ISSN:2828-6235
Impact factor:13.77

International Journal of Literature and Language Studies(IJLLS)

TRADITION AND INNOVATION IN SHAMSIDDIN SHARAFIDDINOV KHURSHID'S DRAMA "FARHAD AND SHIRIN"

Sherjanova Gulrukhsar Umid qizi
PhD Student at the Institute of Uzbek Language,
Literature and Folklore of the Academy of Sciences
of the Republic of Uzbekistan
gulruxsorsherjanova24@gmail.com
Doi: https://doi.org/10.5281/zenodo.22834158

Annotation: It is well known that the drama genre in Uzbek literature has a long-standing history. It would not be an exaggeration to state that various folk performances and traditional games that emerged within oral folk literature initially laid the foundation for the development of drama. At the beginning of the twentieth century, representatives of the Jadid movement that emerged in Turkestan raised a powerful voice in the press through their works reflecting the ideas of enlightenment. Their efforts to educate the common people, awaken their consciousness, and encourage them to recognize their own identity were of particular significance.

Naturally, the fact that a large proportion of the population was illiterate during this period encouraged the Jadids to create stage works and present them to the public through theatrical performances. During this period, a number of dramatic works emerged from the creative output of such figures as Behbudiy, Abdurauf Fitrat, Chulpan, Abdulla Avloniy, Hamza Hakimzada Niyaziy, Mannan Uyghur, Ghulyam Zafariy, and Khurshid. The dramatic works of the aforementioned writers have been extensively studied by scholars and researchers and continue to serve as important sources for scholarly research. Shamsiddin Sharafutdinov, who wrote under the pseudonym Khurshid, is regarded as one of the earliest representatives of Uzbek dramaturgy. Two studies have been devoted to his life and creative work; however, the issue of the writer's creative laboratory has not been examined in these studies. Therefore, there is a need to study the creative biography of the dramas of Shamsiddin Sharafutdinov (Khurshid), one of the versatile figures who made a significant contribution to Uzbek dramaturgy as a poet, prose writer, dramatist, and translator, on the basis of archival documents and from the perspective of the methodological criteria of literary scholarship in the period of independence.

Keywords: Variant, drama, museum, Layli, devil, playwright, stage adaptation, theatre, manuscript, Rano.

Introduction

Manuscripts and documents belonging to Khurshid are preserved at the State Museum of Literature named after Alisher Navoi. "The *Catalogue of the Khurshid Archive"* was compiled by Rahima Sharafutdinova, a museum staff member. Rahima Sharafutdinova was Khurshid's daughter. The documents preserved as Khurshid's literary legacy comprise, in terms of genre, dramatic works, translations, ghazals, official documents, and photographs. The Khurshid archive consists of approximately 500 documents, covering the materials identified by their respective archival numbers.[1] As part of our research, we continue to study the manuscripts of dramas written by Khurshid, as well as the related documents.

[1] *Catalogue of the Archive of Shamsiddin Sharafutdinov Khurshid.* (Prepared for publication and with a foreword by R. Sharafutdinova). – Tashkent: Mumtoz So'z, 2014. – 340 p.

Xurshid, who was recognized as a passionate promoter of Navoi's works[2] regarded Alisher Navoi as his spiritual mentor and was honored to be among the first to bring the epics of the *Khamsa* to the stage. Based on Alisher Navoi's epics such as "*Farhad and Shirin"* and "*Leyli and Medjnun"*, he produced a substantial body of work in various dramatic genres. In particular, he created dramas, musical dramas, operas, and librettos. Although Khurshid began studying Alisher Navoi's epic "*Farhad and Shirin"* in 1919, it was precisely from this period that he laid the foundation for the stage representation of Navoi's works.[3] The fact that the playwright transformed the great epic, consisting of 54 chapters and 5,782 bayts, into a five-act, seven-scene drama while preserving its central idea was yet another testament to his exceptional artistic mastery. The events in Xurshid's drama *Farhod va Shirin* begin with Chapter XVIII of the epic, in which the Khagan organizes a feast in honor of Farhod and expresses his intention to hand over the crown and throne to him. When Farhod rejects the Khagan's offer, his father insists that he continue his own work, and at this point the author incorporates a bayt by Alisher Navoi:

Menga shahliqda qullik ham qil endi,
Otoliq ham o'g'ulliq ham qil endi.

