

## **The Tragedy of The Person and Person in Abdulla Avloni's Drama (In the example of the analysis of the drama "Us and you" by Abdulla Avloni)**

Saidakhmedova Madinabonu Saidazimovna

3rd Grade Student of Tashkent State Pedagogical University named after Nizomi

Field of Scientific Research - Philology (Literary Studies)

bonuchasaidaxmedova@gmail.com, Tel:+998915053235

### **Abstract**

In this article, the ideological and artistic nature of the drama we and you by public figure and talented educator Abdullah Avlani, who significantly contributed to the elevation of the spirituality and enlightenment of the people, made great contributions to the establishment of the work of public education, and the folksy, dramatic skills inherent in the writer's style were studied on the basis of analysis. In this drama, spiritual problems relevant for all eras, such as human life, purpose of living, self-indulgence, disillusionment, the tragic consequences of enlightenment, are covered on the basis of analyzes.

**Keywords:** literature, drama, image, symbolism, novel, Family, Love, Tragedy, heart, superstition, plot, error.

### **Introduction**

A characteristic specific feature of avlonium drammas is their folivity. One aspect of the playwright's skill is also actually determined by the simplicity of the language of the work, its folly. This makes the work a strong influence on the spiritual world of the reader, an important factor in ensuring the popularization of the drama. After all, folly is considered an important principle that ensures the sincerity, intelligibility, artistry of the work. So it can be seen that in the works of Avloni, folksy simple language, folkishness prevail, when science, literary skill and art are not visible. We will directly witness that the views on it are written based on the demand of the period for the prinsps of image creation. So, one of the main reasons for the staging of the drama is to scatter the seed of enlightenment, ending the depreciation of its internal experiences, as well as its inability to take its place in society, not to think freely, human emotions arising due to the ignorance and this ignorance of cultural life of the XIX century. "There are a number of peculiarities in the reading and stage interpretation of the dramatic work. First of all, with the creative activity of a student reading a drama, the creative activity of a viewer watching a performance based on this work is not at the same level." Without knowledge, the people without Enlightenment had a greater opportunity to show artistic works than to be taught, and thus have aesthetic influence. We will witness the insufficient coverage of the problems of the period on the example of the tragedy of 4 curtains, written by Abdullah Avloni from the Turkestan marriage we and you. The main idea of drama also manifests itself in the fact that the worldview, thinking of people are immersed in the shocks of old age. As the main character of the work is noted From The Kamran language: in my ten years of study in Yovrupo, I heard that Turkestan has already changed, (in it) cultural life has settled. I thought



that the children of our Turkestan, with the barbaric culture of Africanus, the newlyweds, were too little wayward kirgon, a progressive stepping stone behind the changes. Hayhot, in my opinion, I am perfectly mistaken, I am mistaken. The change is past birning elning Street. Only change will be on the street. But in marriage, there is also no change in linen inside the House. Still Old Bath old pelvis.. In the Zamiri of these sentences, the writer tries to show that there were some developments in the external way of life of the people, but this growth could not give freedom, spiritual elevation to the soul of people.

