



 **Research Article**

VISUAL AND ARTISTIC CHARACTERISTICS OF THE TRAGEDY "NAJMIDDIN KUBRO" (ABOUT THE TRAGEDY OF AMON MATJON)

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Pirnazarova Manzura Matnazarovna

Associate professor of Urganch State University, Uzbekistan

ABSTRACT

This article focuses on the bright examples of innovation and tradition in the tragedy "Najmiddin Kubro" by Amon Matjon. It is shown through analysis that along with the work of Alisher Navoi and the influence of folklore, the original image, plot and expressions of the poet are sufficiently manifested.

Historical works of Amon Matjon can provide important facts and conclusions for studying the issue of historical interpretation in dramaturgy. In it, the poet tries to maintain a balance between historical reality and creative freedom. It was impossible not to reflect the spirit, ideology, and views of the time in the poet's historical works. At the same time, attention is paid to the fact that the artist was able to place his important socio-political thoughts and, importantly, opinions that are completely contrary to the environment of his time, in the lines that reflect the ideology of the time and are adapted to it.

KEYWORDS

Historical character, tragedy, image, subject, idea, artistic image, historical truth, portrait, attitude, image, impression, narrative style.

INTRODUCTION

A historical figure is an important aspect of dramaturgy and requires a special approach to its interpretation. In world literary studies, a number of works related to the interpretation and methodology of a historical figure in a dramatic context have been carried out. Historical

dramaturgy has a long and rich history, and the issue of historical interpretation occupies a central place in this process. But how can we portray a historical person on the stage close to the original? What methods and approaches can be used in this process? In this matter,



it seems necessary to pay attention to several points. Including the interpretation of historical figures. The first step in the interpretation of a historical figure is the analysis of historical sources and documents. Authors of stage plays study the life and character of historical figures, their motives and goals in order to convey them on stage. After analyzing historical facts and documents, the playwright has the task of interpreting a historical figure. In order to create a reliable and lively image on the stage, they must penetrate into the essence of the character of the historical character, understand his motives and feelings. The interpretation of a historical figure requires a balanced approach from the playwright, taking into account historical accuracy and creative freedom. For example, the piri murshid in the historical tragedy "Sheikh Najmiddin Kubro" said, "Officers are exchanged, families are cut off. The name of the homeland changes, but does its origin and meaning change?! Yesterday the Africans, the Ghaznavids, the Somanites... Today the Khorezms, tomorrow completely different clans and emirs will come! But will all this change the status of a corner of our land, which was given birth by the honorable label of motherhood?! No! It's about who and what the citizens' intelligence, power, and desires are directed to!" (DA, 73) is the product of creative freedom, which is considered preferable to historical accuracy.

Amon Matjon studied a wide range of sources to write the historical tragedy "Sheikh Najmuddin Kubro". It is known that the work of Najmuddin Kubra is "Al-kamil fi t-tarikh" by Ibn al-Asir, "Tarihi jahongushay" by Juwaini, "Jome at-tawarikh" by Rashididdin Fazlullah, "History of four nations" by Ulug'bek, "Tazkirat" by Fariduddin Attar. ul-avliya", "Nafahot ul-uns" by Abdurrahman Jami, "Nasoim ul-muhabbat" by Alisher Nawai, "Rashohotu ainil - life" by Ali Safi, "Avrod ul-ahbab wa fusus ul-adob" by Sayfiddin Boharzi, "Avrod ul-ahbab wa fusus ul-adob" by Ibn al-Karbalai "Rawzat

ul-jinan", Hamdullah Qazvini's "Tarihi guzida", Mirkhand's "Rawzat us-safo", Khondamir's "Habib us-siyar", Abulghozi's "Shajarayi Turk" and other sources. At the same time, the stories and anecdotes about Najmuddin Kubro's image in folklore are also popular, such as "Story of Sheikh Najmuddin Kubro", "Manoqibi Sheikh Najmuddin Kubro", "Story of Ibn Khajib".

