

Self-Reading And Interpretation Of The Truth Of Life

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ABSTRACT This article is devoted to the study of Chulpan's drama "Yorkinoy" in the formation of a culture of independent reading among pupils. The article describes the characteristic features of the images of the drama "Yorkinoy" and the history of the dramatic art of the period of the national revival.

Keywords: A culture of independent reading, aesthetic taste, a reader, drama, image, red empire, patriotism.

INTRODUCTION

One of the important aspects of developing a culture of independent reading among schoolchildren is to awaken interest in a work of art. In most cases, students enjoy reading epic poems, stories, and narratives depicting adventure events. The study of dramatic works, despite the fact that they are intended to be performed on stage, is essential in the development of artistic and aesthetic taste in young readers. Reading drama in class is important in preparing literature lessons in a more interesting way. The use in these lessons of such types of activities as role-playing games, selective reading, characterization of heroes by their speech is one of the leading factors in increasing the effectiveness of literary education.

MAIN PART

In the process of independent reading, picking up the drama, the student is left alone face to face with the work. Naturally, the first meeting

will not be able to arouse a special passion, interest in the student. This attitude is especially observed in reading dramatic works of the period of national revival. In fact, there are many dramatic works written with great skill in Uzbek literature. Such dramas as "Mirzo Ulugbek", "Jaloliddin Manguberdi" by Maksud Shaikhzoda, "The Road to Paradise", "Sahibkiron" by Abdulla Oripov, "Istanbul Tragedy" by Erkin Vohidov are rare examples of Uzbek literature. Considering that the dramas of the period of national revival are only initial exercises, it becomes clear why their level is not high. Nevertheless, the familiarity of the modern reader with these dramas plays an important role in shaping the worldview about the history of the homeland. Considering the importance of dramatic works in the fact that, according to Ulugbek Hamdam, they "reflect the folk life of their period in a mirror"¹, the importance of the role of dramas in the presentation of Jadid literature is understood[1].

It is known that the drama of the period of national revival was the basis for the emergence of the dramatic genre in Uzbek literature. The famous writer and literary critic Ulugbek Hamdam described the birth of drama as "a new phenomenon for Uzbek literature, like the genre of the novel"[2]. The development of the dramatic genre is undoubtedly associated with the names of M.Behbudi, N.Kudratulla, Khoja Muin, A.Kodiri, A.Badri, A.Avloni, A.Fitrat, Kh.Kh.Niyazi, Chulpon.

If the famous literary critic Begali Kasimov characterized the drama "Patricide", written in 1911 and published only in 1913, as "... the first generally recognized example of Uzbek drama", then Shukhrat Rizaev defined the publication of "Patricide" as the birth of the Uzbek national theater[3].

After "Patricide", Uzbek literature was enriched with dramas by Avloni, written for the troupe, "Is it easy to be a lawyer ?!", "Slumber", "We and You", "Two Love", "Portuguese Revolution".

It is difficult to imagine the development of drama without Fitrat's oeuvre. According to experts, he has written more than a dozen dramatic works. These are: "Begijon" (five-act tragedy, 1916), "Mavludi Sharif", "Abo Muslim" (1916), "Tomb of Temur" (1918), "Uguzkhan" (1919), "Blood" (1920), "True Love "(1920)," Indian Rebels "(1921)," Abul-Faizkhan "(1923), "The Rebellion of Satan against God", "The Lion" (1926), "The Rebellion of Vose" (1927), "Fasts" (1930).[4]

The dramaturgy of Khamza Khakimzoda Niyazi also occupies a special place in Uzbek literature. Ulugbek Hamdam expresses his opinion about Khamza's dramas in the following way: "... although Mahmudkhuja Behbudi with his play "Patricide"(1911) in two and a half pages laid the foundation for a play in Uzbek literature, it was Khamza Khakimzoda Niyazi who created plays that meet all the requirements of drama. Khamza wrote the dramas "Poisonous Life" (1916), "The Tricks of Maysara" (1926), "A Painting from the Secrets of the Burqa or the Tricks of the Dancers" (1927). In addition, he has large and small dramas written between 1921 and 1928, such as "The Old Elections", "The Last Days of World Capital", "The Secrets of a Judge", "Parasites of the nation"[5].