From the beginning part of the drama, we can know that the immature Turkestan El is described as a nest of superstition in the field of Hell, which is burning as fire. The main reason for these definitions was the complications of old marriage. The immature, accustomed to the cultural life in Europe, adapted to it, does not want to come to Turkestan and plunge into an ugly lifestyle, wrapped in the bark of his people, who are bogged down by superstition. Among the members of the hattoki family, one cannot find a self-responsible, like-minded person. All thoughts are against him, as if his family were falling for him. This superstition is like a chickenpox, which prevents the germination of young sprouts. No matter how healthy the Sprout was, it could not withstand the pressure of the lizards that surrounded it. He did not have the strength to fight alone. In the work, we can say that the kajbahs conversation with people, which is shrouded in the old age of perfection, is just an incomprehensible conversation of bilingual people. But bilingual people also understand, feel each other by heart. Kemal was committed to wrestling, did not lose hope. Why does a person come to life? To see all sorts of low-rises in life, to overcome them, or to draw conclusions from such difficulties and take the right step? So it turns out that trials, difficulties and low-altitudes are for us to find our place in life and leave an indelible mark on our back. As a person comes to the world, as every brick in the castle has its place and function, so will his role, purpose, in life. As a person builds his building of life, he sometimes restores himself to a solid foundation and flatness, albeit with a thousand troubles. And this is achieved by honest purity with Heart, High spirituality, hard work. Sometimes he is immersed in his own soul and builds a building of life as a Qing'ir-tilted, fragile. This is also greatly influenced by the will of a person, his spiritual world, flaws in his psyche, social life. When spoken from the matrilineal language, a person comes to life not to drink, but to work on the path of the KHAQQ, to bring khaqqat to the surface. The main reasons for the struggle in the work are associated not only with Kamal's family, but also with his inner experiences, horrors of the heart. Because a person is such a complex technique-that you can expect any kind of constipation from him, and at the same time beauty too. The environment in which he is brought up with his birth is the NA'mun of his future hilqat. Consequently, the thought of Kamal in the work has long influenced his hilqati by 10 years of European culture and culture. In its place, this influence served to strive for maturity, create free thoughts and awaken the soul. Another naamuna of the Highness of the upbringing of Kamal is his attitude towards parents. Despite the qistovs of his parents, he expresses his thoughts, unfortunately the old world begins to focus on the young sprout again, like a look rot. Her young soul wants a delicate sprout like herself, a well-groomed family mistress. But padari buzrukwori's wishes and desires were the opposite. Karimbek says that " what is called Khotun is the maid of the land. There shall be a shul chahor who will die within the wall, and shall be a bat in the water, and a tear of the Earth. From these thoughts, it is not difficult to



advance the lack of place, the immaturity and the lack of enlightenment of women in society at the beginning of the last century.

As the plot of the work proceeds like this conflict of thoughts, conflict, intolerance begin to escalate. It should be noted that Abdullah Avlani made good use of lexemes characteristic of the Tashkent dialect when writing the work. Also, A. Avlonius was also able to make appropriate use of Proverbs that were widely used during his lifetime. As an example of this: The Good Of The Wife is the bojingir of China " was used by Kamal as a folk-language definition of a woman in relation to her father. In the work, Abdullah Avlani, who illuminates the image of women based on the essence of the era, embodies this image in different ways, such as mother, sister, child and sister. For the sake of his child, a passionate mother defies the heart desires of her dilbandi in a situation that she did not realize by herself. The devotee serves to create the culmination of yor and the naive sister drama.

This drama of avlonius urges one to realize one's life and his life cannot be happy by taking possession of the world of moles, the fleeting hoy-he is full of amateurs. When choosing a mate, a person builds a strong family stronghold by respecting each other's values, thinking not only now, but also the next. The family, which has two cognizances, can be encouraged to each other by heart, is like the two wings of a bird. Avloni also emphasizes family holiness in drama. This view is revealed by means of conflicts between images. In the drama, sharp contradictions in the thoughts of the image of Kamal and his mother Jamolbiby vividly expressed this. In the work, we can see from these statements of Jamolbiby his understanding of the family and the view of the world: olaver, the daughter of Orthukboy, may not be pleased with you. Then we will bring on him the Virgin Mary, whom you desire. You are not one, but two wives. From these sentences we can see that the thought of a mother, unannounced from an erratic world, wrapped in the shell of an old marriage, aggravates the pain of perfection. Tired of marriage and opened, the flower wilted, burning fire in a nest of superstition, the immature felt as if he was being buried alive in a world of crisis, a world of absence, an area of ignorance, a dark dungeon, among the victims of ignorance, captives of ignorance. But even in this situation, Kamal does not blame his parents with his morals, upbringing, on the contrary, the greatest accused realizes that he is far from progress and spirituality, ups and downs in the supporters of old marriage, ignorance, ignorance, ignorance, lack of understanding of the future, ignorance of the universe. Parents do not ravage their children the evil of no time. But it was the people who subjected the two families to a tragic part, turned their homes into a mourning place, saffron the color of khazon, the Gulistan of the two loving hearts, who were immersed in the water of old life complications, without knowledge and superstition.

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