"*Farhad and Shirin"* is an epic of passion in which diligence and hard work are glorified and celebrated. It can be said that Khurshid's incorporation of this same spirit into the drama enhanced its artistic value. The protagonist, Farhad, prefers equality and being in harmony with the people to the royal throne. In his effort to depict events concisely in accordance with the conventions of drama, Khurshid sought to convey the idea of Navoi's epic to the people in simpler language and to bring the characters of the epic to life through drama, while at the same time expressing his love and respect for Navoi's works.

It is evident from the memoirs written by Khurshid's contemporaries about the writer that, during the creative process, he made considerable efforts to ensure that his drama "*Farhad and Shirin"* was staged and warmly received by the public. In transforming the epic into a musical drama, he selected traditional folk melodies with exceptional care and sensitivity. This resulted in 56 versions of the drama being produced in the course of revising the work based on the epic "*Farhod and Shirin"*. This view is confirmed by the "*Catalogue of the Shamsiddin Sharafutdinov Khurshid Archive"*, according to which all the documents numbered from 38 to 92 consist of manuscripts related to the drama *Farhod va Shirin*. It was established that the manuscripts of this drama preserved in the archive were written in the old Uzbek script based on Arabic script, in the Latin script used in the early twentieth century, in a Russian-language version written in Cyrillic script, and in Uzbek Cyrillic script. The complete Russian-language version is preserved under No. 58, along with several other related documents. This Russian translation was based on Mamaykhanova's literal translation. The manuscript was typewritten and consists of 48 pages in total.

In our view, the rapid translation of this drama into Russian and its subsequent staging suggest that Soviet-era ideology perceived its own ideals in the image of Farhad. Farhad represented a new interpretation of the image of the hardworking person. Since the image of the hardworking person corresponded to the ideology of the Soviet period, the literary establishment of the time also supported Khurshid's drama "*Farhad and Shirin"*.

---

[2] Nasriddinov, B. *Khurshid: A Monographic Essay.* – Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1975. – 232 p.

[3] Nasriddinov, B. *Khurshid. Monographic Essay.* – Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1975. – 232 p.

It was found that each time the writer revised the drama, he made a number of changes, corrections, and modifications, repeatedly reworking even the stage scenes, the characters' dialogues, and their internal monologues.

However, since the period in which the writer Khurshid lived was closely associated with the Enlightenment movement and Jadidism, particular attention was paid to the portrayal of women in their works. For some reason, however, the image of the mother was removed from the drama in the versions produced after the 1940s. It can also be observed that Farhad's encounter with the mysterious mirror in the treasury underwent certain changes during the revision of the different versions. In the earlier versions, the prince was brought there by Bahram, which resulted in the treasurer being sentenced to death. In the later versions, however, it can be seen that the Khagan himself introduced Farhad to the treasury and attempted to teach him the secrets and intricacies of ruling. Based on studies of Khurshid, the memoirs of his contemporaries, and archival documents preserved at the Literary Museum, it can be established that, in creating this drama, the playwright did not limit himself solely to Alisher Navoi's epic of the same title. He also carefully studied the works of earlier authors who had written on this subject, as well as folk tales, legends, and narratives, and incorporated them into his creative work. "During an excursion to Bekabad in 1922, while speaking with an elderly local man named Dehkanbay Ata, he happened to hear a legend about Farhad, Mahinbonu, and Shirin. Shah Iskandar was also present in this legend. According to the legend, Farhad was not Chinese but was said to have come from the city of "Khato," located 20 km from the city of Khotan. After this excursion, while rereading the epic "*Farhad and Shirin"*, he noted that in some passages he had followed the folk legends and narratives, while in others he had followed Navoi.

