



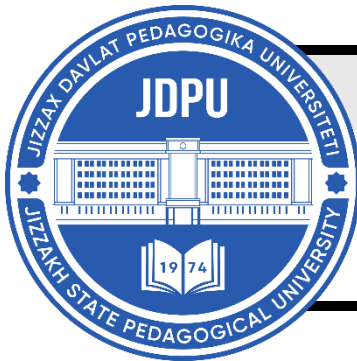
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PSYCHOLOGICAL CONDITIONS IN THE DRAMA “ALG’UL”

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ABOUT ARTICLE

Key words: Drama, psychological conflict, internal conflict, hero's psyche, speech.**Received:** 10.06.25**Accepted:** 12.06.25**Published:** 14.06.25**Abstract:** This article is devoted to the analysis of psychological conflicts in the drama “Alg’ul” by Khurshid Davron. It analyzes the impact of psychological conflict on the human psyche, psychological tension between characters, and how conflicts should be constructed.

The article first of all focuses on the definition of psychological conflict. Conflict means a struggle arising from a conflict between the opposing needs, desires, or values of two or more parties. In the work, such conflicts usually arise between the main characters and the people around them. In the drama “Alg’ul”, the psychological conflict takes place between Mirzo Ulug’bek and Prince Abdullatif. It develops through the inner world of the father and son, their internal struggles, and is expressed through the conflicts in their feelings and decisions.

The article also analyzes the dramaturgical significance of psychological conflicts and how

they affect the reading or viewing of works. Psychological conflicts not only remain one of the central elements of dramatic structure, but also, by reflecting them, enhance empathy, emotional change and understanding in the viewer or reader. These conflicts usually create periods of time when the character is forced to make decisions necessary to show the inner development of the character, to achieve his goals or ideals.

Introduction

The drama genre emerged in ancient Greek literature and reached its height. In this regard, such playwrights as Sophocles, Aeschylus, and Euripides worked especially fruitfully. Cultivating the taste of the audience, bringing them closer to the subtleties of fiction, and vividly reflecting social life in artistic colors required painstaking work from the creators of that time. Subsequently, this genre spread to other regions of the world and rose to the level of a genre, breaking down into genres such as tragedy, comedy, and tragicomedy. Among them, tragedies have the longest history, initially built on the conflict between human and divine destiny (King Oedipus), and later began to acquire a social character.

Drama, which entered Uzbek literature at the beginning of the 20th century, began to develop rapidly. The advantage of the drama was its visual orientation. Considering the literacy level of the population from the point of view of the period, this method was considered the most acceptable way of educating the population and using the aesthetic influence of fiction. During this period, a number of masterpieces of Uzbek literature were created, such as "Padarkush," "Yorqinoy," "Baxtsiz kuyov," "Abulfayzxon," "Boy ila xizmatchi," "Maysaraning ishi."

The main object of dramaturgy is action. The absence of author intervention in the drama demands wit from the reader. The author fills this "shortage" with the help of speech, gestures, dialogues, remarks describing the mental state of the characters, details representing

their social status, decorations, interior and exterior equipment. The author can read their aesthetic ideas and artistic intention precisely with the help of these additions.

During the years of independence, significant work has been done in the field of addressing historical themes, learning from past life, drawing conclusions from past mistakes, and revealing truths related to the memory of our great ancestors. In this regard, historical dramas such as A. Oripov's "Sohibqiron," Omon Mukhtor's "The Pain of Amir Alisher", Muhammad Ali's "Navoi and Boyqaro", Iqbol Mirzo's "Samarkand Splendor", "Alisher and Husaynbek", Abdulla A'zam's "Dugohi Husayniy", Naim Karimov's "Guli and Navoi", Khurshid Davron's "Algul", "Longing for Babur Shah" enriched our literature. "Historical drama has often met with great resistance because it can express its unique attitude to various changes and fundamental shifts in the development of society, and because it is an important tool for conveying the thoughts and views of intellectual consciousness on events in social life. As a result, they are less studied than dramas on contemporary themes"[1]. The connection of the person at the center of the historical drama with social life, the subjective attitude of the ruling regime towards the hero's activities, of course, had a significant influence on the authors' positions.

Materials and methods

Khurshid Davron's drama "Algul" tells about the last days of the life of Mirzo Ulugbek, a scholar and just king who ruled for forty years in Samarkand, the capital of Amir Temur's state, and was able to truly transform it into a center of science, culture, and enlightenment. In the drama, Mirzo Ulugbek's two years after his father's death: his relationships with his children, courtiers, and students, his inner experiences, emotional anguish, and the conflict between Ulugbek in the image of the sultan and his father set the central events of the work in motion.

The drama begins with a conversation between three people in the Samarkand bazaar. Unrest began in the surrounding areas of Samarkand, and the seriousness of relations between father and son disrupted the peace of the city's residents. Everyone is in danger of what to do and how to survive if war breaks out.