In the tragedy, the playwright hopes that the words of the saint will affect those who read the play or watch it on stage, and as a person who understands this responsibility, he pays special attention to every word uttered from the language of Sheikh Najmuddin Kubro. For example, Shaykh Najmiddin Kubro wrote in his work "Odab us-Sufiyya" (Etiquette of Sufis) "Let that piri be a master of Shariat, Tariqat and the knowledge of truth, and let him be a scholar in Usduli religion and a scholar in Tariqat." May he understand the manners of the Sharia through the secrets of the Tariqat and the truth. "If a murid has a problem in matters of Sharia, he should be able to solve it for the murid through his knowledge" (translated by Azamjon Toshboev). Najmuddin Kubro writes in the work "Usuli Ashara": "The shaykh cleans the dirt from the murid's body and the filth that will be attached to him later with the water of the guardian". "The purpose of the water of guardianship is divine favor, and a person cannot forget that favor until he enters this circle." In the tragedy, it was said in the language of the Sheikh, "The wicked are conspirators, the selfish are safe and free, in a time when the paths of enmity are not blocked, the noble qualities fade in the hearts of the good people, the flame of courage in the hearts of the poor fades away, danger and impatience take the place of virtues" (DA, 88) on the one hand, show the potential of Sheikh Najmuddin Kubra as a murshid, on the other hand, in the background of history, the problems of the time, perhaps all the problems of the time, are brought to the fore.



In the play, Ozlok Shah and Jalaluddin appear not as rivals in the world of politics, but as opponents of each other's meaning. This is also the skill of Amon Matjon as a playwright, which in this case reveals the roots of their political opposition. Here is the secret of Jalaluddin's eternal glory and honor: "(Jalaluddin): "...if the duty of the kingdom was not on my shoulders, I would have agreed to spend the rest of my life as a janitor of your door, old man..." (DA, 53)

As much as possible, Amon Matjon tries to express the ideas expressed by Sheikh Najmuddin Kubro in his own words in modern language. Most of them are organized by rubai's belonging to the Shaykh's pen. As A. Bektasheva wrote, the controversy about Shaykh's poetry in science has not yet been conclusively resolved. The Turkish scientist M. Kara doubts his poetry and says: "It is strange that a poem does not have a place for a poem in a work full of delicate and psychological analyzes like Favoyih ul-Jamal". Literary critic I. Haqqul believes that the high artistic style, unique images and descriptions in "Favoyih" are the basis of Kubro's poetry. Although Najmuddin Kubro's poems did not arrive in the form of a collection, the fact that his work "Risalai fil-faqr" was written from beginning to end in the style of ijaz and sajh shows that the Sheikh had a high artistic skill in the Arabic language. Also, the author cites 4 lines at the end of the first chapter of the treatise, the part of praise and praise, and at the end of the treatise, "I wrote the following lines about myself in order to explain my situation", 7 lines of the poem written in the context of criticism. Then Kubro said to those around him: "Brothers, don't look at my appearance. Do not take my words as the call of a hermit. "My robe and robe are covered with sin," he said. And emphasizing that the intellect is limited, he admits that his teacher and his temple are the soul. According to him, Iblis is Nafs, and it is necessary to worship Allah from its evil and wickedness.

The meaning of this poem quoted by the scientist is also reflected in the tragedy: "No, I am really ignorant and ignorant. Me! It is said that when the teacher raises his hand in prayer, wishing the student a good path, the secrets and veils of all wisdom on earth are opened for a moment. After the road, the content will follow. Why did I ignore that moment?! I now understand why they sent Rozbehan in Egypt, Baba Farrukh in Tabriz, Ibn Yasir in Hamadan, Ismail Kasri, who sacrificed their strength and martyrdom to Gurganj a quarter of a century ago! Now! My head was covered with a cloud of fame and pride, and the serum and bile in my stomach filled my eyes?! Selfishness and selfishness have taken over the kingdom of my body! I didn't direct all my knowledge and guidance to open, close, open truths." (DA, 52) Khurshid Davron expresses this situation in the historical-educational short story "The King of Martyrs": "Sa'diddin: "If I go, I will go with you!" When he saw that he insisted, the old Shaykh said: - Botham, we will be martyrs in this blasphemy. I am not allowed to leave. He said, "You don't hurt yourself and go on your way."

- No, teacher, to leave you is to run away, said Sa'diddin.

- No, Sa'diddin, said the Sheikh, don't say that. I traveled half of the world and did not see anyone worse than me.

