

The Traditional Interpretation Of The System In Habib Sadulla’s Drama “Yusuf Va Zulaiho”

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Abstract: The article, based on the analysis of Habib Sa’dulla's drama “Yusuf and Zulaikha”, defines the principles of artistic interpretation of traditional epic plots in written literature.

Keywords: folklore, written literature, epic plot, motif, image, musical drama, drama, narrative, poem, compositional construction.



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Introduction

It is known that among the artistic interpretations of religious stories and folklore plots about Yusuf алайһи Salaam in written literature, works related to the drama genre occupy a significant place. The immense richness of the dramaticity of the events and phenomena depicted in this novella, the conflict between the characters is depicted very complexly, and the content embedded in the basis of each novella acquires a strong social essence, which seems to be the reason for repeated appeals to this plot in dramaturgy. For example, in 1535, a stage work by the Dutch playwright K. Crocus “The Sacred Comedy Called Joseph” (“Comedia sacra cui titulus Joseph”) was shown in Amsterdam, consisting of five scenes. This work had a strong influence on the development of the dramaturgy of other European peoples. In particular, the Polish writer Nicholas Ray, inspired by the work of K. Crocus, wrote his play “The Life of Joseph” (“Zywot Josefa”) in 1545. Also, the direct continuation of this tradition is the emergence of the dramatic trilogy of the Dutch writer Jacob Biderman “Joseph the ruler of Egypt” (“Josephus Aegipti prorex, comoedia”) in 1615, the Austrian Nikolai Avanzin “The acquaintance of the brothers Joseph” (“Joseph a fratribus recognitus”), [1; 35-37-p.] the French writer Le Gen “Joseph whom I do not know”

Literature Analysis and Methodology

In the first quarter of the twentieth century, the Russian playwright K. Goleizovsky created the ballet-show “The Beautiful Joseph”. For the first time in Latvian literature, Yan Rainis, who created an artistic interpretation of the story of Joseph, in the drama “Joseph and his brothers”, shed light on the problems of brotherly relations, love and hatred, forgiveness and revenge, malice and tolerance against a broad artistic background. F.Kasimov’s play “The Return of Yusuf to

Canaan”, staged at the “Ahorun” theater-school in Dushanbe, Tajikistan, was created on the basis of an example of an ancient story about Yusuf in the interpretation of Firdawsi.

In the literature of Turkic peoples, the creation of dramatic works based on the epic plot of Yusuf and Zuleikha’s love became a kind of tradition. In particular, the famous Turkish poet Nazim Hikmet wrote his drama “Yusuf and Menofis” based on the plot of the religious story about Yusuf [2; 45-51-p.] The play “Zulayho,” created by the playwright Gayoz Ishaqi based on the dastan “Kissai Yusuf” by Kul Ali, a major representative of the Tatar classical literature, was not left the stage of the Tinchurin Theater in the city of Kazan for many years and enjoyed great popularity among the audience [3; 128-168-p.]. This drama skillfully depicts the tragedies of that time when using the ancient plot of Yusuf (peace be upon him and blessings of Allah) they tried to force the Christian ideas on the Tatar people [4; 335-p.]. Bashkir playwright Yunus Safiullin also wrote his drama “Yusuf and Zuleikha” based on a creative approach to the plot of the dastan “Kissai Yusuf” belonging to the pen of the slave Ali. In this drama, successfully staged by Oleg Khanov at the Majid Gafuri Bashkir State Academic Theater, while preserving the high universal views sung in the epic of the slave Ali, the idea of the immortality of good and the inevitability of the affirmation of truth is the core of the work.

