

## INTERPRETATION OF HISTORICAL IMAGES IN FITRAT'S DRAMA "ABULFAYZXON"

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### ABSTRACT

*This article analyzes the historical images in the drama "Abulfayzkhan". The events of the drama are related to the socio-political situation of Fitrat's time. Therefore, information about the life and work of the author is also provided. The features of the historical generalization images in the work have been theoretically studied for the XIX century, their relevance to the history of mankind as a whole.*

**KEYWORD:** *Historical Drama, Fitrat, "Abulfayzxon", Historical Truth, Prologue, Artistic Interpretation, Curtain, Appearance, Development of Events.*

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### INTRODUCTION

The three types of literature, such as epic, lyrical, and dramatic, differ from each other in terms of their artistic interpretation of events, the composition of the work, and the plot of the work. The dramatic genre in particular is distinguished by its specific features. One of the peculiarities of the drama is that in it the artistic event becomes a life event, directly affecting the feelings of the listener or spectator. That is why we call this species the best example of literature. Dramatic works are connected with the stage environment. In the dramatic round, the events unfold through the activities of the characters. In it, the character is fully revealed only as a result of the director's interpretation, the actor's performance. So, in a dramatic round, the character is revealed not only by means of artistic language, but also by stage movement. Dramatic works are not only read, understood and imagined, but also seen. In dramatic tours, the events are presented in the form of dialogues of the protagonists. It does not contain the author's speech, lyrical retreat, characterization. Some comments can only be made by the author in the comments. However, a remark can never be an author's comment. "Dramatic genre, in turn, is divided into different genres: tragedy, drama, comedy, screenwriting, teleminiature, interlude."<sup>1</sup>

Fitrat is a major figure in twentieth-century Uzbek literature. He is an encyclopedic scholar, literary theorist, linguist, playwright and poet, straightforward publicist, publisher and journalist, statesman and public figure. Fitrat is Abdurauf's nickname, which means "innate talent". "Fitrat is a multifaceted artist. These include his short and lyrical lyrics, his multifaceted dramaturgy, his war journalism, and his extensive in-depth research. His creative work and social activity were aimed at awakening the people from ignorance, stagnation, ignorance, enlightenment, a free, free, happy life, first of all, national independence. He called on the Uzbek people to

recognize themselves, to make glorious discoveries like their ancestors, to build a united, strong, powerful state and to reach the advanced cultural countries of the world. The essence of his whole work is to open the eyes of the people and call them to work, create, study and fight. As Fayzulla Khodjaev noted in his first collection, *The Power of Sayha*, "the idea of Bukhara's independence was first expressed in a bright national form." There is a feeling of love for the motherland, compassion for the people and encouragement to get rid of oppression. "<sup>2</sup>

Fitrat played an important role in the development of Uzbek drama with his dramas. In (*Chin sevish*) "True Love" and (*Hind ixtilolchilari*) "Indian Controversy", he expressed the endless suffering of the peoples of Turkestan through the uncompromising struggle of the Indian people against the British colonialists for freedom and independence. He also wrote more than a dozen plays. These are: "Begijon" (five-veiled tragedy, 1916), "Mavludi Sharif", "Abo Muslim" (1916), "Timur Saganasi" (1918), "Oguzkhan" (1919), (*Qon*) "Blood" (1920), (*Shaytonning tangriga isyoni*) The devil's Rebellion against God, (*Arslon*) The Lion (1926), (*Vose qo'zg'oloni*) The Vose Revolt (1927), and (*Ro'zalar*) Fasting (1930).

Among the dramas of Fitrat, his most important work is "Abulfayzkhan". Abulfayzkhan is the first historical drama in Uzbek literature. According to the genre of "Abulfayzkhan" - a historical tragedy. In terms of content, it covers one of the most difficult periods in the history of ancient Bukhara. That is, the Ashtarkhanid dynasty was replaced by the Mangit dynasty.

Abulfayzkhan (1747) was the last ruler of the Ashtarkhanid dynasty. The historical and political conditions of the first half of the eighteenth century, during which he ruled, were very complicated, and the authority of Muhammadhakim (Hakimbiy in drama) among the people and the state had greatly increased. However, according to tradition, it was not possible to make a khan of a non-Ashtarkhan dynasty. For this reason, the Mangits could not bring their representatives to the throne. Abulfayzkhan was a khan only by name, and all state affairs were in the hands of Mangit Muhammadhakim. His son Muhammadrahim (Rahimbi in the drama), who succeeded Muhammadhakim, also did all the work through Abulfayzkhan.

