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THE ARTISTIC INTERPRETATION OF THE ROLE OF AMIR TEMUR IN UZBEK DRAMATURGY IN THE INDEPENDENCE PERIOD

Abstract: The article defines historical-legal, axiological, literary and educational bases of increasing the importance of historical drama in the period of independence. The achievements and drawbacks of the works created by Amir Temur were investigated.

Key words: drama, tragedy, poetry drama, fairy-tale play, conflict.

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Introduction

The achievement of the national independence of Uzbekistan not only opens wide-ranging reforms in the socio-economic life of the country but also radically revamped the scientific and educational relations of the people to reestablish the material and spiritual life and the eternal values. It has been widely recognized that attention to man, respect for spiritual heritage and creative self-realization are the most important elements of national self-consciousness. In the Decree of the President of the Republic of Uzbekistan Sh.M.Mirziyoev "On Measures for Further Improvement of the Management System in the Culture and Sport" of February 15, 2017, special attention was paid to the promotion of spiritual and moral development and a healthy lifestyle among the general population. The decree reflecting state policy on spiritual and moral perfection of the person: "To satisfy the cultural and aesthetic needs of the population, to develop theatrical, musical, fine arts and other types of arts, to reflect the history of our people and the brightest pages of today's life, creation of works "[1.1-p].

These historic and legal foundations allowed the Uzbek nationalist dreams to create many national works in the historical heroic, historical-philosophical, educational-historical and modern themes. Dozens of historical records have been

written about the great scholars and thinkers, poets, and statesmen who have set the brightest pages of our people. Nevertheless, in the drama about the creation of the image of Amir Temur, English dramatist Christopher Marlo's "Great Temur" (1587-1588) is still mentioned. This work has been staged in London's theaters since its inception and was translated into Russian in 1961, and in 1989 by the interpreter Marguerite Celil. In the German literature, I.V. Goethe, J.Bayron in English literature, A.I.Bunin in Russian literature, dramatist H.Jovid in Azerbaijan literature and others were influenced by Christopher Marlo. The first scientific observations were made in our literature. [10.87 p] Also, Karomatov's candidate case was entitled "The Origin of Sacred Sacramentary Sources and the Context of Uzbek Contribution".

The main part. In subsequent years, attempts to link Christopher Marlo to the Great Temur drama, which came into our literary life in the 80s of the 20th century, attempt to link the great works of the great grandfather to the influence of K. Marlo's drama. Of course, this tragedy in world literature has undoubtedly influenced our literature and artistic aesthetic thinking. However, the work that has taken place on this subject has been primarily due to the great opportunities that the era of independence, and, secondly, the inner aspiration and vitality of each artist, and, third, the literary-spiritual need. Moreover,

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the accumulated gains from the diverse works of Uzbek literature, especially the historical theme of the dramaturgical play, serve as a powerful basis for their emergence.

In fact, the tragedy of «Temur's Mausoleum» by Jadid's dramatist A. Fitrat was the first chapter in this kind of work. Certainly, some fragments of this tragedy are prof. It is only after some of Haiti's works that we have come to us [14.92]. It is noteworthy that in this context, there was a very strong tragic pope with a call and appeal.

As Amir Temur addresses the nation, he calls for the struggle for the honor, liberty, and freedom of the country and people. In the Fitrat's "The sadness of the Country" sounds, he addresses Amir Temur, the great statesman, with his brilliant spirit:

"Great Turan, land of lions! What's wrong with you? How is your Holing ?! How long have you stayed? Glorious children of the daughters of Chingiz, Temur, Oguz! O fools! Why are you falling into the pit of slavery? [9.86]

Unfortunately, A. Fritrat was characterized by the "reactionary-romantic dramaturgy" (H. Alimjon, 1936) as an incredible way of "worshiping past rulers and striving to recognize social innovations" [6,48]. Thankfully, in the years of independence, H. Boltabayev, I.G'aniev, and other philosophic scientists have been investigating the true nature of the problem [3.78; 13.84-b].

Abdulla Kadiriy, who is fond of the fate of his country and people, expresses his poetry courageously and poetically, tells of the future generations of Yusufbek Khoji's phrase "Last Days":

"I have been able to spend a lot of time alone and spend my life on the peace of this country and for the sake of the civilian population. Before the disappearance of the Turkestan soil, I could not become a human being. "[11.86] Two great literary personalities who have been able to look up to the truth have the courage to dwell in the land It is amazing how the grief of the future is spiritually synchronized. Importantly, the Jadid (who dedicates himself to the independence of the country) intellectuals have investigated the current situation and selflessness of their fellow citizens. For example, in Abdulla Qadiriy, there are brutal accusations such as "we are blind and foolish", "we are dogs", "tyrants - worms and birds". Because they have to be ashamed of the nation to prevent the nation from being dishonored tossing

During the years of independence, more than 20 masterpieces of «Amir Temur» and «Temurzoda» were created. The poetry drama "Sakhbikiron" (A. Aripov), "My will for generations" (O. Yakubov), "Sakhbikiron" ("Amir Temur's story" - MarufDjalil), "Amir Temur and Yildirim Boyazid" (Q. Abdunabiev) Amir Temur "(T. Mirzo), "Jakhongir" (World traveller) (Sh. Pardaev)," Sakhbikiron Temur

"(S. Sirojiddinov), "Birth of Amir Temur" (fairy-tale play - H. Muhammad).

