



An Artistic Depiction of a Woman's Tragedy in Uzbek Literature

Vazirakhon Askarovna Akhmedova

Doctor of Philosophy in Philology, Almalyk branch of Tashkent State Technical University named after Islam Karimov, Uzbekistan

E-mail: vaziraahmedova1112@gmail.com

<http://dx.doi.org/10.47814/ijssrr.v5i9.612>

Abstract

This article analyzes the works of E. Azam "Zabarjad" and "Parizod", one of the brightest representatives of the Uzbek literature of the independence period, and discusses the essence of the tragedy of women, the factors influencing its occurrence.

Keywords: *Drama; Film Story; Tragedy; Conflict; Infantilism; Dialogue; Monologue; Carnival; Ambivalent; Degradation; Satire; Metaphor; Grotesque; Pantamime*

Introduction

An important aspect of national drama is that it is closely connected with the changes and contradictions that occur at each stage of the development of social consciousness. Conflict is always one of the main elements of drama, because "at every stage of human life or the greatest conflicts in human life, man and his needs are manifested as a natural and inevitable contradictory relationship with others ..." [15.159]. In this chapter, the contradictions in the works of E. Azam "Zabarjad" and "Parizod" are analyzed in different forms.

The Main Part

In the preface to Erkin Azam's film "Zabarjad", it is reported that a six- or seven-year-old girl, Zabarjad, survived an accident by drowning in the Red River in exchange for the life of her father (Juraboy), who was about thirty-five or forty years old. After that, almost a quarter of a century has passed since then: the period when a girl grew up, matured, and passed from the age of transmission to the age of thirty is not covered chronologically. The plot statement uses the monospectacle method [16.211], i.e. the narrative is entrusted to the character. The reader (spectator) E. Azam understands the creative-aesthetic concept according to the fact that Zabarjad, who has not yet got rid of guilt and has not washed away the stain of his past years, opens his heart in accordance with the situation or the requirements of a certain memory. For example, in the graveyard, Zabarjad, who was heartbroken by the recitation of the Quran, wept bitterly.

Zabarjad: “- Daddy! Daddy! Why did you leave us, why? Put it down, I was going to drown then! I was going to die! What have I done in this world to save your life, Daddy?! Why hasn’t the earth swallowed your misfortune for so many years?! Daddy!” [3.137].

If you look at modern Uzbek drama, in particular, the films of E. Azam, it seems that they focus on family and domestic issues. In fact, this is a search for new methodological approaches, in a sense, the denial of the tradition of emphasizing socio-political, ideological and ideological problems, as well as the focus on the individual.

Indeed, the playwright focuses on depicting the moods of the “little man” on the basis of a moral-enlightenment conflict. His works are based on the contradictions of individuals with a unique moral and enlightenment status.

Anna Karenina (Lev Tolstoy), who portrayed Zabarjad in the world literature with unique aspects in terms of the sorrows of life, the joys of life, the fact that she hid her tragedy behind laughter and, most importantly, the preservation of femininity and faith. She tries to compare “Bovary” (Gustav Flaubert), “Lucky Kerry” (Theodore Dreiser), “Twenty-four hours of a woman’s life” (Stefan Zweig), “Jamila” (Chingiz Aitmatov). The above assessment of the art critic confirms our views on the fact that in the play the precise aspects of the female character, the mysterious-magical world of the soul are skillfully depicted.

Literary critic Umarali Normatov: In the film “Zabarjad”: “... the contradictions and divisions that took place between members of the same family in today’s evolution are described”. The work: [11.138] writes that, if the film story is read carefully, it becomes clear that the scale of the problem is greater than the anxiety of a family, and that the emphasized aspects observed in the nature of the protagonist are outward signs.

Of course, the code of ethics protects a person’s dignity and increases his responsibility. However, according to the author’s artistic interpretation, the needs and inclinations of a person who is physically fit, mentally and spiritually full, and able to respond to his behavior are also inviolable. E.Azam explains Zabarjad’s behavior, which goes beyond the norms of family and marriage, with the following factors:

1. The spiritual closeness that has arisen in spite of the age difference, more precisely, the fact that an elderly girl does not leave the world without leaving a trace, and the next day she starts an invisible job due to her desire to continue the generation.
2. Zabarjad’s psycho-psychological mood changed under the influence of the external environment and physical needs.

Zabarjad: “A girl should not grow up without a father. It is no coincidence that he said, “You see someone who grew up without a father!” [11.140].

On the one hand, the mother-in-law, Vazira and on the other hand, Suratjon, a disabled brother, are in a state of grief and anxiety. On the third side, the elderly aunt Mastura. When Shuhratbek’s wife did not go beyond the line drawn by his wife, Zabarjad should take care of some of them with his head, wash them with white and comb them with white.

