



Artistic Details in Historical Dramas of The Independence Period

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Abstract: This article examines the artistic details in the plots of historical dramas created during the years of independence. The meanings of artistic details in the work are also discussed.

Keywords: Historical drama, image, historical truth, artistic detail, drama plot, woven image, dramaturgical skills.

Introduction: In dramatic works, the artistic detail is inextricably linked to dialogues. The detail helps to emotionally reveal the idea of the work, the images, and also increases the aesthetic impact. At first glance, in historical dramas, the artistic detail seems insignificant. However, life's truth is hidden beneath it. B. Sheraliyev, in his candidate dissertation "Dramatic Foundations of Stagecraft," expresses the following thoughts about the artistic detail: "The detail plays an important role in a work of art because it is an important tool for a playwright to effectively and vividly express a great life truth, to reveal the idea of the work. In a dramatic work, the detail is often represented by simple things, objects." Artistic detail is also widely used in historical dramas being written today. In particular, the two-act puppet play "Jaloliddin Manguberdi" by the laureate of the International Fuzuli Prize, Tura Mirza, features such artistic details as the throne, military weapons, sword, letter, map of the earth, robe, and gold. The playwright appropriately uses such details in historical drama. From the details of the throne, we can see the intensification of the relationship between the characters, the consistent intensification of the drama. History shows that no ruler has voluntarily abdicated the throne. Muhammad Khwarazmshah also remained on the throne until his death and appointed Jalal ad-Din Manguberdi as heir to the throne. However, Turkan Khatun placed her other grandson, O'zloqshoh, on the

throne. Muhammad Khorezmshah imprisoned the dervish for saying "Everyone is a woodcutter, the crown and throne are temporary." After forty days, he wanted to give him a gold-embroidered robe and a thousand gold coins for telling the truth. However, after the dervish's flattering next poem, he renounces this idea. The work also includes a map of the earth. It is used at one point in the drama, that is, at the beginning, and a knot appears. Among the gifts from Genghis Khan, the first envoy presented a map of the Earth, carved from gold, diamonds, and Chinese glass by Chinese artisans. On this map, many parts of Turan passed to the Mongols. Seeing this, the Khwarazmshah involuntarily dropped the map and shattered to pieces. From the detail of the land map in the work, one can conclude that the state in your hands will be mine in the future. This detail causes conflict between the characters, resulting in an escalation of the conflict in the work.

Nazar Eshonkul also effectively uses artistic detail in the historical drama "Jaloliddin Mangubedi." Since the works are historical, it is natural for them to have military weapons. Without such military weapons, it is difficult to imagine historical dramas. Artistic details such as throne, letter, drum, crown, trumpet, ring, sword, ring seal, precious stone, belt, dombra, tog'ro, and mesh were used in the historical drama. One of the artistic details in the work is a storm. Each sound of the drum signified the sun and moon, day and night, life and death, intensity, celebration, decrees and resolutions, as well as victory and triumph. In the drama, the bow, that is, the detail of the bow and arrow, is used. This is not for nothing. Jalal ad-Din's son, no matter how hard he tried, could not shoot an arrow. Seeing this, Jalal ad-Din taught his son archery. When you shoot an arrow from a bow, let your enemy stand before you. Look straight at your enemy. Then he advises him to shoot an arrow. His son, who had shot an arrow, hit him and was very happy. At the end of the drama, Genghis Khan, who captured Jalal ad-Din's son Qutbiddin, fears his son's direct gaze. Arguing with him, he replied that his father had taught him to look the enemy in the eye. He was amazed by the six-year-old boy's bravery, his ability to confront his enemies as equals, and look him straight in the eye. Shooting a bow creates pride in a child. Qutbiddin, looking directly at the enemy, dies. Through the detail of the bow, the image of a young boy from Khorezm with an unbreakable will and pride is embodied. When Muhammad Khwarazmshah gave the crown and throne to his son Jalaluddin Manguberdi, he untied his grandfather El Arslan's sword and ring seal. These details indicate that the dynasty continues.

