



IMPACTS OF MAQSUD SHAYXZODA'S TRAGEDY "MIRZO ULUGBEK" ON THE DEVELOPMENT OF UZBEK LITERATURE AND ART

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<p>Received: November 4th 2021 Accepted: December 4th 2021 Published: January 18th 2022</p>	<p>This article analyses Maqsd Shayxzoda's tragedy "Mirzo Ulugbek" and his manuscripts. The spirit and the history of the nation are reflected in the literature. Both the past and the future live in the literature. So, its impossible to imagine the identity and the history of the continent without literature. World famous Uzbek and Azarbayjan poet, scientist, interpreter Maqsd Shayxzoda's also connected the Central Asia with Literature. As you study his manuscripts at the Alisher Navoi State Literature Museum of the Academy of Sciences of Uzbekistan, you can see this.</p>
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A glance at the first Uzbek dramas and their gradual development shows us a unique contradictory picture of history and time. It is important to study these dramas in chronological terms by comparing them with world dramas and to analyze their commonalities and differences. The study of the concept and scientific categories of drama theory is important today. When we analyze the great work of Maqsd Shayxzoda "Mirzo Ulugbek", we understand how important it is. After all, drama has always been a product of the period. To study it is to study the period. In a dramatic play, the behavior of the characters reflects the relationship between space and time [1; 78]. Drama is one of the oldest literary genres. Founded in Greek theaters and still active today. Today, we know this genre more as a stage and film genre. It is especially widespread in the literature of the XVIII-XXI centuries, gradually replacing another genre of drama - tragedy, which is growing in contrast to the daily plot and style closer to everyday reality. With the advent of cinema, it also shifted to this art form, becoming one of its most popular genres. The concept of "drama as a genre" has long been studied (as opposed to the concept of "drama as a type of literature"). B.V. Tomashevskiy writes: The number of dramatic genres has been growing since the thirteenth century. In addition to the upper theatrical genres, lower, "fair" genres have also developed: Italian buffon comedy, vodevil, parody, and others. These genres are modern **phars, grotesque, operetta, miniature** sources. Comedy distinguishes itself from "drama," that is, a play on modern everyday themes, but without a specific "comedy" state ("bourgeois tragedy" or "tearful comedy"). Drama harmonized with the evolution of psychological and daily novels in the nineteenth century, and sharply blocked other genres. " [7;98]

Historical works have a special place in the history of Uzbek literature. Future enlightened intellectuals, who understood that history was the mirror of this nation, the key to its future path, created immortal books, plays on this path. In fact, historical works have also contributed to the growth of Uzbek literature and art. Qodiriy, Fitrat, Hamza, Chulpon, Behbudi, Avloniy, Haji Muin Shukrullo, Ghaziy Yunus, Khurshid tried to "open the eyes" of the next generation and save them from the influence of Soviet ideology by historical heroes. The opposite force, the ruling class, always wanted its own ordered works, which it respected as "**labbay**" ("it sounds good"). Well-known theatrical scholar Tokhir Islamov, in his book "History and the Stage", expresses the following views on the role of historical works in Uzbek literature and art: "Glance at the creative path of Uzbek drama and theater from its earliest days to the present day, we see that most of the works that have gone through the difficult paths of difficult times and entered the history of culture as a creative event are on historical themes" [2; 5].

In his short but prosperous creative life, Maqsd Shayxzoda (poet dies at 59) wrote poems, ballads and epics in more than 20 collections, more than 300 scientific articles, monographs, research pamphlets and publicist works and no doubt his dramatic works are at the forefront of these numbers. It is impossible to imagine the work of the Shayxzoda without the tragedies of his great works "Jaloliddin Manguberdi" and "Mirzo Ulugbek".

The historical tragedy "Mirzo Ulugbek" is the flower of our literature and theatrical art. To date, no such epic and beautiful literary dramatic work has been created. This was at a time when the Shayxzoda was at the height of his career and had embarked on this endeavor with great experience. Doctor of Arts, Professor Dilfuza Rakhmatullaeva said that this rise, which began with the tragedy "Mirzo Ulugbek" by Shayxzoda, indicates the beginning of the formation of new literary principles in Uzbek drama and theater. This is reflected in the socio-psychological depiction of historical events, the solution of various problems on a realistic basis, the interpretation of historical laws in connection with "people's life", "human destiny" [6, 78]. Shayxzoda's dramaturgy had a significant impact on Uzbek literature and theatrical art, and with his poetically mature, psychologically strong, artistically high, historically grounded historical dramas, he raised one step higher than the hitherto occupied by Uzbek playwrights.