These observations help to clarify the creative history of Khurshid's drama "Farhad and Shirin" and issues related to the biography of the literary work.

Research Methodology

Epics, fairy tales, and legends about "Leyli and Medjnun" created in the literature of the peoples of the East occupy a significant place. The literary scholar and source studies scholar, Academician I. Yu. Krachkovsky, did not state without reason that "…the Eastern "*Leyli and Medjnun"* is more famous than the Western "*Romeo and Juliet*." The "love motif" associated with "*Leyli and Majnun"*, which was widely known in the oral and written sources of the Arab peoples, did not remain outside written literature either. Initially, Nizami Ganjavi, Amir Khusrau Dehlavi, Jami, and Amir Suhayli created epics based on the theme of "*Leyli and Madjnun"*. In the Turkic language, writers such as Ashiq Pasha, Gulshahri, Shahidi, and Andalib also produced works on this theme.[4] In the works of Alisher Navoi, the epic *Leyli va Medjnun* holds particular significance. Subsequent writers who addressed this theme in Turkic literature continued the literary traditions established by Navoi.

The late nineteenth and early twentieth centuries marked a period of a new approach to the works of Alisher Navoi in literary studies. During a period when class struggle was intensifying, it was somewhat difficult for creative figures with an established place and direction in Uzbek literature to glorify Navoi's genius and draw inspiration from his works. It was during such a period that Shamsiddin Sharafutdinov Khurshid, inspired by Alisher Navoi's epics "*Farhad and Shirin"* and "*Leyli and Madjnun"*, created dramas, stage works, and opera librettos bearing the same titles. He succeeded in having these works performed on stage for several years and earned the recognition and acclaim of the public. Although the playwright wrote the drama "*Leyli and Medjnun"* after the 1920s, the drama was published in Tashkent in 1925 in the old Uzbek script

[4] Kahhorova S.A. Poetic interpretation of nonexitance (FANA) in the epic "Laili and Majnun" of Fuzuli // Sientific reports of Bukhara State University, 2020– P. 176-179.

based on the Arabic alphabet. The opera based on this play was published in 1940. Continuing his creative revisions of "*Leyli and Medjnun"*, Khurshid completed the final version of the drama in 1946.[5]

"The *Catalogue of the Archive of Shamsiddin Sharafutdinov Khurshid"*, prepared by the playwright's daughter, Rahima Sharafutdinova[6] ists 38 versions of the drama "*Leyli and Medjnun"* and provides a brief description of each. In the course of examining Khurshid's manuscripts and other archival documents preserved at the Museum of Literature named after Alisher Navoi, it was established that these versions, like the writer's drama "*Farhad and Shirin"*, were written in three different scripts: the old Uzbek script based on the Arabic alphabet, Cyrillic script, and the old Uzbek script in the Latin alphabet used during that period. It was also established that an archival document numbered No. 6/86 and bearing a signature is an opera translated into Russian by Mamaykhanova in 1939 and consisting of five acts and seven scenes. It is noteworthy that in this version the translator presented "*Leyli and Medjnun"* as an *"inseniupoвka"* (stage adaptation). The reason is that Khurshid, inspired by the works of Alisher Navoi, developed both of these works as independent dramas while preserving the ideas embodied in the great thinker's epics. According to the information provided by the art scholar B. Nasriddinov, Khurshid's drama "*Leyli and Medjnun"* was also published as a separate book in the 1920s.[7] These differences also help to clarify the playwright's creative efforts in working on a single drama and the issue of the creative biography of a literary work.

