

HAMZA HAKIMZADE NIYAZI IN FOREIGN SOURCES

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Annotation: In this article, Hamza Hakimzadeh studied the path of Niyazi's creativity abroad, interested in his works. Hamza's performance, which he added to the theater and dramaturgy, cited the influence of the poet's works on the cultural processes of foreign countries. The role of Hamza Hakimzadeh Niyazi in this process is mentioned. The way of his work and his activities in the direction of youth education and people's consciousness to science are covered.

Key words: foreign world, playwrights, directors, artists, ideological and aesthetic, freedom, Soviet, theater, superstition. «Payomi Nav», «Nulufar»

Introduction

The XX th century was a period of very important events in the history of Uzbekistan. The study of this rich and contradictory history of our homeland is of great importance in the rise of national consciousness, in the formation of feelings of patriotism and loyalty to the motherland, in the process of nation-building, in the upbringing of the younger generation in the spirit of our unique historical traditions, respect for the past of our people. Already, as the president of the Republic of Uzbekistan Shavkat Mirziyoyev noted, «nothing in the great history goes without a trace. It is stored in the blood of peoples, in historical memory and is manifested in practical work. Therefore, it is also powerful. Preserving, studying and leaving the historical heritage from generations to generations is one of the most important priorities of the policy of our state»[1;29]. Hamza Hakimzade, the promoter of a completely new direction, is also involved in the creativity and activity of Niyazi. Many aspects of the life and work of Hamza Hakimzadeh Niyazi, one of the prominent representatives of the Uzbek literature and theater, are reflected in the works and articles of many scholars in our republic. But from this — it does not come in the sense that now there is no work to be done in this area. In our opinion, the least illuminated sphere in solidarity is the scientific coverage of the role of literary ties in the growth of Hamza's creativity and the Blessed influence of Hamza on its contemporaries and followers, creators of foreign peoples. This big task can not be done within the framework of one article, of course. In this article, we would like to limit ourselves to thinking about some facts that clarify the attitude of Hamza to the history, literature, dramaturgy and theater of foreign peoples. Since the first half of the XX century, foreign eastern historians and literary critics drew their attention to the creativity of Hamza. For the first time in 1946 year in Iran, in the first issue of the magazine «Payyomi nav»

thought about the creativity of Hamza and his way of Life [2;97]. Since the fifties of the XX century, the study of Hamza's creativity in foreign countries, the publication of scientific, publicist articles about him, the publication of his works were carried out on a wide scale. Turkish writer M. Sertel in his book «45 days in the Soviet Union» also gives a great assessment to his work in the field of theater [3; 78-79]. In 1966, the Indian scientist Latif Ahmad in Calcutta, India, paid great attention to the analysis of the Hamza creative path in the collection of articles «Russian opinion and thinkers» [4;237]. In particular, Indian development writer Manzar Salim translated Hamza's works into Hindi and urdu and published them. In the game three of the sentences saying that if you want to know who the Hamza is, go to his Homelandraydi[5]. A number of foreign writers thus visit Uzbekistan. For example, the Polish writer Zbignev Domino, the Hungarian writer Layosh Golambosh, the Palestinian famous poet, the international Nulufar Prize winner Muin Bsisular try to reveal in their works the path of enlightenment of Hamza, the ideas of patriotism[6;127-128]. But the ideology of the Soviet era does not allow Hamza to fully reveal his personality and creative activity. By the 70s of the XX century, Hamza and articles that covered his creative path began to take place in encyclopedias, encyclopedias of different peoples. In particular, in Germany, an encyclopedia of World Literature named «foreign writers» is published in a large volume dedicated to the life and creative path of famous writers in the world. In it, the social and creative way of the Hamza, the deep knowledge of rich folk traditions are noted separately from the authors ' theme[7;258-259]. Among the famous Central Asian progressives, articles and essays on the educational activities of the Hamza rely on specific sources Boymirza Khait, E. In the works of Oluort also threeraydi. For Example E. In his monograph titled «Uzbek literature policy», Oluort points out that «the death of Niyazi to the Soviets from the dead was beneficial because they created a well - developed world about his suffering and death» [8;122]. In Particular, E. In his book above, Oluort denies that Hamza was the founder of the method of socialist realism in Soviet literature, saying that many works of Hamza were created before socialism was exterminated. The works of Hamza Hakimzadeh Niyazi translated into Polish and French on the stage of the musical theater in the Polish city of Lodz, the performance of the theater in the French city of Lyon testifies to the wide popularity of Hamza's creativity in Europe. Also Gambia writer D. According to Sandi, the works of Hamza are loved and read by the people of the countries that raised the flag of freedom, which means that the works of the poet have been repeatedly translated into the languages of the peoples of Africa [9;282]. Studies show that even in fraternal peoples there was a high interest in the theater and dramatic works of Hamza. In particular, in the archive of Hamza, on the basis of the play by Azerbaijani playwright Abdurahim Haqberdiev (1873-1933) «avvali hang, Soni dakang», the program of performances is also recorded on 23 May 1919. This play was staged by Uzbek artists in their native languages. Those who also knew the works of Azerbaijani playwright Huseyn

