

## MANUSCRIPTS DO NOT BURN

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### ANNOTATION

In this article, the manuscript of the literary script "Ibn Sina Bukharoda", which has not been published so far from the personal archive of the poet Omon Matjan, and its artistic features were analyzed.

**Keywords:** manuscript, publish, laboratory, archive, features, personal.

### INTRODUCTION

When we studied the personal archive of the people's poet of Uzbekistan Omon Matjan, we discovered the manuscript of two of poetry's works, which had not yet been published, for certain reasons, anywhere. One of these is the literary script "Ibn Sina Bukhara", while the other is the libretto "Zulfiya".

### THE MAIN OF THE RESULTS

Omon Matjan has taken a deep place in the hearts of our people with his unique poems and ghazals, mature drama and epics, incomparable prose, translations and teran speeches and articles. He wrote drama, epic, Nazi poems and badias, devoting himself to a huge number of historical figures, and in the main aspect he was able to accurately and realistically reflect the historical atmosphere, era, contemporary politics through a realistic and textured image. Similarly, in writing the literary script "Ibn Sina Bukhara", it became known from the materails, which are kept in the personal archive, where the scientist cartotecated the living land, persons who were contemporaries with him, the names of weapons, clothing, food, medicinal cocaine, and even in some cases the words used in the speech of people.

The work is a literary screenplay about Ibn Sina, a famous medicine man born and raised in Bukhara who is known to the world for his book "The Laws of Tib". The manuscript of this work is prepared on a 4 format of paper on a machine, a total of 49 pages. Kept fit. It seems to us that omon Matjan wrote this work in order to make the literary script a feature film, whether on the occasion of the anniversary of Ibn Sina, or on the social order of the film studio.

In fact, this genre of literary script can be defined as "drama". It is known that in the work of omon Matjan, dramatic epics, tragedies, badias were created about historical figures such as Beruniy, Pahlavon Mahmud, Najmiddin Kubro, Khoja Ahror Wali. The historical drama "Ibn Sino Bukharoda", found in the personal archive, has a generality with the dramas of Beruniy, Najmiddin Kubro, Pahlavan Mahmud in terms of the great allomas and their artistic interpretation of their instructive life. In his work, the poet embodies the artistic urination of the kubro, the owner of a comprehensive knowledge, Beruniy, and the founder of the Kubrovian sect, who presented their life and honorable life, enlightenment, patriotic qualities to people of today as an aesthetic ideal. The playwright poetry, through their lives and the problems of the time in which they lived, takes a look at the problems of today and the spiritual world of today's people.

In the drama "Ibn Sina Bukharoda", several dramatic events about the life of Ibn Sino, who was interested in the science of medicine since childhood, was born and raised in the village of Afshona, Bukhara, learned the science of Medicine from his father, are reflected with great skill. The poet describes the events taking place in cities such as Samarkand, Bukhara, Khwarazm, Ghazna in the 9th-10th centuries and the history of Central Asia, which began to live and prosper in a relatively peaceful period, somewhat adapted from the Arab invasion. In addition, the drama reflects the fact that the vast kingdom of the Somonians, who looked incredibly powerful and prosperous from the outside, gradually faces a crisis due to internal conflicts.

Moreover, poetry Ibn Sina's treatment of diseases and various experiments, his conflict with officials, made the most effective use of folk tales and legends woven about the scientist in order to vividly reflect the scenes. For example, the famous myth that the snake poisons milk, and the sickly son of a peasant he recovers from drinking milk, the plot of the legend was instilled in Omon Matjan drama. Sino fantasizes: *"Has the snake managed to drip its poison into the milk?! Ha! Why was it not poisoned if it had time?! On the contrary, the stroke of the vein began to moderate. The child has a bod... He now recovers. Milk and snake poison... Check it out darcor..."*[2;45]

In addition to the main character Ibn Sina, the drama also features such characters as his father, the owner of a high career, a close person of the Khan-Abdullah. In the drama, The image of Ibn Sina's father is also depicted as an extremely kind, passionate person for the knowledge of his child. He educates his son from an early age, makes a reference to the book, instills faith in his heart, but whether he is an adult healer and treats people, whether he pleases his father, is always worried that the scribes of religion sometimes accuse him of being the owner of blasphemous Sciences, Godless. The dialogues between father and son Ibn Sina, who took place from the Drama scenes, commemorate the dialogues of Otabek and Yusufbek Haji from the previous days: for example: **Ibn Sina:** - *your people brought a whole village of blood, dressed in chains, and locked it in a dirty cage with scars. I hated the fact that I myself was a person, seeing what day their situation was by chance...*

**Abdullah:** - *it's not a mistake as I ordered! People are forgetting the rules of pain! No one will remember - Amir Raza, pir Raza, God Raza, dish Raza..."* While the humanitarian virtue of Ibn Sina is revealed in this conversation, Abdullah's speech reveals that humanity, in particular the bukharians, is immersed in the swamp of ignorance, and is becoming disgraced day by day.[3;65]

The drama also includes the story of boy's son, who remains another famous narrator, and Ibn Sina's surgical procedure of him. It is through this that the playwright omon matjan gives an artistic embodiment of Ibn Sina's experience of surgical removal for the first time. Unfortunately, the patient dies. The patient was boy's uncle. At the same point, adib creates a strong conflict between Ibn Sina and the rich, who can come demanding his son's diet. In such a difficult situation, Ibn Sina's friend Ma'sumiy is beaten for his friend. From within the crowd, Ibn Sina separates his friend and flees. These dramatic incisive plates were able to convincingly depict the personality of Ibn Sina and his experiments on the path of Medicine, which were not easily carried away by the playwright with a realistic pen.

Several more large-small images were created in the drama, which more accurately reflect the fact that Ibn Sina, being a mature scientist, studied the science of medicine with difficulty, and the unfairness of the Times. Omon Matjon thus achieves the behavior of the characters of this literary script and the fact that each monologue and dialogue also turn out to be lively, convincing, increasing the validity of the work. At the end of the Drama, The great scholar Ibn Sina exclaims that he will take the head away from Bukhara, who is immersed in ignorance, and says goodbye to his native country, informing him that the then center of Science and education will go to Khwarazm. The work ended with such a solution.

### CONCLUSION

We think that if this work sees the face of the publication, it is no doubt that it will be a hand-to-hand book, finding its fans like a number of masterpieces in Uzbek literature. The conclusion is that the manuscript of this work, which was found in the personal archive of Omon Matjon and was first subjected to scientific analysis, further studied the creative laboratory of ADIB, proving that it would become the basis for new scientific research. It turned out that there is a need to present the unopened facets of the poet's work to the literary process.

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