Literary poet of Uzbekistan A. Aripov's poem "Amir Temur" is one of the most characteristic works of this kind. This work was performed by Olimjon Salimov in the Uzbek National Academic Drama Theatre, because of his outstanding heroism and enthusiasm. The image of Amir Temur is poetic interpretation as a just and constructive person who fights for the nation and the country.

The author stresses that the national hero is a statesman and a patriot. In poetry drama, there are no other trials except for the struggle between Sakhbikiron and Yildirim Bayezid. By the end of the drama, we are talking about the prospect of moving to China. Because Aripov is more interested in the hero's footsteps, not the external features of the events - the dreams, the thoughts, the thoughts, and experiences. In other words, in the game, a series of creative people's views on the stage of history is analyzed as a product of social need. His compassion and anguish, self-examination, and the process of summarizing the lives of all are taken. Amir Temur and Sultan Bayazid, Amir Temur and Amir Hussein, Sakhbikiron and Khidr, Amir Temur and Yassaviy relations are historically fairly covered.

O. Yakubov's "My Will to the Generations" drama consists of preview, two curtains, and four images, in which they describe the last days of Amir Temur's life. Amir Temur's emphasis on the idea of going from the beginning of the life to the end. The author raises the spirit of folklore in drama to the central place in drama. Dramatist provides a broad spectrum of dialogue on the spiritual and ethical aspects of Amir Temur's personality with Suluvkuz, Saroybon, and Sohobqiron. Dramatist's skillfully transforming the historic civilization into the centralized state of Movarounnahr and Khurasan, the feudal dissolution and the eradication of internal conflicts, relying on the principles of justice in the development of the state governance system, and the propaganda of her sons and daughters into a heroic character. The story tells about the life and activity of the author Amir Temur, familiarity with the history and culture of the Timuriys era. However, the historical story of Bibi-Khanum in the plot of work also leads to the second idea of the main idea. Nevertheless, the author seeks to transform historic reality and legendary interpretation into a mutually exclusive phenomenon. This ensures that the play of Amir Temur is presented in the drama. Dramatist submits his wishes to the symbol of the Sakhbikiron. Amir Temur's people's interests, triumphant battles for peace and justice are directed to the universal essence. Therefore, the degree of actual accuracy does not negatively affect the aesthetic value of the work. The tragic fate of Suluvkuz (beautiful eyes as a name of girl), who was suicide bomber on the guilty verdicts of the palace squads and BibiSardor, was depicted.

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Firstly, Amir Temur is described as a courageous man who bravely confronts the most dangerous points of the battle: Aqchagul - Boskanbek (original guard), Sarigul - Qoplonbek (gate of the door). Secondly, it is emphasized that the palace is complicated and complicated by the influence of life on the human being.

In Drama, there are three dangers to the axis of the State: Being prudent from the ignorance of ignorance, ignorance and bias [5.250]. Hence, O.Yakubov opens Sakhbikiron character as a selfless person who cares about the future of his life and destiny, his future in the last moments of his life. In this sense, it can be said that Amir Temur is a distinct confession of truth that he has come to a conscious end.

The drama "Amir Temur" by T.Mirzo (1996) was staged in Kashkadaryatheateand warmly welcomed by spectators. This work is also taken in the last days of the life of the Sakhbikiron. Dramatist uses poetic symbols to describe the dreams of Amir Temur and BibiKhanum and poetically interact with the heroic struggle of the protagonist. During the conversation between the Sahibqiron and the Zindoni, there are manifestations of virtue and virtues inherent in humanity. The great thoughts and spiritual power of the Amir Temur will also be seen in the mystery of

Bayazid and Amir Temur. Through the conflict with the Iraqi ruler's mother, the character of forgiveness and creativity, characteristic of the hero, opens. Although the drama ends with the death of Amir Temur, he has been trying to uncover his many qualities, such as the hero, an anecdotal, sometimes harsh, sometimes forgiving person, a loving father.

Summary. Though Independence has raised the historical genre to a new level, we assume that we are limited to expressing the spiritual enlightenment of Amir Temur. This is because we have less stereotyped scenarios that allow us to interpret the theme from descriptive-biographical, socio-political and publicist philosophical-psychological perspectives to the scale and range. At the same time, our literary and theatrical art cannot be satisfied with the diversity of the theme and genre.

In conclusion, many scholars relied on historical sources and created the image of Amir Temur. Of course, at different times the approach to this image was unique. The relationships with him varied depending on literary-political needs, the needs of the system, and the capabilities of the creatures. However, regardless of the literary views, Amir Temur has seen a marked change in his understanding of world history. He is a great personality that is worthy of historical and spiritual study.

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