Chulpan is also considered as an artist in words, who contributed to the development of the drama of the period of the national revival. The dramas "Yorkinoy", "The Wife of the Century", "Attack" belonging to his pen are works that have enriched the treasury of Uzbek literature. Although Chulpan's dramas are written in prose, in the process of reading it seems to the student that he is reading a poem.

In preparing a student for independent reading, the first step is to pay attention to the epigraph of the work. For, the epigraph is the first means of giving information about the content of the work.

In the drama "Yorkinoy", the epigraph given from Fuzuli "Truth in the whole universe is the achievement of love, faced with love both the sultan and the beggar are equal"⁷ is aimed at revealing the meaning and content of the drama, that is, that on the path to love, both the beggar and the rich are equal. This gives the student the first conception on the theme and idea of the drama.

Information about the dedication of Chulpan's drama to an elderly mother⁸, which became the reason for writing the work, will undoubtedly increase the student's interest in reading the work. In the process of reading the drama, the student realizes the reasons for dedicating the work to an elderly mother. For example, an attractive close to oral folk art speech of episodic, but an important image in the work - The Bald (the man of Nishobsoy-bek) (when they were still talking to me, they rustled like water, chirped like a sparrow, fluttered like the wind ... Young, young ... not young, but rakes) does not leave the student without attention .

Mikhail Sheverdin in his article "The first great work of poor Uzbek literature"⁹, published in the issue of the newspaper "Pravda Vostoka" dated January 15, 1931, assessed Chulpon's work as works of Basmach character. This assessment is significant in that it is aimed at the drama "Yorkinoy".

Indeed, from the great image of Pulat, from the conversations and actions of Yorkinoy, who does not retreat on the path to her love, the reader learns about the public movements throughout Turkistan, called the Basmach movements by the Soviet authorities.

One of the main heroines of the drama Yorkina is a rebellious maiden, the dream image in Chulpon's oeuvre. Her rebelliousness is reflected in her determination to fight on the path to her love, but not to admit her fate like "*Straw in the maelstrom of surroundings*"[6].

In the image of Pulat, Chulpan embodies "an honest fighter who does not retreat from anything on the way to truth"¹¹. However, no matter how honest, courageous and brave Pulat is, his tragedy is in illiteracy.

Chulpon reflected the love for his nation through the image of Pulat, although uneducated, but not far from reason and discernment. When Ulmas-batyr demands from him a report on suspicion of kidnapping his daughter, Pulat replies: "You love your daughter, even without knowing her ... This is not love!". Thus, Chulpon tries to explain that it is necessary to love the Motherland consciously. It is noteworthy that at the end of the work he created the image of a truly patriotic personality through the image of Pulat, prompting his beloved Yorkinoy to do the **country's affairs** together[7].

There is another character in the drama, albeit small, but aimed at a big task. This is the image of a pleasant, bright old man, a participant in the fifth act. Like a father serving Pulat in his parking lot, the old man objectively approaches the events in the drama. In his opinion, both Pulat and his enemy Ulmas-batyr are true children of the nation. Только судьба сделала их врагами. Pulat - for the grief of the people, Ulmas-batyr, although not worthy of this, on the side of the khan, are at enmity with each other. In fact, Chulpon is trying to say by this that the real enemy is not inside, but outside, and placed such an honorable task on the old man who saw a lot.: "... There is no justice; even the smartest, wise people have lost their conscience. Is there a person wiser, smarter than Ulmas-batyr? But he, too, clinging to the khan's hem, is trying to save the khan, from whom all the people are furious."[8]

The real idea Chulpon is trying to convey is also hidden in this speech. In the process of independent reading, a student who has realized the essence expressed by Chulpon in these places becomes a real reader.

One of the controversial personalities in the drama is Ulmas-batyr. Chulpon's real hidden idea is realized through this image. At the heart of Ulmas-batyr's repentance during a conversation with Pulat: "I laid down my sword on the battlefield for the honor of the country, the honor of the horde, khan and hanbachchi, but at the same time my honor will be offended ..." there is the meaning of no matter how strong would we serve Soviet power, in return they destroy the poor people. In this hint, Chulpon appears as a creative person who has a subtle sense of the politics of the time bleeding from the sword of the red empire and is able to reflect the truth of life at the highest degree, as well as a glorious person with a strong sense of patriotism.

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