DRAMATURGY OF HAMZA HAKIMZODA IN THE INTERPRETATION OF MIYAN BUZRUK

Burkhon H. Abdulkhayrov

ABSTRACT

Objectives: This section outlines the main goals and purposes of the article, providing a roadmap for the reader to understand the focus and intention of the analysis.

Methods: Here, the article details the approach taken to examine Hamza Hakimzoda’s dramaturgy in his interpretation of Miyan Buzruk. It may include information on the sources consulted, the analytical framework employed, and the criteria for evaluating the dramaturgical elements.

Results: This part of the article presents the findings of the analysis, showcasing the specific ways in which Hakimzoda’s dramaturgy adds new dimensions to the character of Miyan Buzruk and the overall narrative. It may include insights gained from the examination of dialogue, character development, and stagecraft.

Conclusion: The conclusion section summarizes the key takeaways from the analysis and discusses the broader implications of Hakimzoda’s dramaturgy for Central Asian theater and literature. It may touch upon the contemporary resonance of Miyan Buzruk, the interplay between tradition and innovation, and the lasting impact of Hakimzoda’s contribution to the theatrical legacy.

Keywords: Hamza Hakimzoda, Miyan Buzruk, legendary central asian character.

Received: 18/09/2023
Accepted: 18/12/2023
DOI: https://doi.org/10.55908/sdgs.v11i12.2697

RESUMO

Objetivos: Esta seção descreve os principais objetivos e finalidades do artigo, fornecendo um roteiro para o leitor entender o foco e a intenção da análise.

Métodos: Aqui, o artigo detalha a abordagem adotada para examinar a dramaturgia de Hamza Hakimzoda em sua interpretação de Miyan Buzruk. Pode incluir informações sobre as fontes

Keywords: Hamza Hakimzoda, Miyan Buzruk, legendário central asiático.

Received: 18/09/2023
Accepted: 18/12/2023
DOI: https://doi.org/10.55908/sdgs.v11i12.2697
consultadas, o quadro analítico utilizado e os critérios de avaliação dos elementos dramatúrgicos.

**Resultados:** Esta parte do artigo apresenta os achados da análise, mostrando as maneiras específicas em que a dramaturgia de Hakimzoda acrescenta novas dimensões ao personagem de Miyan Buzruk e à narrativa geral. Ele pode incluir insights obtidos a partir do exame do diálogo, desenvolvimento do caráter, e stagecraft.

**Conclusão:** A seção de conclusão resume os principais argumentos da análise e discute as implicações mais amplas da dramaturgia de Hakimzoda para o teatro e a literatura da Ásia Central. Pode tocar na ressonância contemporânea de Miyan Buzruk, a interação entre tradição e inovação, e o impacto duradouro da contribuição de Hakimzoda para o legado teatral.

**Palavras-chave:** Hamza Hakimzoda, Miyan Buzruk, lendário personagem da Ásia Central.

1 INTRODUCTION

Miyon Buzruk Salihov in his book "Materials for the history of Uzbek theater", although he said that he did not dwell on the period of the new Uzbek theater after the October (1917) change, he also wrote down valuable information about the trends of this period in the example of the work of Hamza Hakimzoda.

The work of Hamza Hakimzoda, especially his dramaturgy, is given a special place in the book. In our opinion, the reason for this can be explained in two ways. The first of these was related to the fruitfulness of Hamza Hakimzoda's creativity and dramaturgy, and the second was the fact that the principle of turning Hamza Hakimzoda into the founder of Uzbek Soviet literature was growing year by year by the 30s of the last century [1]. In our opinion, it is appropriate to look at both the mentioned reasons together in order to have a correct conclusion about this issue.

In his book, Miyon Buzruk gives information about the biography of Hamza Hakimzad, and dwells on his early works and the ideas presented in them. First of all, it should be noted that when the scholar discussed Hamza's work and activities before the October Revolution of 1917, unlike many fellow scholars, he told the truth that he was a modern poet. Consequently, the socio-political situation in Turkestan after the first Russian revolution in 1905-1907 made a change in Hamza's mind as well as many modern intellectuals. Since these years, he got acquainted with the Tatar and Uzbek press through a Tatar intellectual. Since 1908, Hamza Hakimzada, who has grown intellectually, got rid of the influence of the old feudal consciousness and concepts, moved to the path of "progressiveness" and became known as a modern teacher and poet among the public.
2 THEORETICAL FRAMEWORK

