, it should be noted that through the background given by the “voice” it is pointed out that the floor of this plot is in the people's epic, through the issuance of the plaque of the coming into the scene from the fairy tale of the grandfather and the minister Bohir wishing for a child. The author is based on folklore traditions in the creation of a specific interpretation of the indifference motive of the people's epic: The idea that the people's epics, including the “Alpomish” Epic, were also presented in the variant of Fazil Yoldash oghlu with the indifferent Boybu'ri and the offspring of the Boysari were given by The King's enlightened voice.

In the options mentioned in the epic repertoire of such Bakhshis as the son of the Islamic poet Nazar” Tahir and Zuhra”, the son of the apparent poet Ram, the son of Rahmatulla Yusuf, the son of Qara Bakhshi Umirov, as well as in many fairy tales built on the basis of this plot, the death of the Bohir minister is interpreted in connection In the drama “Tahir and Zuhra” by Osman Azim, the bad attitude of the King Baba Tohir and his son Tohirga is hardly felt. But another minister of Babokhon does not like Hussein Bohir, the King's daughter Zuhr always hates the minister to Babokhon because he spits on the heart of the merciless goal, as if taking power by bringing his son to Karabatir.



Although the death of bohir is not directly displayed on the stage, it is understood from the words of the minister how he was killed, that is, he was executed by Hussein.

In this dramatic work, one of the poetic symbols characteristic of folklore – the symbolic meaning of the detail of the scarf is effectively used. In the work, the image of “kerchief” was used on the plaque of the meeting of Tahir with Zuhra, who was removed from the palace as a result of the words of Hussein fitnayu gharazli. Where is my handkerchief “Zuhra”, who ran to the stage against the background of music tones that dream of her? Where is the wind dry, my handkerchief? Where did you fly? Shamalcan, my shamalcan! Do not overexert me! Where's my scarf?"he is looking for his handkerchief as he bounces on the stage. The analysis of the artistic expression of this poetic image in Uzbek folklore shows that “the scarf is a symbol of love, falling into different situations, having different manifestations, is subject to the opening of different sides of love”.

In the drama "Tahir and Zuhra" it is not surprising that the scarf of Zuhr is given the motivation that the wind blows and the hero will look for it and chase the wind. Because in the previous scene, the conspirator Vazir Hussein threatened the Tsar with his death by saying that “if the head of the Zuhr is open, the Crows will threaten and turn over his head”, and he persuaded the king to expel the Tahir from the palace and quickly pass the wedding of the Zuhr with a snowball. Taking from the point of view of the poetic symbol, the presence of a handkerchief on the head of the Zuhr, and the fact that the girl wrapped a handkerchief, means that her “head is tied”, that is, the crown of the kerchief is kilinned. At the beginning of the drama, it was reported that the grandfather, who had strangely children through the additional means of “voice”, made a covenant with the tsar to become his minister Bohir quda-anda. The fact that the motive for the wind blowing the handkerchief of Zuhr was given after the plaque of the wedding agreement between the king and the minister meant that the girl “opened her head”, that is, there was a risk of involuntary handshake.

CONCLUSION

In conclusion, the drama “Tahir and Zuhra” by Usman Azim is a unique view of the artistic transformation of the Uzbek epic, and during the synthesis of the essence of the creative epic work, the creator managed to enrich this traditional plot with specific motives and symbolic interpretations, while preserving the folk tone and romantic-Roman style in the process of creating a new



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