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THE IMAGE OF ALISHER NAVAI IN HISTORICAL DRAMA

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***Annotation.** In this article, the artistic interpretation of the image of Navoi was analyzed in historical dramas created in Uzbek drama of the independence period. In particular, the writer Muhammad Ali's "Navai and Bayqaro", dramaturg Sh. Rizaev's image of Navoi in the dramas "Iskandar" was analyzed and scientifically substantiated by analogy with each other.*

***Keywords:** historical drama, prologue, epilogue, replica, remarca, conflict, fabula, phantasmagoria, plot, climax.*

Introduction. In the works of Alisher Navoi, special importance is paid to further research and broad promotion of the literary and scientific heritage of the great poet and thinker in our country and internationally. Already, Navoi's personality and creative heritage can awaken feelings of admiration in the hearts of people of all eras. Including the recent years in Uzbek drama "Navoi and Boyqaro" (Muhammad Ali), "The Crown-less king of the citizen" (Chori Avaz), "Dugohi Husayniy" (Abdullah a'zam), "Iskandar" (Sh. Rizaev), musical drama "Guli and Navoi" (N. Karimov),

Samarkand Saikali " (Iqbal Mirza) and other works were created. A new stage variant in modern ideological interpretation of" Alisher Navoi " (the harmonious and Izzat Sultan) emerged.

Main part. Muhammad Ali's historical drama "Christmas and Boyqaro" consists of a prologue, five veils, eleven appearances, and the events of the drama take place in Khurosan in 1495-1498. In the first appearance of the first curtain of the stage work, Mir Alisher Navoi is glorified as: "the Lord of guidance, the palace of dinu statesmen, the forerunner of Khairu donations, the pillar of royalty, the leader from the hands of the Kings, the hope of the Khagan state, a close friend of the princes of the Sultan, the inevitable Sultan, the Charter of truth and religion", and throughout the drama, The main The work depicts in the circle of his close friends: Husayn Boyqaro, ruler of the Khurosan kingdom, his nephew Amir Boboali, scientist Muhammad Badakhshiy, artist Behzod, historian Khondamir, architect Al-Mirak, khattot Sultan Ali Mashhadi. We also see in the historical drama Crown Prince Badiuzzamon Mirzo, Muzaffar Mirzo, The Believer Mirzo (grandson of Boyqara), as well as a number of Emir-officials: Nizamulmulk, army commander Amir Saidwaqqos; We will meet bright images of the beloved wife of Sultan Husayn, Khadichabegim, the childless woman sister, concubines: Statebacht, sumanso and others. In particular, the middle Prince Badiuzzamon Mirzo compares his case to the Padarkush Prince Abdulatif, unlike him, following the Nawab's oaths, he seeks the whole blame on himself: "you have started the disaster yourself, You are all to blame, you are sinful, you are, you are alone!!! "[6.13]. The re-sword against his father is refrained from being naked as well as notorious in the face of history. Therefore, faith as an idol person will confess to fate that there is no event. In the final of the historical drama, King Ghazi, Mansur Sultan Husayn Bahodirkhan (Boyqara) punishes the Ghans and Crown Prince Sultan Badiuzzamon. With this, all anger, angst and strife in the country come to an end. The atmosphere of peace, solidarity, harmony and creativity, free labor and creativity will again decide. The sky of the land is clear, and the spirit of confidence is strengthened that the hopes of prospects are constant. It is understood that in the historical drama,

Muhammad Ali artistically analyzed Alisher Navai not only as a poet who mobilized his entire conscious life to conquer the human heart, but also as an ointment seeker for the pain of the oppressed, an eloquent public figure who broke the tyrant and glorified the free spirit, a glorifier. For Navoi, being the ruler of the country is a greater goal and a noble deed, consisting in the tranquility of the country, the joy of the people, the prosperity of the motherland. Consequently, Alisher Navoi said to the king, "my greatest glory is not works, but a brilliant friendship with you," and that Navoi and Boykaro friendship had paved the way for the realization of these great deeds and good deeds. Author of a number of scientific studies, treatises, textbooks, manuals, complexes and essays, Shuhrat Rizaev's two-curtain, eight-look drama "Iskandar" [10. 4] finished in the tones of Alisher Navoi's "Khamsa". It was not for nothing the result of a creative approach to the ancient tradition. Because the image of Alexander, the famous military leader and statesman of the ancient world, is the historical-biographical works of Clitarch, Onescritus, Plutarch; Greek, Persian, Midian, Bactrian, Parthian, Khwarazmian and other peoples lived in Legend. The symbol of divine power – in the imagination and interpretations of Alexander-has completely changed to the character and lineage of the tyrant, who abolished Zoroastrianism, absorbing the rule of the Ahmadiyya dynasty. He acquired a mythological-historical character, first as an Egyptian and later becoming an Iranian ruler.