For the first time in Uzbek literature, talented poet and playwright Habib Sa’dulla, based on the motifs of Durbek’s epic “Yusuf and Zuleikha”, created his drama “Yusuf and Zuleikha” in 1979 [5; 123-p.]. This theme, which has become a wandering plot in Eastern literature, is re-expressed (in Uzbek) in a unique style [6; 8-11-p.]. The poet defined the genre affiliation of his work “Yusuf and Hulaikha” as “A three-part seven-act romantic musical drama”. The image composition of this drama, created on the basis of Durbek’s poem “Yusuf and Zuleikha”, consists of ten characters, the main heroes of which, besides Yusuf and Zuleikha, are Mama, i.e. Zuleikha’s nanny, Aziz (Egypt’s king), Kulbu (old slave), Zebo and Kamar (Zuleikha’s concubine), Yasaulbashi and hakim. The work begins with the image of Zuleikha’s residence, the daughter of the ruler of the Maghreb possessions, Taymus. After that, the playwright proceeds to the description of what happened when Zulaikha fell asleep again and met Yusuf in a dream.

Discussion

One of the motifs of folklore is the disappearance of a hero in a dream, when his beloved tells the address and place, and if he really loves, he must find it, which is especially often found in folk tales. Thus, Habib Sa’dulla, effectively utilizing folklore traditions, was able to create a peculiar interpretation of Zulaikha’s marriage to the Egyptian Khagan through the motif of dreams. Although Yusuf’s words “the king of Egypt, my people are wise” actually mean “the ruler of Egypt and the sage of his people,” Zuleikha, not understanding him correctly, considers his friend the king of Egypt and immediately informs his father about it. Zulaikha changed her fate because she misunderstood Yusuf’s words that appeared in a dream, the meaning of the message. Timushah, who could not go against his daughter’s wishes, also sent a letter to Egypt with the intention of becoming a son-in-law. Nurmuhammad Andalib, a representative of Turkmen literature, also wrote the work “Yusuf and Zulaikha” using folklore motifs in the oral style [7; 44-47-p.].

The second image of the drama opens with the image of the solemnly decorated palace of the Egyptian ruler. Against the background, a grand music announces victory, and when the curtain opens, the palace, dressed in festive costumes, welcomes the king. Aziz comes out with dignity and pride. The reason for such enthusiasm and solemnity is that Aziz returned victorious after a long campaign. In this case, Kulbaba’s image is introduced into the series of events, and during his conversation with the ruler, the tragic manifestations of the empire built on the basis of oppression and oppression are expressed. The negative traits inherent in the nature of the Egyptian ruler Aziz, such as arrogance, arrogance, contempt for human dignity, are vividly manifested not

only in the insult of Kulbabo, calling him an “old har,” but also in his attitude towards the letter brought by the ambassador of Taymushah.

In his letter describing the beauty of his daughter Zuleikha, Taymushhah describes the events of his dream and writes:

Кўриб тушида сенинг рўйингни бир бор,

Бўлибдур дори ишқинга гирифтор.

Магар ёлғиз бутун мулкимга ворис,

Миср мулкин тилайдир ишқи боис.

Эрурлар неча ҳоқонлар харидор,

Миср сори боқиб ул қиз чекар зор.

Унинг оҳига раҳм эт, марҳамат эт,

Ризо бўлсанг, берай тўйлар, олиб кет! (“Ҳабиб Саъдулла”. – P.220).

On hearing this, Aziz gladly accepted Taymush’s invitation. His consent to the wedding was not due to his love for Zulaikha, but because, having married the daughter of Tamus, he was able to seize the Western crown.

The artistry of playwright Habib Sa’dulla as a creator is manifested in the fact that he chose a unique way of providing information about Yusuf’s family and describing the events that happened to his brothers: the ruler of Egypt begins to build a separate castle for his future wife Zulaikha before the wedding and uses Yusuf along with many slaves. The conversation between Kulbaba and Yusuf, who participated in the construction of the Zulayhi Palace, describes the events of Yusuf’s arrival in Egypt.

Recounting the reasons for his arrival in Egypt, Joseph says that his father’s homeland was the land of Canaan, where he had eleven sons, and that his parents loved him immensely because he was the youngest of them:

Отам бирла онам севмишиди ортиқ,

Этиб меҳру умидин менга тортиқ.

Билим олдим ва касб этдим камолот,

Хаёлим тортди юлдузли самовот.

Тушимда содир ўлди хўб ажиб сир.

Оёғимга уриб бошини бир-бир,

Келишими шамс, қамар, ўнларча юлдуз (“Ҳабиб Саъдулла”. – P.225).