Abdulla Aripov also effectively used artistic details in

the poetic drama "Sohibqiron," consisting of five scenes. A razor, a bow, a letter, a tent, a chessboard, a mosque, a mausoleum, an embroidered robe, and other details are used in the work. In all these artistic details, there is a certain symbol. At the beginning of the drama, there will be a conversation about the barber and Amir Timur. This conversation is precisely about the razor. He asserts that even conquerors bow to the barber.

Temur:

Sartaroshga bosh egar, ha, jahongirlar ham,
Boshqalarga egilishdan asrasin xudo!
Biroq senga oddiygina bir gapni aytay:
Sohibining xohishiga bo'ysunadi tig'.
Zarur bo'lsa, kesgaydir u yomon yarani,
Jaholatda uzar lekin tilla boshni ham.
Marhamating uchun esa tashakkur senga.
Har qandayin bandaga ham kerakdir sirdosh,
Senga ko'ngil ochsam bo'lar....

From this, one can understand that every person should be a master of their profession. This razor obeys its owner. He expresses the opinion that no matter how sharp he is, in ignorance he is ready to tear even a golden head. That's why Sohobqiron confides in the barber. We will also see their conversation at the end of the drama. That is, during a campaign against China in the harsh winter, Sahibkiran Amir Temur had his hair cut to raise the spirits of his warriors. It is this detail, that is, the letter, that sharpens the conflict of the work, becomes an important artistic tool in achieving its culmination point, making the plot sharp and interesting. An impetus for the start of the battle. The letter contained insulting words. Bayezid summoned Timur to battle. History tells us that this battle ended in Bayezid's defeat. Shatraj means intellect, wisdom. Sahibkiran, while fighting with the Sultan of Rum Bayazid, deliberately summoned his grandson Ala-uddin from Samarkand. On one side there is a battle, and on the other side there is a chess game between Amir Temur and Aloviddin. Both in battle and chess, Sahibkiran emerges victorious. One of the artistic details used in the work is a gold-embroidered robe, which means peace. Instead of gifts from foreign ambassadors, they were dressed in gold-embroidered robes. In Odil Yakubov's historical drama "Testament to Generations," there are also artistic details. He used artistic details such as musical instruments, historical costumes, military weapons, letters, a white yurt, a carpet, and candles. The musical instruments at the beginning of the historical drama, that is, the rumble of drums and the sounds of trumpets, signified the preparation for battle. The extinguishing of the candles

at the end of the drama symbolizes the death of Sahibkiran.

One of the works written about Amir Temur in recent years is Usman Azim's "Amir Temur. Season of Justice" is a historical drama. In this drama, there are artistic details, such as nay, dobil. It is difficult to imagine the work without these details. These details were not forcibly included in the work. It was included in the historical drama based on a well-thought-out plan. In the play, the melody of the flute played by the imprisoned Abduqodir naychi touches hearts and relaxes people. The shig'avul (Hakim Sulduz), who buried his son like three giants, is also on the verge of tears. The melody of this flute soothes the soul of every person. In the work, the nay means sadness, separation, pity, and, on the other hand, at the end of the drama, it expresses the meaning of happiness and destiny. In the historical drama, martial music, the thunder of horses, their neighing, the melody of the flute, and the gong of the jibil participated as important artistic details that perfected the character and grandeur of Amir Timur. In particular, the dobil bongi and the nay melody are embodied as both contrasting and accompanying musical details. In particular, there is such an explanation in the drama: "Amir Shahmalik retreats with bows and leaves the stage. Suddenly, the sound of a dowel rings out. Fear spreads around. This bell will thunder at every moment, terrifying the world." The sound of this musical instrument signified fear, justice, and punishment. In conclusion, it can be said that in the above-mentioned historical dramas, the role of artistic details in the work is incomparable. Artistic details were reliable, contributed greatly to increasing the drama of characters and the development of the plot, and conveyed a certain meaning.

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