In such fairy tales as " Alexander and the Devon", " Alexander and the Khan "-type narratives, and " Alexander the great " - he was perceived as a wise, folksy, noble person. Alisher Navoi, who was closely acquainted with the works of Mahmud Qoshgariy, Nasiriddin Rabguziy, Bayzavi, Firdavsi, Nizami, Dehlavi and many other writers, as well as folkloric samples, also took a creative approach to the literary tradition and laid the motive for the struggle for a state centered on the epic. The just king and the Jahangir philosopher had created a romantic image, emphasizing the socio-political, moral - educational problems of their time. The exception of the conversations of Alisher Navoi and Shaykh Nuriddin Jami, which are presented at the beginning and end of Rizaev's drama "Iskandar", Navoi appears in every appearance

of the work as an observer. At the end of these appearances, he appears before the stage in melodies proportional to event and state-of-being, making emotional exclamations towards the viewer [10.30]. Because, Sh.Rizaev does not aim to create historical images of Greek writers or to interpret their socio-philosophical views. But the socio-political, moral-educational problems associated with the riddle of the era and personality were well known to the near and Middle East in the 15th century, Navoi quoted in the epic "Saddi Alexander": from the language of Arastu (Aristotle), Socrates (Socrates), Plato (Plato), Hurmus (Hermes), Bucrotus (Hippocrates) and other philosophers. The characters thus played an important role in the development of dramatic artistic events and its ideological motives. The image of Alexander was served as a filling and improvement. Through the image of writers, the playwright's belief in the life results of Science and healthy thinking was reflected. The above situation, which seemingly seems to be in the problem of the king and poor, in fact, concerns the issue of the position of the individual in society. Therefore, the genial poet and the playwright who followed him creatively, according to his aesthetic concept, is a career of poverty – unlike awareness of the age of the two worlds.

In the drama "Iskandar", the tone of grief - silence – independence – silence, one of which replaces the other, strongly influences the reader's (viewer's) mind-psyche. The processes that accompany this rhythm of the work seem to signal the life of a person – the fate of mankind. Observed in the rhythm of the early curtain, the melodic and melancholy sound of the Rudd sound gradually alternates with languid and rhythmic echoes. In the second curtain, a sad song typical of the Naghma-tonality of Pahlavi melodies is played, gradually alternating with the "enchanted" effervescent melody. Then a song of joy is sounded, as a wish to forget the sadness. But, in the next appearance, the poet who wished a grandson from the world, in a way proportional to his spiritual pourtans, will cry in figureheads to the tune of chang. In the Drama finale, The Echoes of the recitation of the Quran are echoed.

Conclusion. In conclusion, with the arrival of a new modern spirit in dramaturgy, many works on historical-heroic, historical-philosophical, educational-

historical direction and modern themes have emerged. The theme of love for a free and free motherland became the main goal to show the national image of Uzbekistan through a leading idea, a man of thought. Uzbek dramaturgy has seen the use of elements of farce, grotesque and phantasmagoria, striving to create examples of philosophical-romantic drama, psychobiographic drama, historical drama, melodrama, satirical comedy, tragedy and other genres. "Navoi and Baikaro "(M.Ali)," Iskandar " (Sh.Rizaev) at the center of his dramas, the image of a thinking person who is self-revising at the border of Fano and Bako was put on the Navoi image, and the drama conflict was built on the basis of the conflict of the hero with the internal psychological and social environment. The fact that playwrights open the character of Navoi in the last moments of their lives as a dedicated person concerned about the fate and prospects of the Kingdom and the example of the creative and psychological process, the needs of this artistic and aesthetic phenomenon period, the inner educational, aesthetic ideal and vital logic of the work of playwright.

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