Alisher Navoi's epic "*Leyli and Medjnun"* glorifies love, loyalty, devotion, friendship, and genuine humanism, while condemning inhumane qualities such as tyranny, baseness, hypocrisy, and injustice. In Khurshid's interpretation of "*Leyli and Medjnun"*, the traditions of Navoi are continued, while contemporary social, spiritual, and moral issues of the new era are also brought to the forefront. In particular, the ideas of Uzbek Jadid enlighteners concerning knowledge and enlightenment, schools, and education were incorporated into this new interpretation of "*Leyli and Medjnun"*. This is particularly evident in the 1937 versions, namely, those variants depicting Qays's childhood and school years. In the subsequent versions from 1941–1946, specifically those preserved in the Museum of Literature under the special archival numbers 868/28, 868/11, and 868/10, the drama begins with an examination scene, and it can be observed that the ideas are presented in a more concise form. In his conversation with the children at school, Qays indicates that women are not inferior to men in terms of intellect and understanding, and refers to the fact that this is also mentioned in our holy book, the Qur'an. When certain teachers influenced by superstition regard women as inferior in terms of intellectual capacity, Qays opposes their views. In response to the teachers' question, "Are men or women more honorable?", Qays answers, "Both are equal in honor." It should not be overlooked that these words are of profound significance not only for the period in which the playwright lived but also for the present day. Since increasing attention is being paid to women and greater opportunities are being created for them to find their rightful place in contemporary society, there is no doubt that the artistic idea incorporated into the drama is of considerable value.

In Khurshid's manuscripts, Leyli's father, Omir (also referred to as Amir in some sources), is presented as one of the principal figures in the drama "*Leyli and Medjnun"*. He represents the

[5] Tairov, N. "Some Reflections on Khurshid's Drama "Leyli and Medjnun" // *Adabiyot ko'zgusi. Ilmiy to'plam*, No. 3, 1996. – p. 63.

[6] Shamsiddin Sharafutdinov Khurshid Archive Catalogue. (Prepared for publication and foreword by R. Sharafutdinova). – Tashkent: Mumtoz So'z, 2014. – 340 p.

[7] Nasriddinov, B. *Khurshid.* – Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1975. – 232 p.

corrupt and oppressive emirs and beks of the period in which the playwright lived. It can be inferred from the characters' conversations that he sold his own slaves and young, beautiful girls to members of the nobility. Thus, it would not be an exaggeration to say that the playwright's ideological intention was to ruthlessly expose nobles such as Omir and to awaken the consciousness of the people by portraying them on stage. In the drama, Khurshid depicts Leyli as a courageous, insightful, and educated woman. This can be observed in several passages of the drama.

Balli menga qiz boshim bilan man,

Yashirin tutaman sirimni eldan

Er holing ila yo'qotting o'zni

Boqtirding o'zingga barcha ko'zni.

The lines quoted above are taken from the first conversation between Leyli and Medjnun in the garden. In Khurshid's interpretation, Leyli is artistically portrayed as an enlightened and intelligent girl who is no less capable than young men in pursuing knowledge. At the same time, the playwright has incorporated several of Alisher Navoi's poems into the drama, including the ghazals "Navruz," "The person I desire does not include me in his conversation." ("Meni men istagan o'z suhbatig'a arzumand etmas"), and "My dark-eyed one" ("Qaro ko'zum"). which are performed by the characters of the drama. In addition, in some scenes of the drama, Khurshid also makes use of his own lyrical poems, thereby infusing the artistic language of the work with a distinctive lyrical-romantic spirit and elements of pleasing lyricism.

In Alisher Navoi's epic of the same title, Kays loses his reason because of love and is given the name "Medjnun." In Khurshid's musical drama *Leyli and Medjnun*, however, the playwright presents the main reason for Qays being called "Medjnun" in a somewhat different way. Qays in the play is not called "mad" merely because he loves Layli and burns with the passion of this intense love; rather, he is branded "Majnun" because of the truthful words he courageously speaks against the selfish and arrogant, merciless Omir, the beks, and the narrow-minded teachers deeply immersed in superstition and against the religious authorities; because he accuses the rulers of ignorance and tyranny; because he declares that women are equal to men in intellect and understanding; and because he openly and fearlessly speaks out against the ruthless and unmerciful officials who have been brutally oppressing the people.