Theoretical frameworks in the interpretation of dramatic works provide a lens through which to analyze and understand the text, performance, and cultural context. When considering the dramaturgy of Hamza Hakimzoda in the interpretation of "Miyan Buzruk," several theoretical frameworks can be applied. These frameworks can include cultural studies, postcolonial theory, and performance studies, among others. Here's an outline of a theoretical framework for the dramaturgy of Hamza Hakimzoda in the interpretation of "Miyan Buzruk":

1. Cultural Studies: - Cultural studies provide a framework for understanding how "Miyan Buzruk" reflects and engages with the cultural, social, and historical context of Tajikistan. Through cultural studies, one can explore the ways in which the play addresses and represents the values, traditions, and customs of Tajik society, as well as how it negotiates issues of identity, power, and representation.

2. Postcolonial Theory: - Postcolonial theory offers a lens through which to analyze how "Miyan Buzruk" responds to and challenges historical and contemporary power dynamics, especially in the context of Tajikistan's complex history of colonialism and cultural influence. This framework can be used to explore the play's engagement with themes of resistance, agency, and the effects of colonial legacies on contemporary society.

3. Performance Studies: - Performance studies provide a theoretical framework for examining the embodied aspects of "Miyan Buzruk" as a theatrical production. This includes analyzing the use of space, movement, gesture, and performance techniques in conveying the play's themes, characters, and narrative. Additionally, performance studies can illuminate the ways in which the production of "Miyan Buzruk" interacts with its audience and broader social context.

4. Critical Race Theory: - Critical race theory can be employed to investigate how "Miyan Buzruk" addresses issues of race, ethnicity, and identity within the context of Tajikistan. This framework can be used to analyze the representation of diverse racial and ethnic groups within the play, as well as the ways in which it critiques or reinforces racial hierarchies and stereotypes.

5. Feminist Theory: - Feminist theory can shed light on the representation of gender and the roles of women in "Miyan Buzruk." This framework can be used to examine how the play portrays and challenges traditional gender norms, as well
as how it engages with issues of agency, power, and representation for female characters. By applying these theoretical frameworks to the dramaturgy of Hamza Hakimzoda in the interpretation of "Miyan Buzruk," scholars and practitioners can gain a deeper understanding of the play's cultural, historical, and social significance, as well as its theatrical and performative dimensions.

3 METHODOLOGY

When developing a methodology for the dramaturgy of Hamza Hakimzoda's interpretation of "Miyan Buzruk," it's essential to consider the historical and cultural context of the play, the thematic elements, the characters, and the overall dramatic structure. Here's a proposed methodology for approaching the dramaturgy of "Miyan Buzruk":

1. Historical and Cultural Research: - Start by conducting in-depth research into the historical and cultural context of the play. Consider the time period in which Miyan Buzruk is set, as well as the socio-political environment of that era. Understanding the cultural nuances, traditions, and societal norms prevalent during that time will provide valuable insights into the characters' motivations and behaviors.

2. Textual Analysis: - Analyze the play's text to understand the thematic elements, character dynamics, and the overarching narrative. Identify key motifs, symbols, and dramatic devices used by the playwright to convey the story's message. Pay close attention to the language, dialogue, and monologues to grasp the emotional and psychological depth of the characters.

3. Character Studies: - Conduct a thorough analysis of each character in the play, including Miyan Buzruk and other significant figures. Explore their backgrounds, relationships, conflicts, and internal struggles. Consider the characters' motivations, desires, and the societal forces that influence their actions. This analysis will inform the actors' performances and help bring authenticity to the characters on stage.

4. Visual and Aesthetic Considerations: - Collaborate with the production team to develop a visual and aesthetic concept for the play. Consider the set design, costumes, lighting, and sound design to create an immersive and culturally
authentic experience for the audience. Incorporate traditional elements and visual cues that resonate with the historical and cultural setting of the play.

5. Rehearsal Process: - During the rehearsal process, work closely with the director, actors, and production team to ensure that the thematic essence and cultural authenticity of the play are upheld. Encourage open discussions about character interpretations, historical references, and emotional nuances. Explore physical movements, gestures, and vocal expressions that reflect the cultural context of the characters.

6. Audience Engagement: - Consider ways to engage the audience in the cultural and historical significance of "Miyan Buzruk." This may include pre-show discussions, educational materials, or post-show talks that provide context and insights into the play's themes and cultural relevance.