“First Citizen: I cannot deny that our sultan is prudent, wise, and kind to the people. But for me, the movement of the millstone is more important than the movement of the earth, the moon, and the stars.

Third Citizen: You spoke the truth, in recent years the country has been repeatedly plundered. But our sovereign, with all his might, removed the enemy from the sultanate...

First Citizen: Isn't the country suffering more damage each time than before? Tell me, sir?!

The second city dweller: “But our king doesn't fall from the sky!” Now most of the ulama and umaro oppose the king, their blades of anger and revenge have sharpened. I sense that there will be bloody riots in the near future”[2.59].

This dialogue itself is a truth that shows that the concerns of ordinary people are as ordinary as themselves. They need not a scholarly and virtuous ruler, but a strong and strict leader who protects the peace of the people. Although people lived peacefully for forty years, the struggle for the throne that began after Shahrukh Mirza's death instantly turned them back into a restless crowd. The playwright further demonstrates with even more vivid folk language and concerns that for the common people "the movement of the millstone is more important than the movement of the moon and stars."

"The First Citizen: Didn't I tell you? Isn't the son's rebellion against his father the beginning of the troubles I spoke of?

The second city dweller said: "Lord, what will happen now?"

First Citizen: Shall I tell you what will happen next? It is necessary to run to the market with a sack.

Third Citizen: Are you talking about the sack now?

First Citizen: You have six children, sir. If you don't run to the market right now with a sack, you'll die tomorrow”[2.59].

“The unity of actions and characters is the main specific features of the content and form of the drama. The action is connected not only with the persons involved, but also with the

circumstances that brought them into action. A playwright doesn't just show the events they want. He must find situations and individuals who can broadly and fully express the artistic idea of the work in action"[3.18]. The conversation of three people in the market convincingly illuminates the reader with pathos the atmosphere of the time, the conditions of war, and the state of ordinary people's suffering during battle. This short dialogue serves as a kind of prologue that determines the flow of social life in the drama. All subsequent events take place in the palace for one day.

In the garden of the Chilustun Palace, Mirzo Ulugbek's conversation with his student Ali Kushchi is rich in philosophical reflections: it is built on such dialectical concepts as reason and heart, joy and sorrow, truth and falsehood.

"Ulugbek: In this world, there are two things that contribute to the constant flourishing of human thought: the star-filled heavens (pointing to his left chest) and the heart here... Just as it is difficult to know the secrets of the celestial bodies and planets, it is equally impossible to know the heart and understand it... Why does he feel uneasy both when he is happy and when he is sad? Why become a pastime for fleeting desires? Why is he deceived?.. Why does he lie, Ali?.."[2.60].

This eternal question has been one of the eternal riddles awaiting its answer since the time of Adam and Eve's expulsion from paradise. Even though humans know they cannot fully understand the mysteries of the universe, they strive, even though they understand they won't remain eternal in this mortal world, they get lost in the streets of their hearts, betray each other, and sink into the swamp of depravity. Such questions constantly tormented the wise sultan's heart. The results of Mirzo Ulugbek's 55-year life path were embodied in the answers to these questions. In the autumn season of his life, the king, tested by the betrayal of his children, experienced severe emotional distress. The fateful fate of Mirzo Ulugbek influenced many writers both in his time and in modern literature. The fact that the works created by such brilliant creators as Odil Yakubov and Maksud Shaykhzoda were warmly received by readers and repeatedly republished is proof of our opinion.

The conflict between Abdulatif and Mirzo Ulugbek is not a short-lived conflict that began after the death of Shahrukh Mirza. According to historical facts, the deterioration of relations between father and son led to conflicts between princes Abdulatif and Abdulaziz Mirza, the formalization of the conquest of Abdulatif Mirza, who showed selflessness in the Battle of Tabriz, in the name of Abdulaziz Mirza, and the appointment of a young prince, physically and mentally unsuitable for the throne, indicates that these conflicts began much earlier. Unlike others, Khurshid Davron allows Abdullatif, who is always portrayed as a negative character, to explain his actions. In the drama, this situation is described as follows:

“Abdullatif: Is your will stronger than the ancestral order that you call the disgraced Abdullaziz the heir?!” In which law is it written that while the brother is alive, the younger brother becomes the heir?!

Ulugbek: Is that why you push your own father into the abyss, my son?

Abdullatif: It wasn't me who pushed you into the abyss, it was your cursed son! He gave in to greed, claiming to be the heir, and defiled the harem of your emirs. He made it a habit to hold a cup in his hand, not a sword. The young man spent his life not on the battlefield, but in luxurious beds. Isn't it that apostate who tarnished your name and brought down your dignity, your venerable father?!. No, I will not allow anyone to tarnish the honor of the house of Amir Timur!