Well-known literary scholar Ozod Sharafiddinov wrote that the author himself expressed the following views on the writing of historical works and the difficulties in this direction: It is very difficult to work on a historical work, - said Shayxzoda. - Because the events have already passed, and you can get information about them only from books and archives. But that is not all. In historical works, too, living people act as heroes. For them to come out alive, their behavior, actions, and demeanor must be expressed in detail and images. And it's not easy - at every step, on every page, there are cross-cutting questions that are very difficult to solve all of a sudden. They are very difficult to solve. For example, when you depict people of the fourteenth or fifteenth century, how they greeted each other - whether they nodded, put their hands on their chests, slapped each other on the shoulders, raised their right hands, shook hands, or otherwise saw each other, is described in any book questions like whether there is confirmation will be cross-cutting. Or did the people of that period wear glasses, put on hair, how did they dress, how did they lie down, wash and bathe, and so on.... There is no end to such questions. To find answers to them, a writer literally has to do sometimes big, sometimes small research work. Then Shayxzoda told how he decided whether or not people wore glasses in the period of Navoi. All these words were listened to with interest not only by young writers, but also by "experienced" people like us, because they gave a more realistic idea of the hardships of creative work, increased respect for the work of the writer [3]. Continuing this confession, it would be appropriate to quote the views of academician Aziz Kayumov, because in the minds of both literary scholars we can see that the personality and creativity of Shayxzoda are in harmony and complement each other: "Poems and epics were written with the warmth of the heart, dramas adorn our stage, a screenplay dedicated to the glory of our screen, publicist articles expressing the highest feelings in the hearts of our people, the scholar's researches with the enlightened mind are invaluable masterpieces of Uzbek culture and science" [4].

Maqsud Shayxzoda is said to have worked on the drama "Mirzo Ulugbek" for more than twenty years. In the meantime, he began his career translating Shakespeare's and Pushkin's works into Uzbek and gaining extensive experience in writing the drama "Jaloliddin Manguberdi". I think that in those difficult times, when the artist's mouth was locked, Shayxzoda may have expressed many of his worries and what he wanted to say to people in the language of Ulugbek [3;76] - said Ozod Sharafiddinov.

The aesthetic object of drama is the emotional and volitional reactions manifested in a person's verbal and physical actions. Dramatic works are characterized by sharply contradictory situations that force the character to verbal and physical action. In dramas, as a rule, a person's private life and his or her social contradictions are portrayed separately. At the same time, emphasis is often placed on the universal contradictions embodied in the behavior and actions of individual characters. Kamyu expresses the following thoughts: "None of us can achieve such a high position. However, whether it is an as-yet-unrecognized or temporarily oppressed tyrant, or a writer who can freely express his thoughts - he is able to feel a sense of solidarity with people in all aspects of his life. This feeling gives meaning to his art, but he must take on two responsibilities that define the glory of his creative destiny - to serve truth and freedom"[8]. Shayxzoda's heroes, Ulugbek, also sang free and open-minded. In fact, it was the image of the Shayxzoda himself. That is why Shayxzoda has been interested in Mirzo Ulugbek for many years, and in the late fifties, in 1959, he began to write dramas. Of the eight hundred and thirty-one documents of Shayxzoda, which are now kept in the "Archives of Writers of Uzbekistan" of the State Museum of Literature named after Alisher Navoi, the sources directly or indirectly related to the drama "Mirzo Ulugbek" are:

- a) The first notebook. From 1959 to 1960, the author wrote and commented on the old Uzbek script based on Arabic graphics. The first manuscript copies of "Mirzo Ulugbek". The five-act historical-poetic tragedy is listed as. "The event took place in 1448-1449 in Samarkand and its environs," the commentary said. The pages of the document are torn, stained, with a lot of confusing spaces and non-relevant information. It is stored as a single document of ninety-six pages. Serial number - 195.
- b) "Mirzo Ulugbek" written in 1959-1960 is a draft of the five-act historical-poetic tragedy. The current Uzbek script consists of 191 pages. Serial number - 196.
- c) The second notebook. Continuation of the historical and poetic tragedy "Mirzo Ulugbek". The time is shown as February 10, 1960. The author's own handwriting on 16 pages of the notebook is copied in the old Uzbek script based on Arabic graphics. The notebook is very well kept. The total number of pages of the notebook is 94 pages. Serial number - 197.
- d) The third notebook. The end of a five-act historical-poetic tragedy. It is written in 1960 in an old Uzbek script based on Arabic graphics. It consists of a single notebook of 96 pages. The notebook is well preserved. Serial number - 199.