The playwright portrays Qays in the work as a Jadid teacher of his time. This is because both Leyli and the other children at the school repeatedly describe him as a person of mature intellect and "a guide on the path of truth." Although he was only one step away from achieving his beloved (Navfal intended to march against Omir and help him attain union with Leyli), Qays dissuades Navfal from fighting and prevents the loss of human lives. In this drama, Qays's optimistic character is portrayed before the reader as that of an enlightened intellectual of his time in the fullest sense of the word. During the study of the manuscript documents, it was found that Qays's truthful words addressed to the teachers – *"*Such degradation, shamelessness, and careerism among people of knowledge*"* – were recorded in several versions; however, for some reason, they were omitted from the published version of Khurshid's drama "*Leyli and Medjnun"* included in "*Selected Works"*. A comparison of the manuscript and published versions of the drama *Layli va Majnun* included in the catalogue of the Khurshid archive prepared for publication by the playwright's daughter[8] makes it possible to observe that the author revised the work for

[8] Shamsiddin Sharafutdinov Khurshid Archive Catalogue. (Prepared for publication and foreword by R. Sharafutdinova). – Tashkent: Mumtoz So'z, 2014. – 340 p.

nearly twenty years and that the artistic quality of the drama was progressively refined in each manuscript version. While several manuscripts have been preserved in their entirety, in some versions either the opening or the final pages are missing. A comparative textual study of version No. 868/30 of the drama preserved at the Museum of Literature and the published version included in the playwright's 1967 *Selected Works*[9] revealed, through textual comparison, passages that are present in the manuscript version but were omitted from the published version.

In creating the drama "*Leyli and Medjnun"*, Khurshid also made effective use of Navoi's literary traditions, incorporating contemporary social, every day, and spiritual-moral issues into the classical plot. In Alisher Navoi's epic, the names of Leyli's parents and Majnun's father are not mentioned; however, in the drama, Khurshid names them Omir, Safiya, and Mahdi. While in the epic Ibn Salom is said to have died accidentally from an attack of the illness known as "xafaqon" (the epic notes that Ibn Salom had suffered from this illness previously, but that it was triggered by excessive consumption of wine),[10] in the drama, he is depicted as attempting to kill Layli and then taking his own life.

Discussion

A comparative study of the manuscript and published versions of the drama made it possible to reconstruct, before our eyes, the creative biography of the drama "*Leyli and Medjnun"* in Khurshid's interpretation. The moments of the playwright's creative work on a single drama, reflected in 40 copies of "*Leyli and Medjnun"* preserved in Khurshid's personal archive (some of these manuscripts are complete, while others remain unfinished), together with its published edition, provided insight into the distinctive secrets of the writer's creative process.

From 1933 to 1948, Khurshid worked as a literary staff member at the Alisher Navoi State Academic Opera and Ballet Theatre. During these years, he created the operas "*Farhad and Shirin"* and "*Leyli and Medjnun"*. He is also the author of a number of other plays, including the musical dramas "*Aybanu* and *Siyovush"*, as well as "*Varka and Gulshah"*, "From the Life of the Old Khans", "The Kipchaks of the Kokand Khan", "*Rano"*, "*Ayshe"*, "The Berry Picker*"*, "*Muharram"*, "The Fire Temple"*,* "The Woodcutter and the Shah *Abbos"*, and "*Sherali"*.[11] The first four of the aforementioned dramas by Khurshid were included in his "*Selected Works"*[12] and have received little attention from researchers or have scarcely been analyzed. In order to locate, study, and analyze his remaining dramas, we turned to the archival documents of Khurshid preserved at the State Museum of Literature named after Alisher Navoi.