In the poems of Amon Matjon, the aspects of folkliness, allegorical imagery, sociality, poetic expression of the epic image typical of prose, philosophy, truthfulness, bravely telling the tragedies of the time and human pain are clearly manifested. In this sense, as a result of his high skill and high artistic taste, the poetic story "Talking Times", "Pahlavon Mahmud", "Four Journeys and Eight Prophecies of Khorezm", "The Dam", " Dramatic, philosophical, historical epics such as Haqqush's Cry", and in recent years, the tragedy "Najmiddin Kubro" and the prose story "Torabekakhonim" have been created.



In the work of Amon Matjan, the aspects related to Sheikh Najmuddin Kubro are divided into different types according to their character and scope: 1. Influence of the ideas of Najmuddin Kubro in the poet's lyrics. 2. By creating the image of Najmuddin Kubro, the creator reflects the perfect figure in the spiritual world. At the same time, the sources of the appearance of the image of Sheikh Najmuddin Kubro in the consciousness of Amon Matjan differ from each other with a number of characteristics. These are: folklore, classic sources, scientific sources.

The youth of the Khorezm oasis have been familiar with Sheikh Najmuddin Kubro through the stories handed down from their ancestors. One of them is "The Story of Jamiljan", in which the young generation hears about Najmuddin Kubro for the first time. In addition, in the environment and time in which Amon Matjan was brought up, there was food and opportunity to take children on a pilgrimage to Kokhna Urganch, to visit the grave of Najmuddin Kubro. Later, in the process of higher education, he got acquainted with the work of the poet Alisher Navoi "Nasayim ul-Muhabbat". Despite the fact that this work of Hazrat Navoi was published with great reductions, the most space was allocated to Najmuddin Kubra. It is noticeable that the information provided by Alisher Navoi in the poet's historical tragedy "Sheikh Najmuddin Kubro" had a strong impact on the author's mind. In addition, the fact that Alisher Navoi himself is one of Najmuddin Kubro's admirers is evident in the clarity of views and commonalities in the outlook of both geniuses. For example, in one of the Persian odes, Alisher Navoi writes in the ode "Ain ul-Hayat" ("The Fountain of Life"), about Muhammad alaihissalam: they give it charm" (translated by Sayfiddin Sayfullah). The poem that fully reflects the influence of Najmuddin Kubro in the work of Amon Matjan is, of course, "Kubro's Confession". The poem consists not only of the lines influenced by Najmuddin Kubro's rubai, but

also of the mixture of past and present, more precisely, past and present pains. It is necessary to admit that it is impossible to understand the poem without knowing the life, work and philosophy of Najmuddin Kubro.

The first four lines of the poem "Kubro's Confession" are quoted in the historical tragedy "Shaykh Najmuddin Kubro" from the language of Abdul Jalil with the sign "I will answer with the grace of the Pir" (DA, 45). So, these lines appear in the translation of Amon Matjan by Najmuddin Kubro's rubai. In the first years of independence, these Rubaiyats were translated into Uzbek three times. At first, Jamal Kamal Uzbekized them, keeping their traditional weight and classical style. Then, on the occasion of the 850th anniversary of Najmuddin Kubro's birth, Matnazar Abdulhakim made a new translation of these Rubai's. Rubaiyats written by Najmuddin Kubro, mainly for the promotion of Sufism worldview - Thoughts and experiences at different stages of status and maqamat in order to search for the truth, sing the love of God, call to the path of truth, win the love of God, is dedicated to describing the pains and sufferings, glorifying Sufi-dervishes, describing the beauty of the lover who is the embodiment of the Truth, sometimes expressing the hope of salvation, sometimes expressing the state of a lover in the agony of hijran. In these Rubai's, there is also talk about the desire to leave love, the desire to go to the temple, the dream of martyrdom, poverty and other mystical experiences. In particular, there are not three, but four translations of the above rubai. All these translations are based on the Rubai's given in Ye.E.Bertels' Sufism and Sufism Literature. Here, our goal is not to give an evaluation of one rubai's four interpretations, but to express some thoughts about how deeply these four miraculous lines are embedded in the psyche of Amon Matjan. As a poet of classical literature and having studied in a bilingual environment for a certain period of time, the poet knew Persian language to some extent. That's why he