Ulugbek: "Do not withhold mercy from your weak-willed brother, my son!" [2.78]

The playwright, having thoroughly studied the history of Amir Timur and the Timurids, approaches each character in his own way. He transforms Mirzo Ulugbek from the image of an innocent father into a real person free from mistakes. As a father, it's natural to love and cherish his weak son more than others, but as a ruler, he couldn't entrust the fate of the country to such a prince. Through Abdullatif's words, he reveals that the palace people did not resist this situation, and on the contrary, Ulugbek's support for this intention was also hidden in his evil intentions to take control of power in the future and subject the king to his will:

“Abdullatif: Did you only carve these? No, not at all... not at all... You fell for the words of those malicious people who wanted to see Abdullaziz as heir apparent, not me, and for this purpose constantly poured various slanders about me into your ears! They kept saying Abdullatif was hot-tempered, Abdullatif acted without thinking, Abdullatif said this, Abdullatif said that, and in the end, they defamed me. They harbored malice. When I was in battle, they saw Abdullaziz carousing with concubines in the Garden of Paradise and pretended not to notice. Because they understood well that the weakness of the crown prince, his passion for pleasure, would give them wide opportunities in the future.”[2.79]

It is a clear fact that in battles for the throne, fratricidal battles between members of the ruling family do not frighten the emirs behind them at all, but, on the contrary, sometimes use them for their own interests. The plot of the drama is based on the psychological conflict of characters. The image of Mirzo Ulugbek in the interpretation of Khurshid Davron is manifested more through emotions, mental anguish, and transformations in the inner world of the hero.

The most touching point of the work is the scene of a prophecy about the fate of Abdullatif.

"Abdullatif: From the moment I was born, I lived under the curse of black prophecy. Even in childhood, I regretted my fate. Then you entrusted me to your mother and sent me far away to Herat. Look at fate's dark destiny - your birth mother, my grandmother, kept urging me toward you day and night.

Ulugbek: Oh, our queen mother was merciless like the star of Surayyo!

Abdullatif: But I loved you immensely, I yearned for you with all my being! You constantly pushed me away from my chest with your hand that stroked my brother's head!

Ulugbek: I loved you too, my unfortunate son!

Abdullatif: Your astrologers constantly whispered in your ear: “This son of yours is your killer!” “Never let me near you!” whispered your fortune-tellers! Forgive my blasphemy, my God, I myself have finally begun to believe these words. I began to convince myself of these words, you convinced me of these words!

Ulugbek: "Your grief is even heavier than mine, my son!"[2.80]

The playwright provides another reason for the reader to understand Abdullatif Mirza's grief, his enmity towards his father, and to believe that the prince did not spontaneously rebel against his father.

Result and discussion

The earlier reference to Greek dramaturgy was intentional. Because this genre took its place in other literary processes through the synthesis of national spirit, local color, and religious-educational values. Khurshid Davron effectively used the prophecy motif characteristic of "King Oedipus" in the above passage. That is, Mirzo Ulugbek converses with a blind old man from Bukhara, and he predicts his future to the prince. True, fortune-telling and predicting the future are condemned in our religion. However, this does not mean that "prophecy" is completely absent among Muslims as well. Khurshid Davron knows the historical truth about Ulugbek and Abdullatif very well, but he follows this path, taking into account the aspects characteristic of world dramaturgy. This situation is also clearly felt in the speech of the characters.

If we analyze the speech of Abdullatif in the above passage based on the psychological method, it can be felt that the father, believing the boasts of fortune-tellers, distanced himself from his child, which left an incurable pain in the child's heart. As a child, when he yearned for his father with all his being, he was pushed away from his chest; on the contrary, his brother's face, pleased with his father's affection, contained ten painThe most tragic aspect was that Abdullatif began to believe this ugly prophecy and came to the sad conclusion that it couldn't have been otherwise.

In general,..."in a drama, every word that comes out of the hero's mouth must carry a world of weight, responsibility, idea, and meaning! Every word is character, every word is drama, every word is tragedy, every word is life, every word is death!"[4.195]

These words, borrowed from the language of the prince, indicate that the time has come to evaluate historical figures from a different angle. We are not trying to cover up the atrocities

committed by Abdullatif. But in the emergence of vices in his psyche, the influence of the environment in which he lived, the people around him, the mistakes in raising children, the separation of promising grandchildren from their mothers from the time of Amir Temur and their transfer to the care of the chief princess are clearly shown.

Conclusion

Khurshid Davron's dramas became a novelty in our literature in terms of the approach to form, content, and images. In dramas on historical themes, issues of attitude to the past, the study of scientific and spiritual heritage have been updated. It would not be an exaggeration to say that the author's thorough study of historical sources was a key factor in the drama's success.

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