7. Continual Research and Collaboration: - Throughout the dramaturgical process, remain open to continual research and collaboration with scholars, cultural experts, and artists who can provide valuable perspectives on the historical and cultural elements of the play. This ongoing dialogue will enrich the production and ensure a nuanced and authentic interpretation of "Miyan Buzruk." By following this methodology, Hamza Hakimzoda and the creative team can develop a compelling and culturally resonant interpretation of "Miyan Buzruk" that honors the historical context and thematic depth of the play.

4 RESULTS AND DISCUSSION

Miyon Buzruk also talks about the collections of Hamza's poems before the October Revolution of 1917, as well as the poems published in bayozs at that time, as well as the ideas presented in them. Consequently, Hamza's poems before the October Revolution were imbued with the idea of nationalism, only they were written in a simpler, folkloric and partly humorous direction than those of other modern poets [2].

Miyon Buzruk also provides valuable information about Hamza Hakimzoda's prose and dramaturgy works. According to him, Hamza's first attempt at prose corresponds to 1915. Because this year he managed to publish his big story "National novel or new happiness" as a separate book. Also, starting from this year, he became interested in dramaturgy, and later he created effectively in this genre. On the one hand, he wrote stage works, on the other hand, he organized a theater troupe and contributed to
the popularization of theater. In general, Hamza was a person who was able to show his talent in the fields of poetry, prose, drama and acting before the October Revolution of 1917 and was also known as an organizer in these fields.

During 1915 - 1916, Hamza wrote the plays "Poisonous Life or Victims of Love", "The Guide to Science" and "Mullah Normuhammad's Blasphemy Error". However, in those years, Hamza's next two dramas remained unpublished, and "Poisonous Life or Victims of Love" was published and appeared on the stage.

Miyon Buzruk's comments and analytical views on the drama "Poisonous Life or Victims of Love" are particularly noteworthy. According to him, this drama, written in 1916, consisted of four acts and was a stage work in the form of a tragedy. This drama is a little more superficial than the first work written by Hamza in this genre, and the later works of the poet are more artistically superior than it.

A brief description of the series of events depicted in the play is as follows. That is, the main character of the work, Mahmud Khan, is educated, patriotic, the son of a rich merchant, and the second main character of the work, Maryamkhanim, is the daughter of a poor person. Like Mahmud Khan, Maryamkhanim is educated and patriotic. They both love each other. The love between two young people is supported by the idea of nationalism in their minds. They want to start a family in the future. But Mahmud Khan's father, Mirza Hamdamboy, refuses to marry his poor daughter. At the same time, Maryamkhanim's illiterate father gave his daughter to an old Eshon when she was young. That's why he forces the girl to Eshan. But the girl did not accept such a bitter fate and died by drinking poison. After that, Mahmud Khan also became crazy during separation and committed suicide by going to the girl's grave.

After Miyon Buzruk has described the plot of the work in this way, he also expresses his conclusion about it. According to him, the events of the work are described in a "very open and simple" way, without any "intrigues". Therefore, it is more of an educational work than a work of art.

As in the works of many modern writers, the ideological content of the drama is based on religious-reformism and nationalism. Because the positive heroes of the work look at every work in life with the measure of religion. Miyon Buzruk cites the argument between Eshon, the negative character of the drama, and Maryamkhanim, who is married to him, as proof of his opinion. For example, in that discussion, given in the form of a dialogue, Eshon angrily asked Maryamkhanim, who was not surrendering to him, "What
will you do if Sharia commands?" Maryamkhanim cried at Eshan's question and said, "Sharia is not a tyrant, it is not a traitor, Sharia is a sagira like me, don't order a dishonest old man like you who is the owner of death, Sharia has made everyone happy. Sharia has freedom, equality, and justice", he replied. Such words for the purpose of reforming religion are repeated many times in the language of the heroes of the work. Based on such considerations, it can be said that the drama has no difference from the ideological point of view of the works of other modern writers of that period.

At this point, Miyon Buzruk did not forget that he was writing this interpretation in the conditions of communist ideology. He writes that if the content of this work is carefully examined, "some red lines can be found among the black and blue lines in it", and as an example of this, the rich man who did not marry Maryamkhanim despite her education and beauty, and Eshon, who showed her poverty and poverty on his face. But he also says that such places in the drama can be found in the works of other modern writers, but the one in this drama is more open and left-handed than theirs.

Thus, Miyon Buzruk evaluates Hamza Hakimzada as a writer who once stood in the position of modernists and wrote many works, and only after the October revolution of 1917, he gradually changed his mind, moved to the "socialist camp" and finally passed away. After that, he dwells on the dramas created by Hamza Hakimzoda after the October Revolution of 1917.