Javid (1882-1944) in Uzbekistan. Hamza was well aware of the creativity of this romantic poet and the trolley car with a salty confluence. Among the Hamza manuscripts stored at the Institute of Oriental Studies of uzfa, 2 sheets (3 pages) of one play were preserved. The manual contains the names and replicas of Shaydo, Roza, Majidi and Other Personages. It became known that Hamza began to translate the same play of Javid, but did not bring it to the end, when the singer Huseyn Javid was seen in the play «Shaydo». We can not say when Hamza translated the PESA. According to the «participation » newspaper, Huseyn Javid's «Shaydo» was shown in Tashkent in February 1920[10]. Archive documents on the translation of Hamza Uzeir Hojibekov's comedy «I am dead» from the Azerbaijani language into Uzbek have been preserved[11; №526.1 d.1p]. This comedy was staged on October 1, 1921 by the amateur drama group of Young Communists of the Tashkent 4th District Party Committee[12]. In November 1924, the Department of political whitewash of Uzbekistan also kept documents that Hamza was entrusted to translate 8 pesas from Azerbaijani into Uzbek. But what kind of plays this is is not indicated in the documents. These facts show that Hamza Hakimzadeh Niyazi is very fond of fraternal peoples, including Azerbaijani literature and art. Apart from these, we can witness the geography of the publication of Hamza's works in French, Spanish, English, the spread of the poet's creativity on a global scale. Hamza Hakimzadeh was also interested in Niyazi's creativity and the way of enlightenment in the army Republics. For example, the Uzbek newspaper «Yulduz», which lives in Afghanistan, covers on its pages the works and articles of well-known Uzbek poets and writers, as well as covering various political, economic and cultural innovations taking place in the country to local Uzbeks. In the same Gazeta 9 bracket 1357 Hijri issue the following text under the» mushoira corner is published: «the seventh decree is carried out to correct the inequality between the couple, injustice, clarifying the right of women and girls. This is when Farion is told by the decree to completely save his dear Afghan women from the desolation. We put the poem «voice of women» in the democratic spirit of people's poet of Uzbekistan Hamza Hakimzadeh Niyazi dedicated to Uzbek women in our army[13] on this attitude and put it in mushuire[14]. Not so long ago, the answers to this famous poem by Hamza in different meanings were published. In this article, relying on new sources, some ideas on the opening of other aspects of this literary cooperation, on the coverage of the spiritual creativity of Hamza Hakimzadeh Niyazi in Afghanistan, on the level of influence are presented. In conclusion, the way of enlightenment, which Hamza occupied, first of all, gave meaning and form to the life, struggle, material and spiritual wealth of the Uzbek people. Accordingly, Hamza Hakimzadeh Niyazi's role in the theatrical scenes, works and articles of the fraternal and foreign peoples was revealed. His dramaturgy and theatrical experiences were enjoyed by representatives of other peoples in the field of dramaturgy and theatrical art.

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