



Journal Website:  
<https://theusajournals.com/index.php/ajps>

Copyright: Original  
content from this work  
may be used under the  
terms of the creative  
commons attributes  
4.0 licence.

## THE CHARACTER OF ABU RAYHON BERUNI IS INTERPRETED BY NAFAS SHODMANOV

Submission Date: July 03, 2024, Accepted Date: July 08, 2024,

Published Date: July 13, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue07-02>

**Kuziboeva is the daughter of Lolakhan Saidrasul**

Tashkent State named after Alisher Navoi University of Uzbek Language and Literature III Foundation doctoral student, majoring in Uzbek literature 10.00.02, Uzbekistan

### ABSTRACT

Uzbek literature contains many works of different genres in which the image of Abu Rayhon Beruni is highlighted. Among these works, dramatist Nafas Shodmonov's dramatic work "Abu Rayhon Beruni" was published this year. The drama is distinguished by its uniqueness from a number of works depicting the character of the Alloma.

### KEYWORDS

Drama, history, biography, phenomenon.

### INTRODUCTION

The artistic and aesthetic level of Uzbek dramas written during the period of independence, the subject content, and the scope of action are diverse, one does not repeat the other. Of course, every created work has its flaws and shortcomings associated with the author's concept. But we have dramatists who value new sophistication, thought, and ideas in our dramaturgy, of course. A high-quality work has stood

the test of time and time, and with its high spirit, it always creates deep feelings in the human heart. Forming the concept of what should be the personality of a free-thinking, firm in faith person, who determines the perspective and essence of life, forms the core content of our dramaturgy today. After all, "... the power of influence of the heroes of a work of art is not in their positive or negative, but in the vitality of these

heroes, that is, in their correspondence to the reality of life. "

In addition, one of the main features of our dramaturgy of the following years is the manifestation of religious-philosophical, religious-mystical elements in the image, observation, and world of the hero. The expansion of religious knowledge, interest in mysticism is the main reason for finding a deep life-philosophical expression in drama works of the later period, expressing the meanings of human and existence problems. "Two types of literature are mainly used to promote religious beliefs and explain the essence of holy books to people. One of them is religious-scientific, and the other is religious-artistic works. In religious-scientific works, religious laws and religious ideas are presented and interpreted directly. Religious and artistic works fulfill this task indirectly. In this case, art comes out as the most powerful practical tool.

In this sense, when we observe the drama works of the following years, we witness that the dramatists, in expressing their Islamic views, pay more attention to the works that express the important content that covers the problems of their time in the analysis of the individual psyche and his inner experiences. And our Islamic beliefs serve as a core source for them. "Because as noted by literary scholar Uzoq Jo'raqulov, "In 2022 of the 21st century, our national independence, which the ancients dreamed of for a lifetime, will welcome the thirty-second spring. Now

we will have to show our independent position in all fields, approach the global problems of Eastern-Western literary studies on the basis of national thinking . It is becoming an important principle that today's playwrights are also striving towards this dream, returning to our nationality and values.

Literary critic D. Quronov noted: "As a historical category, the system of literary genres lives in constant movement: new genres are created, improved, and obsolete; in each separate genre, continuous qualitative changes are observed, the practice of artistic creation constantly changes its formal and substantive features.

### METHODOLOGY

The dramatic work " Abu Rayhon Beruni" not only sheds light on Beruni's personality, but also emphasizes his dramatic psychology and inner world. In implementing this artistic concept, the author wisely used the textile images "Chained Girl" and "Frost". Regardless of whether there is a historical basis or not, the author found the name of this image very carefully. "Frost" means "cold" in the vernacular. Every dialogue spoken by Ayaz's tongue in the play sounds like truth. His words are not really cold, they may sound cold to those who do not recognize the truth.