knew very well that the first two verses of his translation were extremely free, and were the manifestation of the meaning he heard from the lines. Secondly, the difference of Amon Matjon's translation from all three is that the original word "metarsam" (I'm afraid) is not in the present-future tense, but in the past tense. This means that the inner meaning of the rubai verse is fully absorbed into the psyche of the poet. Therefore, it can be said that the first two stanzas of the poem "Kubro's Confession" are the translation of this Rubaiyat, and the remaining stanzas are a description of the poet's impressions and conclusions. Sources of folklore about Sheikh Najmiddin Kubro came not only in oral form, but also in the form of books. In particular, E.E. Bertels also published the summary of the book "The account of Sheikh Najmiddin Kubra who was martyred and destroyed the city of Khorezm" about the manoqib of Najmiddin Kubro, kept in the Asian Museum of the Russian Academy of Sciences (Nov. 217), as "Roman ob Sheikh Nadjm ad-dine Kubra" ". It can be seen that Amon Matjon used this work productively in the process of writing the drama.

Despite the fact that no significant works of art have been created about Najmiddin Kubro, the popular narratives about him do not find it acceptable to repeat the events described in the literary narrations: (Alisher Navoi) follows the principle. The author uses the acceptable style typical of works of art created about many historical figures: he shows Sheikh Najmiddin Kubro surrounded by people, among ordinary people. This means that a person, whether he is a king or a sheikh, is a part of society, a part of his people. On the other hand, such characters introduced to reveal the character of the main character (whether they are positive or negative is another matter) bring a unique tone and color to the work.

The characters of Abdul Jamil and Abdul Khalil in the work (the brother who resisted the sword aimed at his

brother!) increase the drama and reveal the psyche of the characters in a very believable and realistic way. In this regard, the Sheikh blames himself and feels guilty for the impending disaster. It is worth noting that the author Najmiddin describes a clear truth from the language of Kubro: in order not to burn the country (they certainly do not need to come with weapons and set fire to houses), kubros must be glorious. Knowing that the following words have nothing to do with the personality and activities of Najmiddin Kubro, the author declares that everyone involved in the spiritual life of the country must be free from the described qualities. Believing that the reader will hear this truth, Zukko "hides" it under the names of people and places related to the status of Najmuiddin Kubro: "Rozbehan in Egypt, Baba Farrukh in Tabriz, Ibn Yasir in Hamadan, Ismail Kasri, I now understand the meaning of what they sent to Gurganj a quarter of a century ago! Now! My head was covered with a cloud of fame and pride, and the serum and bile in my stomach filled my eyes?! Selfishness and selfishness have taken over the kingdom of my body! I have not directed all my knowledge and guidance to all the hands, close, open truths. (DA, 52) In this monologue of the author Najmiddin Kubra, the Shaykh infuses the views of one of his rubai that the ego is the biggest and worst enemy of the human race:

There is a giant inside me, it cannot be hidden.

It will not be easy for him to bow his head.

Even if I know what faith is,

He is an ardent infidel, he will never become a Muslim.

During the reading of the work, the reader involuntarily takes upon himself the responsibility of paying special attention to the words of Sheikh Najmiddin Kubro. This is due to the fact that the author paid special attention to the words spoken in the language of the Sheikh. For example, let's pay attention to a short speech below: "Dervish is not a profession. Discipleship is not asking for a salary. Apprenticeship is not about demanding



too much attention from the teacher and suffering from the burden on one's neck after entering the door. (DA, 69)

In our opinion, every work that talks about history consists of a certain ratio of history - truth - art.

The historical tragedy "Najmiddin Kubro" written by Amon Matjon should be evaluated with these aspects in mind. First of all, it is not correct to look at the work as an alternative to Najmuddin Kubro's novel in modern literature. Scientific evaluation of Najmuddin Kubro's life and work, systematic coverage of it is not the work of fiction. Naturally, Sheikh Najmuddin Kubro, as a guardian with a great reputation, his life could not be mixed with legends and stories that came to the world due to the perfect love of the people in most cases. Therefore, it is certainly not appropriate to search for a real person from each of its characters, to demand the compatibility of historical and artistic reality.

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