Khurshid's creative work includes dramatic pieces written on a variety of themes. It is quite possible that his skillful activity as a translator also enabled him to become acquainted with masterpieces of world literature. This is evident from the profound philosophical reflection that can readily be discerned in Khurshid's dramas written in his later years, much like that found in works of world classics. His creative work has been extensively studied from the perspectives of art and theatre by a number of scholars, including art historians B. Nasriddinov and N. Tairov. The insufficient study of the playwright's works from the perspective of literary scholarship prompted us to undertake this research. One such work is the drama "*Rano"*.

The manuscript copies of the drama have been preserved among Khurshid's archival documents at the Museum of Literature. In the "*Catalogue of the Archive of Shamsiddin*

[9] Khurshid. *Selected Works.* – Tashkent: Fan, 1967. – 330 p.

[10] Alisher Navoi. *Leyli and Medjnun.* – Tashkent: Gafur Ghulyam Publishing House of Literature and Art, 1990.

[11] Shamsiddin Sharafutdinov Khurshid Archive Catalogue. – Tashkent: Mumtoz So'z, 2014. – 340 p.

[12] Khurshid. *Selected Works.* – Tashkent: Fan, 1967. – 330 p

Sharafutdinov Khurshid", prepared by Khurshid's daughter, Rahima Sharafutdinova[13] two versions numbered 132 and 133 are manuscript copies of the drama "*Rano"*. They were written by the playwright himself in the modern Uzbek script (the Uzbek script based on the Cyrillic alphabet) and in the old Uzbek script based on Arabic script. The version numbered 133 in the catalogue bears the museum's archival number 868/54. Both versions of the drama are four-act plays. The work is deeply philosophical in nature and addresses the theme of war. The inclusion of the characters of the Devil and the Angel in the drama encourages the reader to reflect deeply. These characters, which are interpreted in contemporary literary studies as paranormal figures, enhance the ideological significance of the work. In classical literature, the image of the Devil was portrayed on the basis of the evidence contained in the surahs and verses of the Holy Qur'an, as well as other religious and Sufi sources, and served to represent concepts such as arrogance and the carnal self. Representatives of Jadid literature, however, endowed this image with a socio-philosophical meaning; that is, in Jadid literature, the image of the "Devil" (Satan) was interpreted as a negative and dark force representing ignorance, lack of knowledge, and forces that hinder the progress of the people.The author depicts the events of the work as taking place in an area near Baghdad; however, the war portrayed in the drama is presented not only as a conflict between countries but also as a struggle between good and evil within the inner world of the human being.

The following characters appear in the drama: Iblis (the Devil), an angel, an old man (a person who has renounced worldly life), Khovar (the old man's grandson), Arif (a simply dressed young man with disheveled hair), Vasif (a volunteer Turkish commander, Arif's younger brother), a young ascetic (Vasif's companion), Rano (a beautiful, ruthless Turkish nurse), Ibn Yamin (a 45-year-old Arab commander), a wounded ascetic (a Russian soldier), a servant (Ibn Yamin's Abyssinian servant and attendant); Elkhan (a commander, soldier, and fugitive), commanders, soldiers, rowers, Arab dancers, Roma, khobons, musicians, and others.[14]

It would not be an exaggeration to say that the drama *Ra'no* is a work worthy not only of being performed on stage but also of being read. This is because the theme addressed in the drama transcends both time and place. It explores the spiritual struggles that take place within the human psyche. One of the main characters, Arif, represents a typical figure of all humanity. At times, he is portrayed as a hero who spreads goodness; at other times, as one who lacks the willpower to escape the mire of depravity. In choosing a name for this character, Khurshid, through the speech of Iblis, alludes to the idea that human beings were created as *Arif* that is, as beings who learn and possess knowledge while angels were created as *Abid*. As Rano recounts that Arif is from Istanbul, that his house burned down during his childhood and he lost his loved ones, and that after coming with his younger brother toward Baghdad he also lost him, these accounts produce different reactions: on the one hand, they are displeasing to Ibn Yamin, who is in love with Ra'no, while on the other hand, they arouse dissatisfaction in Khovar, who has feelings for Arif. The eventual reunion, after many years, of Arif and Rano, two characters who are not indifferent to one another, is brought about by the girl's efforts to find her father's murderer and by the deception of Ibn Yamin, which leads her to the deserts of Baghdad. As the events unfold, Arif's faith gradually weakens, he is deceived by Iblis's schemes, and thereby becomes the cause of his own tragic fate. The *mustazad* presented at the beginning of the drama through Arif's voice is a fine example of Khurshid's poetic mastery:

