

## "Nationalizing" Details in the Comedy of Hamza "The Tricks of Maysary"

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**Abstract.** *The article shows by means of dialogues the image of Maisara, which occupies an important place in Hamza's work, and the aphoristic characteristic of the proverb in his speech, the elegance-rejection inherent in the anecdote, the manifestation of lyricism inherent in the song. It is suggested that the 'nationalising' details in Maisara's speech indicate that she is a very clever, resourceful, eloquent woman and is capable of solving many problems.*

**Key words:** *folk, folklorism, nationalism, humour, sarcasm, folk proverbs.*

The genre of drama appeared, and the connection between the creator and the people became closer. At the beginning of the 20th century, only theatrical art, that is, a dramatic work, could fulfill the task of "hitting the target" (Ilkhom Ganiev) in order to influence the public on a larger scale. Because the masses lacked the literacy to read books. However, both young and old, literate and illiterate had the opportunity to go to the theater, watch a play, get aesthetic pleasure and spiritual nourishment from the roles played by the characters, and have a cultural rest. At first, only men played female and male roles on the stage. Gradually, Tatar women appeared on the stage. Later, great Uzbek artists, who are well known to us and whose names we mentioned in the above chapters, also appeared on the stage.

Indeed, the core of a dramatic work is the question of language. "...in drama, every word that comes out of the hero's mouth must have a worldly burden, responsibility, idea, meaning on his shoulders! Every word is a character, every word is a drama, every word is a tragedy, every word is life, every word is death!" Artistic speech, whether it is the speech of epic or dramatic characters, manifests itself in various forms and manifestations. This process is mainly associated with the peculiarities of language. These characteristics can manifest themselves in the use of neutral and emotional words, the use of diminutives, phraseological units, neologisms, dialecticisms, historicisms, archaisms, etc.

Various forms of allegory arise as a result of using words in a figurative sense. These are: metaphor, metonymy, hyperbole, litotes, sarcasm, etc., and syntactic constructions are reflected in such forms as inversion, repetition, rhetorical question, appeal. As we said above, the speech of the characters is mainly conducted in the form of a dialogue, which can be in the form of dialogues or lines. The function of dialogues is different. Sometimes it can be used as a way of communication and expressing character when reporting on current events. If the character's communication with others increases, it becomes a monologue.

At the beginning of the 20th century, the problems of women's freedom, captivity and inequality in marriage, which are the scourge of ignorance and fanaticism that still continues in the land of Turkestan, were reflected in the "goal-oriented" dramaturgy and the social and aesthetic views of the creator. In the dramas of Hamza, Cholpon, Fitrat, Kadiri, Avloni, Hadji Muin, this tragedy was illuminated through the fates of female victims. Later, the idea hidden behind the spiritual world of a woman stagnated in the content of the works.

Hamza Hakimzoda, the playwright who created the most prolific work in this genre and who mostly turned to the image of women, decided to show the problems of the Niyazi period on stage, in a combination of action and words. Because it was clear that such a work would help the people and show the way to transforming the ideological struggle into a practical struggle. Hamza Hakimzada Niyazi in the period 1915-1926 "Victims of Poisonous Life or Love", "Victims of Tyranny", "The Rich Man and the Servant", "Secrets of the Judge", "Scene from the Secrets of the Veil or the Case of the Swindlers", "Old Judges or the Case of Maysara" Created dramas and comedies.

Hamza's comedy "Old Judges, or the Case of Maysara" is a work full of laughter and satire about two couples in love - the Shepherd and Ayhan, Tahir and Nadir, a cruel and evil judge, his son and a woman named Maysara, who were saved from the conquest of the world by the cunning tricks of a woman. Maysara, the shepherd's aunt, is a very eloquent woman, her knowledge of folk proverbs and sayings is evident in her every word. For example, when they caress the crying Ayhan:

- Trumpeter, trumpeter, man, serkaman, laugh and laugh, let them play, let them play, you will have a lot of money;
- As gardens grow after the rain, so does laughter after the rain. Our moshav is boiling all around, the daughter is chewing gum, the Shepherd and the Aikhons are crying and playing;

A man who feels a beautiful rhythm, melody, rhyme, as well as the art of folklore and oratory in every spoken word: "Kohistan is a flower garden for a young life, and a flower garden is a cemetery for old age."

Maysara tells her nephew Chopon that he is in danger of losing Ayhan, and Chopon prefers death to such a sight:

- What, stay with Ayhan? A shepherd must die once before leaving the stable, auntie! Not to mention parting, my soul is still a little empty.

The auntie, who had been listening with her head down to her nephew's sad words, answered:

- Raise your head! A husband is dead when a young man nods. As long as I am healthy, Ayhan will not leave. Pursuing even a small enemy is the business of smart people.

Maysara's answer clearly shows that she is a brave, strong-willed woman. Maysara Khan, a brave and graceful woman who can impress any noble, powerful man, looked at Ayhan:

"You will see how I will embarrass these bastards...", or looking at Nadira:

- My daughter, if you do something, then do it so that the whole world laughs or the whole world cries! There is boundless confidence, strength, courage and power in his words. Such speech is unique for Maysara.

Literary critic Ugog Jorakulov noted: "Epic, fairy tale, story, epic scope inherent in narration, aphorism inherent in proverb, elegance inherent in joke, lyricism inherent in song are the most important instruments that fill, enrich and nationalize the genre of drama." We can find many such "nationalizing" details in Hamza's dramaturgy, especially in the image of Maysara. Maysara is a very intelligent woman, which is manifested in the fact that she utters harsh words that stun three vile men. In particular, Maysara's appeal to many folk proverbs increased the effectiveness of the dramatic dialogue. It is shown that Hamza's work is close to folklore and folklorism in creating the image of Maysara, whose speech is mixed with rhyme and rhythm. The fact that Maysara is a very resourceful, intelligent, eloquent woman helps to solve many problems.

The work is very easy to read. Due to the abundance of funny scenes, it gives an elevated mood. Anyone who recognizes the work of Hamza. He has a talent for telling stories simply, easily and emotionally. In fact, one might think that Russian missionaries did not choose the work of Hamza Hakimzade for nothing to promote and interpret their ideology.

"Thus, although dramaturgy is a somewhat "foreign" genre for the traditions of Uzbek literature, it acquires nationalism, absorbing the traditions of folk art, classical literature, and modern artistic thinking."

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