One of the elements of the traditional plot, characteristic of all interpretations of this story, is that Joseph sees a strange dream and in the dream the moon, the sun and stars worship him, and his brothers, learning of what the Prophet Jacob considers good, do evil to Joseph. In accordance with the place of this dream motif in the compositional structure of the work, Habib Sa’dulla’s drama “Yusuf and Zulaikha” acquires originality. During this conversation, the audience will also be presented with the events when his brothers threw Joseph into a pit and saved by travelers (merchants) sold him in the slave market in Egypt.

As in many artistic interpretations of the story of Yusuf alayhissalam in Eastern classical literature, in Habib Sa’dulla’s drama “Yusuf and Zulaikha”, although Yusuf, summoned to the palace, accepted the love of the queen and preferred to go away, not dishonoring his pure honor and his beloved than to be disgraced in the eyes of the people, Zulaikha struggles hard to achieve

his intention. He called an artist, painted on the walls of the palace the meeting with him and Joseph, and as soon as the episode was ready, he called Joseph to himself, hoping that upon seeing this picture, the fire of love would light up again in his heart. Zulaikha and Yusuf met in the castle and were looking at the sign painted on the wall when suddenly the ruler of Egypt Aziz came in and sent a severe punishment to them both.

Zulaikha says that it was all her fault and tries to save Yusuf from punishment. Addressing Aziz, she states that she was deceived by a dream she had seen while she was in the kingdom of Magrib, and that she married the Egyptian king, in fact, her beloved turned out to be a slave:

Нетай, тушимиш бошимга бўйла савдо,

Муҳаббат деб бўлибман элда расво.

Кириб хобимга бул хушиидпайкар,

Этиб мафтуну шайдо ҳам саросар,

Олиб ақлу қарорим бемор этди.

Зотин сўрсам Миср шоҳи деб айтди.

Бўлиб мен зору гирён пайкарига,

Юбордим элчиларни сиз сарига.

Келиб кўрсамки, эвоҳ, алдамиш туш,

Кўриб сизни шаҳанишоҳ, учди эс-хуш.

Мени банд айлаган ул беназир гул,

Бўлиб чиқди Миср мулкида бир қул (“Ҳабиб Саъдулла”. – P.236).

But the merciless ruler ignored the girl's complaints and accused his wife of treachery, ordering Yusuf to be hanged, and Zulaikha to be tied to the tail of a horse and killed in the desert. In many fairy tales, there are instances where unfaithful women are tied to a horse's tail and driven into the desert [8; 65-p.]. For example, in the fairy tale “The Youngest Son of the Old Man”, the king captured his lover with his daughter, tied him to the tail of four fat bulls, and brought him to death. In our opinion, this element of the traditional plot found in Uzbek folk tales served as the basis for the development of the motif of dragging Zulaikha tied to a horse's tail in Habib Sadulla's drama “Yusuf and Zulaikha” [9; 233-240-p.]. However, the playwright essentially changed the traditional epic motif without incorporating it into the plot construction based on an accurate translation into the dramatic text or a direct analogy. The artist's innovation is manifested in the inclusion of the image of a momo in the image of the empress's crawling episode, tied to the horse's tail. Because in folk tales, a woman is tied to the tail of a horse, a tiger, or a harpoon in the desert, and as a result, her meat is torn to pieces by the bushes. That is, the life of a woman tied to a horse's tail ends in death. In the drama “Yusuf and Zulaikha” the creator brought novelty to the interpretation of this traditional epic motif: that is, Zulaikha, tied to the horse's tail, is saved thanks to the mother's devotion.