- e) "Mirzo Ulugbek", a copy of the five-act historical-poetic tragedy, copied in 1960. Typed in Uzbek Cyrillic. Consists of 150 sheets. Well kept. Serial number - 200.
- f) "Mirzo Ulugbek". A seven-act historical tragedy. Copied on a typewriter. 1961, the last option, but only 66 variants have been preserved. Serial number - 201.
- g) "Кровь и звезды" ("Blood and Stars"), a typewritten copy of the screenplay about Mirzo Ulugbek. "This document provides an excerpt from the script. It was written in Russian in 1962-1963 and only nine pages have been preserved. Serial number - 202.
- h) Another typewritten version of the script "Blood and Stars". Written in Russian in 1962-1963. The 255-page copy contains the author's corrections. Serial number - 203.
- i) A typewritten copy of the screenplay "Звезда Улугбека" ("Star of Ulugbek") with author's corrections. Transcribed in Russian in 1963. The copy consists of 160 pages. Serial number - 204.
- j) Scenario version of "Звезда Улугбека" Director-L.Fayziev, cameraman-Alexander Pann, editor-A.Madorskiy, artists-E.Kalantarov, N.Rakhimboev, Ch.Akhmarov. Mechanized, director-approved option. Written in 1963 by a Russian writer. It consists of one hundred and twenty-nine pages. Serial number - 205.
- k) A mechanized version of the screenplay "Звезда Улугбека". Written in 1963. It consists of one hundred and twenty pages in Russian. The document is well preserved. Serial number - 206.
- l) Dialogues and monologues from the poem "Star of Ulugbek". The name of this document is "In the Tavern." On the back of the last sheet is Shayxzoda's note that this copy is a corrected version. In the old Uzbek script based on Arabic graphics. One document consists of nine pages. Serial number - 207
- m) Another version of the work "Star of Ulugbek". Three different variants of the historian's voice are preserved. Some of the dialogues on the second and third pages are crossed out. In Old Uzbek and Modern Uzbek Writings Based on Arabic Graphics. Four documents and four sheets. Serial number - 208.
- n) "Mirzo Ulugbek" is another version of the five-act historical tragedy. "The incident took place in 1448-1449 in and around Samarkand," it is said. On the machine, the author is given with corrections. Given in Uzbek Cyrillic, it consists of two hundred and seven pages. Serial number - 209.
- o) A copy of the work "Mirzo Ulugbek" with the inscription "3 acts 7 pictures historical tragedy, summary". Typewritten copy. There are eight pages written in Russian, well preserved. Serial number - 210.
- p) The second version of the libretto of the TV movie "Ulugbek Yulduz". Copied in Russian on the typewriter. A copy of one document and twenty-one pages was kept. Serial number - 211.
- q) Another scenario variant "Кровь и звезды" ("Blood and stars"). Written in Russian with the author's genius. It consists of twenty-one sheets. Serial number - 212.
- r) A fragment of the poem "Кровь и звезды" ("Blood and stars") is preserved. Thanks to the author. Translated into Russian, the document consists of twenty-three pages. Serial number - 213.
- c) 214. Excerpt from the work "Спор в мечети" ("Scandal in the Mosque"). Typed, saved with author corrections. The text consists of seven pages in Russian.
- t) Excerpt from the screenplay "Mirzo Ulugbek". There is no beginning and no end to the work. It starts on page twenty. Five pages are stored in the typed Russian script. Serial number - 215.
- u) "Navoi", opera libretto. A four-act work on a historical theme. In a typed version in modern Uzbek script. It consists of 11 sheets.

When we look at the manuscripts of the tragedy "Mirzo Ulugbek", we see that Shayxzoda was often left in doubt and thoughts. In addition, the "trials" that befell Jaloliddin Manguberdi during the war years frightened him and made him suffer from political stereotypes and creative freedom. That is why he paid serious attention to the manuscripts and drafts of the works. After long corrections and transfers, he agrees to create a complete stage play.

Today we are conducting a text-comparative study of the tragedy "Mirzo Ulugbek" on the basis of our scientific work on the following grounds:

- 1) Playwright editing;
- 2) Editing the typewriter who copied the manuscript;
- 3) Ideological editing and modification.

Maqsud Shayxzoda's works can be classified as follows:

- 1) Manuscript sources;
- 2) Archive materials;
- 3) Mechanized sources .

By making such a scientific classification of Shayxzoda works, the original version of the drama and its intended purpose can be achieved. This allows us to draw a complete conclusion about the reprints of dramas and stage options that are being brought up in theatrical art today.

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