After the October Revolution of 1917, many Jadid writers began to spread ideas against the Soviets through their works, on the contrary, the works of Hamza Hakimzoda show that he gradually moved to the side of the Soviets. An example of this is his drama "The Rich and the Servant".

Miyon Buzruk summarizes the drama "Rich and Servant" as follows: Salihboy, the negative character of the drama, falls in love with the wife of his 20-year-old servant and, despite the strong objections of the couple, wants to divorce her from her husband and marry her. The judge and the centurions intervened and tried to take the woman to a rich man in various ways. After the couple did not agree to this, they thought of slandering the rich and the rich, kidnapped and imprisoned the servant. After that, Nikolai bribed his officials and sentenced the servant to a very severe punishment, i.e. exile to Siberia. In the end, the rich man forcibly marries his servant's wife by such cruel means. The woman, unable to withstand such a blow of fate, drinks poison and dies. If he is a servant, he will be forced to work in faraway Siberia in severe pain. Then he met Russian social
revolutionaries in Siberia. Ultimately, the October Revolution of 1917 occurs and soldiers and revolutionaries raise the Soviet flag and free the slave. The drama ends with the slogans "Long live treacherous officials, long live tyranny, long live freedom, justice, equality, long live the government of the Soviets".

It is worth paying special attention to the fact that the drama "The Rich an and the Servant" was written in 1918. At that time, Jadid literature, including dramaturgy, clearly served the ideas of Turkism and Jadidism and followed a "counter-revolutionary" path. On the contrary, the "Uzbek Soviet literature" that served the interests of the Soviet government was ineffective and weak. At such a time, Hamza Hakimzada wrote the drama "The Rich an and the Servant" which corresponds to Soviet slogans and requirements. That's why this drama was not well received by those who were at the head of literature at that time and it was very little staged. Also, while many other dramas promoting Jadidist ideas were published and distributed, this work was not deemed worthy of publication. Hamza's drama "The Tragedy of Ferghana" (Miyan Buzruk says that this drama was also written in 1918-1919), which corresponds to the idea of modernity, was staged with great attention. This mentioned case goes down in history as an evidence of the struggle of Uzbek Jadids against it in the first years of the Shura government.

Miyan Buzruk also reflected on another noteworthy issue related to the work of Hamza Hakimzoda. Therefore, although Hamza wrote a work that served the communist ideology, such as "The Rich an and the Servant" in the early years of the Shura regime, he also wrote works against this ideology during this period. An example of this is Hamza's dramas "The Tragedy of Loshman" and "The Tragedy of Ferghana" written in 1918 - 1919, which serve the ideology of the Jadids. This state of the poet's work shows that he sometimes wrote works against him during the years of Shura rule. The fact that Hamza wrote dramas in the spirit of modernism, such as "Kharamon Oghuz", "The Tragedy of Ferghana", "Mukhtoriyat" in the 20s, is also noted by the famous scientist O. Sharafiddinov, which proves the correctness of this view of Miyan Buzruk [3].

Therefore, from these comments of Miyan Buzruk, it is known that Hamza experienced a state of ideological instability in the first years of the Shura power.

At the same time, Miyan Buzruk comments on the fact that Hamza Hakimzade wrote dramas such as "The Last Days of World Investment" and "The ravens of the
people" serving the Soviet ideology at the end of his life and cites excerpts from these works as examples.

In addition to these, Miyon Buzruk made an important contribution to the contemporary history, which we will see below, by giving a characteristic passage from the drama "Rich and Servant" as an example.

As we have seen, Miyon Buzruk took a brief look at all periods of Hamza's work. In particular, the fact that the scientist analyzed the work of Hamza before the October revolution of 1917 and after it, especially the works related to dramaturgy created during these years, is important for literary studies today. We know that Miyon Buzruk wrote this interpretation in the 30s of the last century - at the time when the repressive policy of the Shura government was at its peak. During these years, the situation regarding freedom of creativity was extremely difficult in the whole country of the Soviets, especially in Uzbekistan, which was part of it. In such conditions, it was possible to create only by "compromising" with the existing system. Miyon Buzruk wrote this interpretation of Hamza Hakimzoda's work in such a situation "by way of compromise". In our opinion, although this way is not considered very acceptable today, it was impossible to find a better way in its time. On the contrary, when we compare it with the more fundamental trend emerging at that time - "modern construction", we can see that it has many advantages. For example, in contrast to "modernization", it was possible to criticize the actions of the Jadids against the Shura government, but in fact to tell the truth about them. Such a situation is not observed in "Zamonazakot". In it, on the contrary, according to the demand of the times, historical facts are contradicted and, if necessary, "fabrications" are easily made out of nowhere.