The author depicted the same image with frost effect. Sultan Mahmud's entourage tried hard to make Beruni look bad to the king. But justice always prevails. And

Zaydon, who is Beruni's enemy, is about to spoil the case. At this point, Ayaz's sharp and "cold" words decide the issue in Beruni's favor. As a result, Zaydon and his supporters will be forced to bite their tongues. The way of science will win. Beruni's influence increases. In short, the images of Chained Girl and Frost play an important role in revealing the essence of the drama "Abu Rayhon Beruni".

The thesis of the work - the dialogue is understood in the text of the dialogue told to his student.

**Beruni: Abdussamad, dear brother,**

**Why are we here?**

The plot of the drama brings out the complex and mysterious principle of Beruni's image and connects it to the image of this one person. The author, who justly sheds light on Beruni's personality, imposes the system of contradiction (antithesis) on the image of Zaydon. The image of Zaydon is brought to the stage as a conspirator who opposes Beruni's science. Beruni wins the king's attention by finding solutions to many tests in the king's reign. He continued his scientific work in the palace until the end of his life. The author sought knowledge in this drama under the personality of a scientist lives the image of a religious person. We can conclude that the conversation and dialogue in the last moments of his life were able to form the synthesis system of the work. It seems that the life changes in complex characters like Abdussamad and Zaydon, who

inspired Beruni, did not reach the ceremony. In Beruni's personality, they move in the drama as if depicted as an appearance. But Beruni's thesis, "Is there any other truth than science?", which served as the thesis of the work, his thoughts that we will find wisdom if we do not turn away from it, the humanist views of the image of a historical person on the artistic idea of the work, are absorbed into the plot of the drama, and are enough for the actions of the characters. able to give an aesthetic effect.

**Beruni:** Listen to my last words,

These are my words to all the people:

Anyone who wants to serve, no matter what the job is,  
If he reaches maturity, with devotion,  
Every act he does is a prayer -

The author was able to realize his artistic intention in studying the work of this truthful scientist, illuminated by the dramatic interpretation of historical truth. Therefore, the internal balance and drama in the plays, where the characters with a heart open to life and society, a broad and well-rounded worldview, purposeful, active and fighting characters are skillfully interpreted, attract the reader and the viewer. We believe that the characters created by the author have high scientific potential, philosophers, worldview and taste in interpreting the world and man.

## RESULTS

In Uzbek literature, there are many works of different genres in which the image of Abu Rayhon Beruni is interpreted. Scientist A. Soliev in his research work on the topic "Human interpretation in Uzbek dramaturgy" said, "It is known that the 70s and 80s of the last century achieved very high results in the analysis and interpretation of the human in Uzbek poetry and prose. However, in Uzbek dramaturgy, this issue has not been solved as expected" - he emphasized on this topic "- in response to the scientist's scientific opinions, the images of Nasafi and Beruni show that Uzbek dramaturgy has entered a new stage in highlighting human qualities.

Alqissa, the originality of the drama "Abu Rayhon Beruni", the aspect that proves the author's artistic skills, is directly related to the artistic fabric.

Dramatists in each period found answers to the important social, psychological, and philosophical questions of their time through their works. The answers to these questions were created by those who created different human images through their characters. Through this, he formed the historical foundations of the human image by bringing the development of various aspects, difficulties and contradictions of human nature to the stage. It would be better if Beruni's image was moved more clearly by adding narrations about Beruni to the drama. In what

sense, the narratives served to show this image more clearly. Thus, the dramatist preferred to present the image of a historical person in realistic images of history.

Oybek writes: "Each lyrical work can be divided into three parts. The first part expresses the main idea, the main motive, the second part opens the topic with auxiliary new motives, and the third part closes the circle of thoughts and feelings. This is called khatima, in khatima, thoughts and feelings are clarified, sharpened and collected into one text..." These thoughts of Oybek apply not only to lyrical works, but also to the drama genre.

The playwright instilled his dreams in the image of Beruni. Beruni's discoveries for the interests of the people, peace and justice are directed towards the universal essence. Therefore, the accuracy of the factual information did not affect the aesthetic value of the work.