The sixth act of the third act of the drama begins with Zulaikha, unconscious, with her hands tied on a rope, introducing a single yassul onto the dry grass that covered the desert. After him comes Momo, tired from the long run, and when she chokes, she sits aside. Yasul laid his head on Zulaikha's chest, listened, and when he heard that his heart was still beating, he rose and said that he had to strike again. Then Momo turned to Yasavul and asked him to release Zulaykhon. Then, when Momo gave him a purse full of gold, the yasovul, seeing the wealth, said: “This old man is a boy. Hee hee hee. I'm not going back to Egypt, I'm going to the Maghreb! I trade - I trade. I will make one ten, and the other ten. Hi-hi-hi, people will be surprised if you suck their blood, they

will curse you if you suck their blood, they will pray if you squeeze their wallets as merchants.” Momo and Zulaikha returned to Egypt and lived in poverty on the outskirts of the city.

When King Yusuf, who had been ridden on a donkey, and the minister who had been sentenced to death for trying to defend him, were brought to the square and were about to hang, Kul Baba’s people threw stones at the executioners and rescued the prisoners. The mob attacked the palace, overthrew Aziz and replaced him with Yusuf.

Two plot elements related to the last part of the story about Yusuf алайһи Salaam, that is, the envious brothers' encounters in Egypt with Yusuf and the hero's conversation with them, as well as the question of Zulayhi and Yusuf’s fate, are also described in a peculiar way in Habib Sa’dulla’s drama.

It is known that in many artistic interpretations of the Yusuf alayhissalom story plot in Turkic and Persian literature, the Canaanite brothers do not recognize him during the meeting with Yusuf. In Durbeck’s poem “Yusuf and Zulayho,” this meeting is widely described through the motives of different conditions of the ordeal. In Habib Sa’dulla’s drama, the plot of the meeting of the brothers is as if it is told very simply.

When they brought three strangers to the ruler, Joseph recognized them at once, embraced them and cried out, “My brothers!” When he turns to his brothers and wants to know why they are always looking for him, they say:

1- guest:

Адаштирдик сени чўлда ўшал кун,

Итардик боз қудуққа айлаб афсун.

Бориб этдик “ўқотдик” деб овоза,

Падар пойига урдик бошни тоза.

Бироқ, булмиш бу асрордан хабардор.

2 guest:

Ўшал дамдан ҳолимиз булди душвор,

Олиб кел, деб қудуқ сори юборди.

Таассуф, топмадик ҳаттоки гардинг.

3 guest:

Падар амрин санаб одил ва ҳақли,

Бизи қувди диёрдан Қанъон аҳли (“Ҳабиб Саъдулла”. – P.258).

Results

After this, the playwright ends the three brothers’ conversation with Yusuf and proceeds to the description of Zulayho’s finding and meeting with Yusuf. In our opinion, the motif of Yusu’s meeting with his brothers is similar to the fact that his story was not completed. If the playwright in the development of this episode adhered to the traditionalism inherent in the interpretation of the plot motives of Yusuf alayhissalom’s novella, the drama of such concepts as betrayal and forgiveness, loyalty and betrayal, love and generosity would be even stronger.

Although in the final part of Habib Sa'dulla's drama “Yusuf and Zulaikha”, Zulaikha, who met with love in the final part, said “Yo’lingizga to’kib ashiq ravonim, Tildim po’yiningizda chiqsa jonim, bu kun orzumga yetdim, inshoolloh”, Yusuf’s head on his chest and performing bandalik, the work is described with an extremely high optimistic spirit, although Yusuf’s death after this

separation is not described. This optimism is an expression of great faith in the eternity of pure love and the existence of truly human feelings. Kulbaba's "Love cannot be buried! They will remain a symbol of pure love and loyalty", the words of Yusuf and Zulaikha's love for the fatherland are a folk epic, and it seems that they explain the reason why the centuries passed from tongue to tongue and sang manga.

Consulison

During the creation of this work, the author did not limit himself to the artistic interpretations of the story of Yusuf alayhissalom in Uzbek classical literature, in particular, Durbek's poem "Yusuf and Zulaikha", but effectively used traditional motifs of the plot of folk tales, examples of poetic speech characteristic of folk poetry and living oral speech. As a result, the language of the drama "Yusuf and Zulayho" became very understandable to the people and acquired artistic appeal. It is noteworthy that the plot of the work is based on episodes dedicated to the depiction of Yusuf and Zulaikha's love, and the playwright gave a new content and essence to the traditional theme.

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