If a man had an umbrella at the head of this family, the bridegroom’s leg would not be broken, under the pretext that the house was “thin”. The director of the company, Zokir Devona, could not be “stupid” in the neighborhood. Like Ishvakor Dilya, Zabarjad, who did not like to travel around India, Arabia, Turkey and Hungary, did not want to take refuge in this old man and did not give him his existence. Consequently, he had every right to think more boldly in this direction, to think of bringing his own destiny, a drop of light into his imperfect life.

Zabarjad's schoolmate, Dilya (Dilbar), is also a special character. True, Zabarjad's and Dilbar's drafts were not taken from the same place. Dilya considers herself entitled to "live as a human being". In the hope of creating a "bright future" for his only child, he set himself on fire. When left unmanaged, they can be left astray and lose the right path. Unprecedented tragedy lies at the root of the greed, the squalid housing, and the resurrections in the hope of a better life. Because he became a living orphan as soon as he was born and grew up with the kindness of an old woman. Because of his inability to enjoy the blessings of the world, he grew up jealous of his life. When he got married, he didn't get the land he wanted.

Consequently, no one comforted her, caressed her head, hugged her hand with unselfish love, and Dilya, who needed protection, grew up with hatred for the whole world. He went to war, determined to get his due from the evil world. However, no matter where she lives, not only her sweet dreams, but also her honor and femininity, her pride and chastity are trampled by an ignorant people. The woman was humiliated for not being able to "live like a man". The sacrifice she made was so unprecedented and immeasurable that Dilya was doomed to live on her own because she understood it so well and felt that time could not be reversed. Dilya's words of envy and love for Zabarjad prove our point:

"I want to love someone too", Dilya said with tears in her eyes. Then he suddenly snorts and hugs Zabarjad.

"Like you". Sincerely, I want you, comrade, trust me! I was not human, Zaba-ar! Look at my walk! Is Shuya alive, my friend? A penny! It's all a coin, believe me!" [11.143].

This confession of language was an instantaneous feeling that existed in the original ore and was preserved in some constellation of human memory. Such an elegant feeling is in Dilbar's nature from time to time. For example, he misses the smell of his own home, his own bed, his wildflowers from far abroad. Dilbar and Zabarjad, who were weeping once, had a telephone conversation:

Dilbar: –... Zabar, didn't the melon come out?

Zabarjad: Yes, there is. In the market. A lot.

Dilbar: That's what you do, comrade! Now you go and get a quota from the market. Hey, don't forget honpatir! Take it red, soaked ... You bake it at home, you cut a melon, there is a rocking chair that you like, you can sit on it and enjoy it. Until the end! Do you understand? ... You are my friend! Remember me!" [11.147].

The dialogue above gives a fair idea of Dilbar's unhappy life in distant lands. Although he was struggling to make ends meet, he did not enjoy the luxuries of another country, such as the blessings of his homeland and the peace of his beloved home. The heroic rhetoric serves to cultivate in the reader (spectator) a sense of love for the Motherland. At the same time, it is worth noting that this film is not only a beautiful find of E.Azam, but also in "Boburnoma" reminds of the situation of Mirzo Bobur when the melon was slaughtered from the country. Such an example is well-known and famous in Oybek's novel "Blessed Blood" in the language of Mirzakarimboy: "A man does not sell land, he who sells land is not considered a land". The passage is also observed in places where attempts are made to incorporate it into the protagonist's speech. Also, in E.Azam's film "Parizod" teacher Rasul was crushed and said: "Satisfy this house, my daughter", - in a sense, it can be seen in the recollection of the famous phrase of Yusufbek Haji.

The above instantaneous experiences are not a basis for justifying Dilya's actions, which are often manifested in a cold and violent manner. But the life drama in which the poor woman falls allows her to understand the symptoms of a tragic situation. It leads the reader (spectator) to realize that the literary hero is participating in a violent current of life – "carnival" [14.198]. Indeed, the tragedy at the heart of the life event depicted in the drama differs from traditional artistic interpretations. The limit of

life and death is Dilya's ambivalent state of loneliness, helplessness and helplessness, her desire to survive, her search for a way out of mental anguish and endless suffering, her inability to fit into the "other world" she has fallen into, they do not leave anyone indifferent without balancing the outside.

This means that childhood and adolescence are thrown into the void of "living orphans", indifference, lack of compassion - family chaos. Even if a material spill is found at this pole, that temporary cannot hold the protagonist. The real reason for the constant dissatisfaction in his life is also his lack of human dignity. Because Dilya is surrounded by masked "friends and acquaintances", she never sees true kindness. When he tries to understand the reasons for falling into the abyss, he is rightly a victim of lust, and the parents who have forgotten their child are the target of his hatred. In a sense, he is trying to take revenge on them. However, sometimes Dilya's heartache is so deep that it is the key to understanding the hero's tragedy. Because these sufferings, in essence, express the vibrations of the hero's subconscious mind. It is understood that E.Azam sought to observe the character emotionally, mentally and psychologically.