In his drama, Fitrat revived the essence of this historical reality through the behavior of specific images, specific features and various destinies. He set an example for his contemporaries of the grave consequences of the burden of dependence put forward in this play.

It is known from history that Muhammadhakim betrayed and declared his allegiance to the king of Iran. As a result, Abulfayzkhan was forced to sign a treaty of subordination with Nodirshah. Later, in 1753, Muhammadrahim ascended the throne of Bukhara with the title of Amir. Ming (Thousands) seceded in Fergana and formed the independent Kokand Khanate. In Bukhara, Muhammadrahim and the Mangit dynasty ruled from 1920 until the Bukhara revolution.

Fitrat had a reason to refer to the history of Abulfayzkhan. He was able to see the similarities between the violent revolutionary process of the 1920s and the struggles of distant dynasties. That is, both periods were united by the notion of subordination. At such moments, good and evil in human nature emerge. In the language of Ulfat in the drama, Fitrat was able to show that the Kingdom was a "tree" irrigated with blood, and that "where there is no blood, it is certain that the wood will wither."

The drama begins with the depiction of Abulfayzkhan's palace. In these early images, Abulfazkhan is portrayed as a reckless person. Farhod's fatherhood is a one-word man who considers it a shame to gain prestige in the palace by entrusting his daughter to the king. We see the images of the state and Ulfat as law abiding images who are ready to do anything to look good to the king. We can also see how corrupt and hypocritical they are by the words of another true man, Ibrahim, who said to the king:

Khan: Are you crazy?!

Ibrahimbi: I'm not crazy, I'm fine. I know that common sense is worse than insanity. I can't get it right anymore, honey! Without these two people, you would not have thought of destroying Farhod's fatherhood" (pp. 185-186).

One of the characters that dramatically changed the course of events in the drama was Hakimbi. In this image we can see a hypocrite who is ready to do anything for his own self. In particular, in order to strengthen his position in Bukhara, he conspired with the king of Iran and betrayed his country. His words are an example of this: "The Iranian army must have marched on Bukhara early. If we welcome Nadirshah in a friendly way, we will save Bukhara, otherwise the Iranian army will laugh. I will do my best not to let our Lady go to war with Nadirshah. I was getting what I wanted. Now, if we can keep it that way tonight, we can say that"(p. 192). This image justifies its actions. But that's not really the case. It is true that the head of state is an ignorant man. The purpose of Hakimbi's image is not to guide the king in the right direction, but to leave the king in despair and take matters into his own hands. We can only say that this is the right thing to do when it comes to domestic politics for the benefit of the people. But in order to increase his prestige in the country, he enslaved the entire nation, a large country, to the Iranian state. It is safe to say that the image of Hakimbi is more dangerous to the state than a foolish king. Because the reason for this image is that one independent country has become a dependent state on another.

The third curtain begins with the image of a tent built by Nodirshah near Bukhara. This is followed by a dialogue with Nadirshah's son Rizakuli. In the course of this conversation, Nadirshahn's thoughts on simple, nicknames, as well as how to use people who are victims of his own desires, are given. We can see it in the following passage: "Nadirshah: You see, my son! You don't have to fight every country. War is the last resort. The best way to get a country is to make friends in that country and use them. If you hadn't stopped the war in Karshi, Khiva's army would have arrived in Bukhara to help. The work would get harder. To this day, since your return from Karshi, we have struggled and captured Hakimbi. With his help, we moved Bukhara away from Khiva. Bukhara is ours today. It will be easier for us to suffocate early Khiva alone"(p. 198). The people whom Nadirshah calls friends are in fact traitors. Without such traitors, Nadir Shah would not have easily surrendered a state without a war.

The end of the drama ends with psychological images. After his father, a ghost came to Rahimbi, who was lucky enough to kill all the kings and ascend the throne. Rahimbi killed the last king, with an empty throne in front of him. At that moment, the ghost of Siyavush appears on the throne. He said to Rahimbi about the throne, "You are like a burden of calamity that crushes those who are under you, and you are the top of a fire that burns those who ascend above you."

That is to say, the evils committed for the throne should not be committed, and the throne should not be worthless.

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