Regrettably, it should be said that the evil of "modernism" has also left its unpleasant traces in the history of our literary studies. Moreover, it is clear to many that the beginning of this evil happened in connection with the study of Hamza Hakimzada's work.

The attempt to put on Hamza Hakimzada "the robe of time" was started at the end of the 20s of the last century. For example, in the second book of the "Kizil Kalam" complex dedicated to the death of Hamza Hakimza in 1929, the writer Shakir Sulayman's article on the biography of Hamza called "Days of the Poet" was printed. In this article, it can be seen that the author tried to show Hamza's activities before 1917 against the Jadids. In it we read: "However, Hamza sees the Jadid school differently. The ideologues
of commercial capital cannot look at the school like the intellectuals of the time (jadids - A.B.). He seeks measures to educate poor orphans, not children of paying fathers. In order to achieve his desire, Shy gathers boys around him. Putting the financial support of the school on them, he himself starts teaching against the new ones.

In this passage copied from the article of Shakir Sulaiman, it is not difficult to understand that Hamza's activity until 1917 is being coordinated with that of the Russian social revolutionaries.

However, Hamza Hakimzadeh was officially put on the robe of the era a little later. That is, by 1937 - 1938, after the destruction of a number of great figures of Uzbek literature, the work of Hamza Hakimzoda began to be forged. In 1939, writer Kamil Yashin completely rewrote the writer's drama "Rich and Servant" in accordance with the method of socialist realism [4]. The poet's poem "Yasha, Turon" was changed to "Yasha, Shura" [7]. After such works, evaluation of Hamza's work before 1917 as a phenomenon apart from Jadidism, contrary to the historical truth, intensified [5]. The most regrettable thing is that such fabrications were included in popular scientific works created at that time, as well as textbooks and training manuals prepared for schools and universities [6]. As a result, for nearly half a century, representatives of several generations embodied not the real Hamza, but the Hamza changed in accordance with the needs of the times in their imaginations.

Fortunately, this prolonged negative situation did not last forever. Finally, one day the truth came out again. That is, by the end of the 80s of the last century, when the government of the Soviets began to decay from the inside and was approaching its end, the famous literary scientist, professor Naim Karimov and the famous literary critic Suvon Melyev dared to restore the historical truth. In their research, the mentioned authors proved on the basis of evidence that Hamza Hakimzoda's drama "Rich and Servant" was rewritten by Kamil Yashin in order to adapt it to the method of socialist realism. It is safe to say that Miyon Buzruk's interpretations of Hamza helped them in this regard. For example, Professor Naim Karimov in his article titled "Creative fate of the drama "Rich and Servant"" published in 1988, writes that Miyon Buzruk did not attempt to falsify historical facts when he said that this drama was written in 1918: Salihov had more accurate information than our contemporaries, and he did not even imagine that historical facts can be treated freely in order to advance the year of the socialist realism method in Uzbek literature" [8].
Also, literary scholar Suvon Meliev, in his 1989 article entitled "Rich anda Servant" or the Problem of a Restored Copy" calls the fragment of "Rich and Servant" included in Miyon Buzruk Salihov's book "the main authoritative text of the drama" and thus Miyon Buzruk's Hamza Hakimzada acknowledges his historical contribution to the study of his work [9]. In fact, after that, in the 3rd volume of Hamza "Complete Works" published in 1988, the excerpt of the drama from the Miyon Buzruk book was included as the actual text of the work [10].

5 CONCLUSION

To conclude, Miyon Buzruk Salihov's interpretation of Hamza Hakimzada and his dramaturgy, although somewhat imperfect and primitive, is noteworthy for being a correct interpretation that incorporates historical truths. This, as we have seen above, is proved by the confessions after the passage of so many years and times.
REFERENCES


2. In the book, Miyon Buzruk used this word in the style of "nationalism", which was strongly criticized by modernists, according to the conditions of the 30s of the last century. On this see: (115). We considered it necessary to use it in a "patriotic" way from today's point of view.


6. In this regard, examples can be found in the literary critic L. Qayumov's work "Revolutionary Drama". It was even criticized that Miyon Buzruk included Hamza among the representatives of Jadid literature in this work. See about it: Kayumov L. Noted work. Tashkent: Fiction publishing house named after G. Ghulom, 1970. 29 p.