Ey dunyoni hal etguvchi, bor etguvchi bir zot
ey xoliqi hikmat
O'ylabda tushungach menga ko'nglim etar isbot

[13] Shamsiddin Sharafutdinov Khurshid Archive Catalogue. – Tashkent: Mumtoz So'z, 2014. – 340 p.

[14] From the Khurshid Archive. Alisher Navoi Literary Museum.

ming shubhali illat.
Shul pardali hikmatni tushungan sari har on
ming turli haqiqat.
Ming xil yashirin sirlar o‘lur menga namoyon
kim barchasi zulmat.

In the drama, the author addresses the Creator through the words of the characters. He seeks divine assistance so as not to stray from the righteous path and not to be deceived by satanic desires. As the work explores such human virtues and vices as love, betrayal, loyalty, and depravity, Khurshid, in our view, does not seek to present them in a manner that is merely accessible to everyone; rather, he strives to highlight aspects that encourage the reader to think and contemplate deeply. Accordingly, in the words of the art scholar B. Nasriddinov, “Along with strongly exposing injustice, violence, selfishness, religious leaders, and harmful customs, Khurshid praises pure love, humanity and sincerity, harmony, and good manners. In doing so, the writer avoids dry didacticism and strives to discover new means of artistic representation and make effective use of them.”[15]

Every character depicted in the drama is vivid and lifelike, as though every soul has its own words to speak. The poetic and artistic spirit of the playwright merge together, giving the work an enduring quality. In the work, human virtues such as sincerity, kindness, compassion, and benevolence are manifested through the characters of the old man, Khovar, Rano, Vasif, the young ascetic, and Elkhan, while negative qualities are embodied in characters such as Iblis, Ibn Yamin, and Arif. Arif, who is initially portrayed as a positive character, is ultimately led into degradation through the schemes of Iblis.

If we examine the image of Iblis depicted in the work, it becomes evident that in many instances he attempts to lead the protagonist, Arif, astray. At the end of Act I, it is noted that 28 pages of the manuscript are missing. It is possible that the missing pages contained an episode in which the young ascetic and Vasif followed Ibn Yamin’s trail in an attempt to find Ra’no, while Iblis sought to help them by assuming some form or disguise. This may be inferred from our analysis of the subsequent acts of the drama, in which Iblis assumes human form and persuades the characters that he intends to help them, thereby leading them astray. (Our note.) In the following act, during his conversation with Arif, Iblis gives him a glass filled with arak when Orif asks for water, and Arif drinks it. His subsequent wicked deeds arise precisely from this lack of willpower.

If we regard the events of Act IV as the development of the plot, all the wicked deeds that occur in the drama are attributed to the actions of Iblis.

The author advances the idea that throughout a person’s entire life, good and evil, piety and the absence of faith, compassion and cruelty coexist within their blood and heart, while remaining steadfast on the path ordained by God depends solely on the individual. Another finding from our comparative study of the two versions of the drama preserved among the documents of the Khurshid archive is that 28 pages are missing from the version of “*Rano”* written in the modern Uzbek script (Cyrillic script), namely the entirety of Act II and certain parts of Act III. In addition, the text of the version written in the old Uzbek script based on Arabic script, bearing inventory number 868/54, has become faded, its pages are frayed and torn, and the document itself is considerably worn. These conditions made a complete study of the work somewhat difficult. Therefore, in studying the drama, we designated the manuscript copy in Cyrillic script as the primary source.