The role of the three sciences emphasized in the drama of Abu Rayhon Beruni to important rulers:

one, of course, the science of the hereafter;

the second, the science of jewelry ;

the third is the science of military operations ;

All these sciences are embodied in Beruni . These words, spoken from the language of the hero, open a

thesis composition illuminating the character of Beruni, as a selfless person in the path of science even in the last moments of his life. In this sense, it can be said that these works are the real truth or the confession of the synthesis realized by Beruni and Nasafi.

## CONCLUSIONS

Although dramatists create images of historical figures based on many historical sources, the approach to this image is unique in each era. Attitudes to the historical figure varied depending on the literary and political requirements, the needs of the system and the possibilities of the writers. But, be that as it may, the true depiction of historical truth in literary views; use of accurate information from chronicles and memoirs to illuminate the artistic image of a famous king, poet, scientist, saint; highlighting an important spiritual and moral problem in history; The deep understanding of the factor of tragedy as a condition of weakness in human destiny is part of the characteristics of the principle of historicity. As a unique study of Beruni's personality in the history of the world, this research is manifested in significant shifts. In fact, these individuals are great people who are worth studying from a historical and spiritual point of view. In the concept of a historical person, special attention is paid to the qualities of the hero, such as humanity, leadership, enlightenment.

That is, as a writer, he was more interested in who Beruni, Nasafi was, his experiences, spiritual world, thoughts, dreams, values as a person, morals of faith. Academician Matyakub Koshjanov: "Historicality, the spirit of the era should be present in all realistic works. But there are works in which this feature of realism is expressed by creating characters of historical figures typical for the period. In such works, the spirit of the era depends primarily on the character of historical figures," he says . There are many historical works about Beruni. Mirkarim Asim's "Clouds Above Jayhun" and Isajon Sultan's novel "Beruni" are also compared moral and philosophical views.

Historical conditions in the place where the hero was born, internal disputes, military negotiations fill the poetics of the work. When creating the image of Beruni, the realities of childhood, adolescence, and middle age expand the compositional level. As the hero's world of thought and high intellect are tested and evaluated by the palace rulers, the wisdom and wisdom of his character becomes clear. It is recognized that the integration of such subjects as logic, geography, medicine, music, mathematics was improved on the basis of the theoretical teachings of scholars. Isajon looks at Sultan Beruni's relationship with the kings. Nafas Shodmonov's views also find harmony in these views. Both writers tried to approach the historical truth at the same time.



We can see that the beautiful example of the search for knowledge from the cradle to the grave was described by the two writers who showed the example of their lives in a combination of historical truth and artistic skill.

The important thing is that Beruni's inner faith, belief, and contentment saved him from various dangers and preserved his identity and humanity. The fact that they valued science and tradition and lived feeling the pain of the people and the nation is shown in exemplary pictures. The achievement of the new dramas is that the playwright tried to interpret the life and work of the hero from a religious and religious point of view, to show the moral creed of the great thinkers, the path and status of the great thinkers in the sect.

## REFERENCES

1. Sultan I. Literary theory. -T.: Teacher, 1980. -B. 193.
2. A. Sher. Beauty spray. Tashkent: "Philosophers" publishing house. 2017.-B. 54.
3. From the scientific article "ILMI BALOG'AT" by Uzoq Jo'raqulov "East-West Renaissance Literature: Navoi and Shakespeare". T.: 2022. -B. 10.
4. Quronov D. and others. Dictionary of literary studies. -Tashkent: Akademnashr, 2010.-B.100.
5. N. Shodmonov. Jewel Drama Collection. "Literature" 2023. - B. 15.
6. Soliyev A. Human interpretation in Uzbek drama. Dissertation for the degree of doctor of philological sciences. -T. 2012. B-26.
7. Kamolov J. Composition in lyrical poetry. Filol...nom...diss... T, 1970, -B.20.
8. Koshjanov M. Selected works. - T.: Sharq, 2018 - P.39.
9. I. Sultan. Abu Rayhon Beruni. Innovation development publishing house. T.: 2023.-B. 322-323.
10. N. Shodmonov. Jewel Drama Collection. "Literature" 2023. - B. 106.