In this sense, the pain that Dilya is gnawing at her body is explained by the fact that she feels that the intentions that lead her to the destination she is seeking are pure. In our opinion, Dilya, who lost her temper, is now deprived of finding her place in the universe and her human status. Therefore, no matter how much he hides in the guise of arrogance and hypocrisy, he cannot escape the torment of uncontrollable hatred that pervades his whole body. After all, adultery is a depravity that destroys a person's peace of mind, extinguishes the light of the soul, disturbs the heart and leads to mental torture. The lust that surrounds Dilya's heart controls her will and deprives her of all her physical and mental strength. Dilya's heart is so full of grief that it completely shatters her sense of hope. The death of hope is a sign that the reins of humanity have passed into the hands of the devil.

It is understood that in E.Azam's film stories he gradually enters into a living life. The fate of our contemporaries is described to one degree or another in connection with the socio-economic, educational and moral problems of today.

In the dramaturgy of the independence period, there are many centuries of socio-political issues, such as human trafficking, drug addiction, the impact of the market economy on human spirituality, written as a "response" to the decisions and decrees of the state. However, there are some works of the "Zabarjad" type that reflect the contradictions of life and the contradictions that take place in the human heart. They strive to reveal the essence of human drama, which is adapted to the social processes that take place in life. This shows that for drama, on the one hand, the poetic discovery of the immaculate spiritual world of our contemporaries, on the other hand, the various physical and mental bacchanalians (infantalism) is an important necessity. While the expression of a person's spiritual height requires romance and lyricism, the depiction of his moral degradation (state of degradation) enhances the role of irony, metaphor, and grotesque. The complexity of the tragic and comic beginning story requires the protagonist's character and the multi-layered nature of the conflict.

In particular, in the film, the immaculate spiritual world of Zabarjad and the tumultuous changes taking place in it are revealed in a lyro-romantic style. True, the protagonist does not like a well-dressed, carrying a flower in his hand, a cheerful but romantic lover far from real life. At the same time, touching an old man like Abdulaziz aka, who is close to the grave, does not go as low as going out to own his house. In such cases, on the one hand, reality is represented on the basis of the guiding principles of the generalist type of realistic thinking - in a manner similar to real life. On the other hand, the writer seeks to portray life on a large scale with all its complexity. Socio-psychological artistic study of the impact of socio-historical environment on human destiny and behavior. Although Zabarjad will use all his willpower to oppose the external reality, he will not be able to break through the extremely complex and ruthless system of social relations. In this way, the writer artistically understands the current state of

society, the struggle against the trends of development and decline, recreates reality. The conceptual function of literature is realized in the expression of E.Azam's artistic judgment.

In the film, the most characteristic aspects of reality for a particular period and environment are addressed as much as possible, with a variety of views of artistic conditionality. Changed world events, avoidance of "metarivoyat" in the expression of the influence of mixed cultures, the principles of postmodernist imagery: French poststructuralism (deconstruction - J. Derrida); post-Freudianism ("language of unconsciousness" - J. Delez, F. Gattari); semiotics (the concept of satire - U.Eco) and others. This shows that the creative method of realism is qualitatively changing and improving at the expense of expressing different worldviews, enriching the possibilities of the image.

As we have seen above, the film "Zabarjad" tells about the negative aspects of the personal life of our contemporaries, in particular, the feelings of love and longing for the girl's heart, which are not filled with paternal love in childhood. Therefore, in the artistic image there is: a cynical attitude to traditions, the perception of the world as chaos, the pursuit of universal humanism, coding for the dual (elite and the masses). Genes mutation is also a characteristic feature of postmodernist dramaturgy poetics.

Zabarjad, who moves in the center of the film, is a much more complex image. In his view, all men should be as pure, sincere, generous, and selfless as their late father. This high hope, which he had instilled in his youth, the principle of life, does not correspond to real life. This creates a feeling of dissatisfaction in the hero's heart with himself, his personal life, and the environment around him. As Zabarjad seeks ways to get out of the predicament that has arisen, it is noteworthy that it does not fit into the patterns we are accustomed to. The author's comments about the fact that the worldview has changed radically, a completely different way of life has emerged, a wonderful mix of "cultures" has emerged, and that the work is aimed at the "open-eyed" reader, rather than the Uzbek reader at all.

Zabarjad is lonely not only because of his orphanage, but also because he was cut off from the family tree when he lost his childhood by accident. He understands what a truly happy and ideal life should be like, and strives for it. Applying the beauty of the inner world to the outside world, he feels a deep responsibility to regulate his life and take a worthy place in society, and strives for it.