In the course of studying the system of characters in the drama, it is not difficult to recognize that Khurshid emphasizes the motif of the imagination through such figures as Rano’s father’s

[15] Nasriddinov, B. *Khurshid: A Monographic Essay.* – Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1975. – 232 p.

apparition and Hovar's apparition. This is because, in Jadid literature, this motif is embodied as an ideal representation of the common people's aspirations for freedom, enlightenment, and progress. The climax of the drama and the resolution of all its mysteries are revealed precisely in Act IV. Khurshid makes it clear that the drama depicts a war between religions, nations, and sects. Whenever anything befalls a human being belonging to any religion or sect, they tend to attribute it to the Devil. Iblis states that one's carnal desires are more powerful than the evil he himself commits. This is because the carnal self has such power that, if left unchecked, it can turn a child into a murderer of his father, a father into a murderer of his child, and brothers and sisters into enemies of each other.

Accordingly, in the drama, Arif, the protagonist, after years of searching for his younger brother, fails to recognize him. Blinded by love and overwhelmed by jealousy, he refuses to listen even when Rano tries to tell him the truth she knows. He shoots and kills his younger brother Vasif with the rifle given to him by Iblis, and is subsequently left in endless remorse. As one of the playwright's major achievements, it should be noted that this drama advances profound philosophical reflections. The powerful expression of dramatic tension and the decision to leave the final conclusion to the reader themselves are qualities that may well enable the work to win the sympathy of any reader.

Conclusion

In conclusion, it can be stated that almost all of the dramas in the creative legacy of Shamsiddin Sharofutdinov Khurshid contain unique examples of artistic language and works that have the potential to become masterpieces of Uzbek literature and culture. Through his dramas inspired by the epics of Alisher Navoi, he not only promoted and popularized the great thinker's humanistic ideas, the exquisite beauty of the Turkic language, and his distinctive philosophical reflections, but also further strengthened the sincere love of our people for the great thinker and poet. This is because transforming the epics of a great thinker whose works have retained their value for centuries and possess substantial artistic significance into dramatic works, presenting them to the public, and winning the affection of the people require the playwright to possess exceptional talent, knowledge, and tireless dedication.

It would not be an exaggeration to say that not only the works belonging to the dramatic genre in Khurshid's creative legacy, but also his poems, ghazals, and translations have become rare sources of enduring value, relevant not only to his own era but also to posterity. The works in the playwright's creative legacy have been preserved in the pages of history while promoting the richness of the Uzbek language and its distinctive artistic and literary features.

References

1. Alisher Navoi. *Leyli and Medjnun.* – Tashkent: Gafur Ghulam Publishing House of Literature and Art, 1990.
2. Nasriddinov, B. *Khurshid. Monographic Essay.* – Tashkent: Gafur Ghulyam Publishing House of Literature and Art, 1975. – 232 p.
3. *Catalogue of the Archive of Shamsiddin Sharafutdinov Khurshid.* – Tashkent: Mumtoz So'z, 2014. – 340 p.
4. Khurshid. *Selected Works.* – Tashkent: Fan Publishing House, 1967. – 330 p.
5. From the Khurshid Archive. Alisher Navoi Museum of Literature. Document No. 868-54. 83 folios.
6. From the Khurshid Archive. Alisher Navoi Museum of Literature. Document No. 868-54. 45 folios.

7. Toirov, N. “Some Reflections on Khurshid’s Drama *Leyli and Medjnun*” // *Adabiyot ko‘zgusi.* Scientific Collection 3, 1996. – p. 63.
8. Kahharova, S. A. “Poetic Interpretation of Nonexistence (FANA) in the Epic *Laili and Majnun* of Fuzuli” // *Scientific Reports of Bukhara State University*, 2020. – pp. 176–179.
9. https://kh-davron.uz/kutubxona/uzbek/maktub-yozganmisiz.html