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TRADITION AND INNOVATION ISSUES IN UZBEK COMEDY

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ABOUT ARTICLE

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Abstract: The issues of tradition and innovation in Uzbek comedy were subjected to analysis on the example of the works of Hamza Hakimzada Niyazi, Ilshat Yumagulov, Said Ahmad and Erkin Vahidov.

INTRODUCTION

The people of artistic creation argued both in ancient times and in the Middle Ages and later times about what should be continued from the traditions of their predecessors, what path of research should be followed by the struggle for innovation. The roots of bright traditions, worthy of living, continuing, come from very ancient times. They are passed down from generation to generation not all the time in a conspicuous holistic way, but in the form of sometimes imperceptible, sometimes clearly visible peoples of an unbreakable literary chain.

THE MAIN RESULTS AND FINDINGS

"In world literary criticism, traditionalism and innovativeness are studied as an objective legality of the development of artistic creativity and aesthetic thinking" [1].

Although in Uzbek literature comedy as a genre originated at the beginning of the 20th century, but until this period, several beautiful samples were created, which not only became a school of skill for Uzbek comedians, but also served as a school of skill and creativity for comedians of world and fraternal peoples literature, we can consider with one example. It is also true that the days of literature and art of fraternal peoples, both during the former Shura period and after independence, have taken on the tone of literary and cultural tradition, and this instructive tradition strengthens the feelings of harmony and brotherhood between peoples and nations, as well as serves to enrich their literature and spirituality.

The fact that the festival of theatrical art "Andijan spring-99", held in our country, was a great event as a bright celebration of friendship and brotherhood between Uzbek and other fraternal peoples, made an unforgettable impression on the history of our culture.

One of the highlights of the Andijan spring-99 festival of theatrical art is that the theaters of fraternal Kyrgyzstan and Bashkortostan also took part in their performances and won the acclaim of

professionals and spectators. On the stages of the theaters of our country on those days, the comedy "Flying Lovers" by the famous playwright of the Bashkir drama Theater Ilshat Yumagulov is shown" [2]. We can observe that in terms of the plot structure, Hamza is in tune with the comedy "The work of Maysara".

In the comedy, the events associated with the migration of a young family – teacher Saria and militia kisses to the village, as well as the fact that some capricious men in the village fall in love with the beautiful Saria, are reflected in a funny way. During the work, the seller Shamai, businessman Hajigali, club manager Munir from the most famous guys of the village make flattery, all kinds of actions to activate to Saria, who is more beautiful, more polite than the women of the village. To give the bow of the capricious lovers, Saria finds a reasonable way, just like the wise woman Maysara, and this bad omen invites the bad guys to her home at different times.

Women are bothered by the fact that their husbands have changed. Haniya, Taiba and Sharifas gather along the river and mourn by talking.

Lovers come in at the proposed time in the ear of the mouth, with a gift-Hello. My buttermilk welcomes them with flirting, gives compliments, receives gifts. When fake lovers say I noticed my intention, every time the door knocks and hides them one in the closet, one in the chest and one under the sofa. While her husband Kiss is aware of the incident, he comes in with a rifle in a police outfit and sneezes at his wife as if there was someone in the House. Saria seems to be scared and takes the lovers out of their places. The kiss handcuffs them and ties them around the chair.

The couple go and bring the wives of lovers and rely on their repentance. Saria will return the gifts she received to her wives, and in this way the work will end successfully with goodness, with the predominance of correctness and goodness. "This work, imbued with a cheerful, humoristic spirit, attracts the viewer bin with high performing skills, musicality, bright stage decorations, as recognized by theatrical literary critics. But the performance also has no objectionable places. For example, the work would be even more spectator if the women's Feast by the river, the cases of men in the House of Saria were condensed.

I.Yumagulov's comedy " Flying Lovers "with such aspects as the meaning of life and the logical development of events, as well as the defeat of negative heroes, to some extent reminds Hamza's work" Maysara's work", but is distinguished by the fact that the event and conflict have a special modern solution" [3].

It is known that tradition and innovativeness are considered a multifaceted important theoretical category, which includes both skills in artistic creation and concepts of modernity. Whenever a serious discussion begins about the literature and art of a period, the issue of traditionalism and innovativeness will certainly become one of the main problems. In this sense, the comedies "Maysara's work" and "Flying Lovers" can be called a kind of creative example of traditionalism and innovativeness. In both of these works, dirt, that is, an evil look at the honesty of another's couple, a negative meaning that tends to make any meanness and filth in the way of its radical goals, and false lovers of character, are taken under laughter.