In the film story "Parizod", the feeling of sadness and despair, which prevents you from giving a pinch of joy to the unfortunate idol of Paris, who lost her husband as soon as she entered the house, is bitterly mocked. Because it is capable of making any house prosperous and worthy, it has no address to go to, no one to ask, and this beauty, devastated by the evil in the guise of a battalion, rebelles not only against indifferent crowd attitudes, but against the whole world. (This evil finds Orzigul's delicate dreams in the image of Kalimbet, who rages materially in the film *The Lonely Boat*.) [3.194].

There is also great wisdom in the film "Parizod" in which the bride is portrayed in a non-verbal way by nature. He is only in one place, that is, Ismat is captivated by a rich man with a long arm, and when he is helpless and helpless, he fully reveals himself against external forces. It reveals the inclinations of others (society in the broadest sense) that are contrary to the way of life that it does not accept. E.Azam's skill is that he conveys this feeling through a dance-action (gesture) [15.205], which corresponds to the rhythm of a gentle and magical melody, which corresponds to the essence of the character. In the movements of the bride's hands, body and head, the writer uses hidden symbolic, figurative, figurative meanings, expressions of emotions. Linear language, expressed through pantamimic behaviors, moves into live speech. Indeed, the bride's dance was a distinctive expression of language, commentary, destiny, and a sad prayer:

"- Oh heaven, why did you create me? You created me, a servant, but why did you build me on a desolate mountain rock? You built a mountain on a rock, why didn't you turn it into a rock, a rocky ground? Why did you give me heart, why did you give me beauty? Why didn't you give him a worthy destiny? Now to which stone shall I strike my head like this stone? When I want to fly to the heavens, I

squeeze my wings, and when I want to enter the black earth, I show you the way, save me, yourself, or the sky!” [3.199].

So, the happy bride shows that she has the right to decide her own destiny by turning her back on the world and giving up living among “petty” and ignorant people. Expressing a poetic attitude to the world in which the author’s image has changed, Rasul sneers bitterly in the words of the teacher: This artistic solution, which is inherently tragic, sounds like a call for the radical reform of all social conditions that are alien to humanity: spiritual and moral views and common values, which do not allow to preserve the flawless parichehra and live as a human being, to be happy.

Conclusion

E.Azam’s films do not refer to women in vain. In these works, the domestic and moral life of a woman becomes a criterion for an objective assessment of the current state of society. The spiritual-moral, enlightenment-spiritual level of male characters is also assessed according to their attitude towards women. In particular, we feel sorry for Abdulaziz aka, a generous man who put a handkerchief on Zabarjad’s shoulder and said with embarrassed apology and fatherly kindness: “I pray - may you be worthy!”. Those who are not tired of putting a woman like their daughter in the market for the sake of lust will be appreciated by those who are like Vasil aka. Consequently, the play denies the seemingly ideal lifestyle of those at the forefront of society. This further expands the spatial and contemporary geography of the play.

The author’s image is also evident in places such as the discovery of the world of literary heroes in a dream, the use of epic features such as reference to legends and narrations, as well as the expansion of remarks.

In Zabarjad, the boundaries of life and death are thrown into a void of emptiness in the family. They did not fit into the “other world” - they could not balance the inside and the outside. In the play, E.Azam sought to reveal the essence of human drama, which adapts to social processes.

In Zabarjad and Parizod, the playwright tried to express the existential mood (despair and absurdity) in the artistic image through a mixture of dreams and hallucinations. The structure of the work is based on the artistic model of reality - the “legends” of the postmodern style.

References

1. Аникст А. История учений о драме. – М.: Наука, 1988.
2. Арасту. Поэтика. Ахлоқи кабир. Янги аср авлоди. – Тошкент 2004.
3. Аъзам Э. Танҳо қайиқ. Киноривоят // Эркин Аъзам. Танҳо қайиқ. Киноқиссалар. Шарқ НМАК Бош таҳририяти, – Т. 2017. – Б. 195.
4. Волькенштейн В.М. Драматургия. – М.: Писатель. 1990.
5. Ёқубов И. “Бадиий-эстетик сўз сеҳри”. –Т.; “Янги аср авлоди” – 2011 й.
6. Йўлдошев. Қ. Ёниқ сўз. –Т.: Янги аср авлоди, 2006.
7. Karimov H. Istiqlol davri adabiyoti. – Т.: Yangi nashr, 2010
8. Норматов У. Нафосат гурунглари. –Т.: Муҳаррир, 2010.

9. Солиев А. Ҳаёт ва инсон талқини. – Т.: Турон замин зиё, 2015.
10. Султон И. “Адабиёт назарияси”. –Т.: Ўқитувчи, 2005 й, 270 б.
11. Қуронов Д., Мамажонов З., Шералиева М . Адабиётшунослик луғати. – Т.: Академнашр, 2010
12. Quronov D. Adabiyot nazariyasi asoslari. – Т.: Akademnashr, 2018.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).