In Hamza's comedy" The Case of Maysara", the wife of a policeman Apush, Saria, who became a slave of lust, like a guide, became unstable in love with Aikhan, who was the wife of a morally corrupt Shepherd's pair, and in Ilshat Yumagulov's comedy" Flying Lovers", the boyish seller Shamai, businessman Hajigali, the club manager Munir, whom the village's

In the comedy "The work of Maysara", Ayhan and Kazi, Mulla fast, while the guides have achieved the organization of the" connection moments "of Akila and Zira Maysara, while in the comedy" Flying

Lovers" this task is tried by Saria herself in agreement with the spouses of Shamai, Hajigali, Munirs. In "Flying Lovers", when the "Boyfriends in love" Shamai, Hajigali and Munir say that I noticed my intention, every time the door knocks, and when Saria hides them one in the closet, one in the chest, and one in the bottom of the sofa, Hamza's comedy "The Case of Maysara", every time a lover enters now, the door knocks, and after that, under the leadership of Maysara, we will be.

In both comedies, the scene of exposing lovers who have become slaves of lust is revealed in advance to the reader-viewer. For example, in the "case of Maysara" Maysara told her plans in advance to Aykhan and Nadira, while in the "Flying Lovers" it is revealed to the viewer that Saria agreed in advance to expose her betrayals to the seller Shamai, businessman Hajigali, the head of the club, the insiders of the guys in love at a party by the river with.

Another common aspect in "Maysara's work" and "Flying Lovers" is the embodiment of the images of three lovers and one mistress. Because, in the "Maysara's work", on the way to the connection of Ayhan, Khazi, Mullah fast and the badnesses of the guides are shown, while in the "Flying Lovers" the seller Shamai, businessman Hajigali, club manager Munir are exposed to the readiness of any lowness in the love of Saria.

The fact that in the comedy "The work of Maysara" the moral perversions of religious leaders are exposed through laughter shows the high artistic skills of the playwright. And in "Flying Lovers", people who want to "Indulge in satiety" are cases of falling in love with Sarah, one of whom is a salesman, one businessman, one of whom is the head of the club, who has just moved to the village, someone else's spouse, and their quirks along this path are skillfully depicted in the comic plan, which is also Hamza Hakimzadeh comedy "The work of Maysara" was created in the first quarter of the 20th century, and the comedy "Flying Lovers" by Bashkir playwright Ilshat Yumagulov was created in the last quarter of the 20th century, focusing on the periods of creation of these works, it becomes clear that Bashkir writer Ilshat Yumagulov himself, knowing that the Uzbek playwright was creatively influenced by Hamza or used Hamza's plot Of course, such creative contacts can be brought from World Literature again. But it is important to note that Uzbek literature, including comedies, serves as a school of creative skill for writers of other nationalities.

The maturity of a work of art, especially dramatic works, which are more based on the words of the characters in it, monologues and dialogues, directly depends on its language and style. One of the main reasons and factors that Hamza Hakimzade, Abdulla Kahhor, Said Ahmad and Erkin Vahidov comedies also succeed and appeal to the audience is, without a doubt, their incomparable language and the high vocabulary of our writers. In this aspect, Abdulla Kahhor's reflections on the reasons why Hamza's works and dramas were popular abroad can also be a valuable conclusion in understanding the role and importance of artistic language in literature. "The main reason that Hamza Hakimzadeh's works are so close and effective to the people is that he was a translator of the language of the people and in keeping with the Times. This is why he made his language extremely close to the people. Even before Hamza and during Hamza, the language of no writer was as lively and close to the colorful folk language as the language of Hamza," [4] the jeweler of the word, Abdulla Kahhor, was undoubtedly right.

To be sure of this, many examples can be given from the comedy "The work of Maysara" by Hamza Hakimzade. Because, Maysara baddream says to the Shepherd about his well-thought-out event against Saria sudden: "If we flee is dishonor, if we kill a person is a crime. When we stand, we wish from two heads and our honor is destroyed. One thing must be done is to condemn the enemies to death in their own way, leaving Ayhan in a healthy hand and leaving the country safe with our honor. My son, the lion

does not kill a guy man, he kills honor. Let us do one thing, so that we may cast the shame on the earth as an epic." Thus wise and wise Maysara considers the disclosure of the secrets of the wicked before el with this measure to them of their most acute punishment and makes it happen with discernment. His words, with their meaningfulness and deep nationality, really resemble folk wisdom and attract the attention of the audience.

The words of Mullado'st, one of the leading characters in the comedy, are also of great interest to the viewer in all respects for his character and the position of one poor person in social life, and with a folk spirit.

CONCLUSION

Although, at first glance, Mullado'st seems to be longing for his helpless state and bad luck, in fact, in his sharp sarcastic and deeply logical words, he complains about bad faith and Sharia leaders, exposing their secrets and intruders. Its individualized, distinctive language and speaking Manera and tone are as distinct as it is folk, with so much restraint and meaningfulness. His sarcastic whispers, "There is no falsehood in the scribes, and there is a lot of evil in their guile", which expresses the hatred of a simple working people towards a false and hypocrite priest-scribes who are far from Islamic Enlightenment, also reflect a clear hint of their hypocrisy and deceit.

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