




## MODERN AND ARTISTIC INTERPRETATION IN ENGLISH- AND UZBEK LANGUAGE ENLIGHTENMENT DRAMATURGY

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**Annotation:** *This article explores the interpretation of time and fiction in English Enlightenment and Uzbek jadid drama, and compares several playwrights. Theater, as a form of expression, played a pivotal role in reflecting and critiquing societal norms and philosophical inquiries of the period. This study delves into the dramatic works of England and Uzbekistan during the Enlightenment, aiming to scrutinize how conceptions of time were woven into their narratives and how these depictions mirrored broader cultural and philosophical movements.*


**Keywords:** *local population, destroy humanity, classicism*

In the early 20th century, the enlightenment dramaturgy movement played a huge role in the development of education, the dissemination of knowledge, and the involvement of representatives of the local population in education. Schools have sprung up in various regions of Uzbekistan on the initiative of educators. For example, M. Behbudi in Samarkand, M. Abdurashidkhanov in Tashkent, A. Fitrat in Bukhara and others were the most active in educational activities. They not only opened schools, educated children, and conducted pedagogical work, but also wrote textbooks, manuals, and manuals for teaching Uzbek language, literature, history, geography, and mathematics themselves. The reforms and transformations in education were accompanied by the introduction of new teaching methods, “usuli savtia” (the method of hearing), “usuli jadid” (the new method) - these terms and concepts were widely used and pointed to new phenomena in public life. On the initiative of M. Behbudi, the first schools are being opened in Turkestan. So, in 1903, newfangled schools for the children of the local population were organized near Samarkand in the villages of Halvoin and Razhabami. In 1905, Behubi opened his school in the village of Kaftarkhona. Educator Behbudi writes educational programs and manuals for these schools. So, in 1904 his “Manual on grammar” was published, in 1904 - “Manual on geography of the population”, “Manual on geography of Russia”, in 1909 - “History of Islam”. In total, he wrote more than 10 books and textbooks. Munavvakori Abdurashidkhanov opened a network of new schools in Tashkent in 1901-1904. Initially, together with his friend R.Kishod, he opens a school in the courtyard of his house, then schools appear in the old town and other areas. In 1911 There were 24 enlightenment dramaturgy schools in Tashkent, where,



about two thousand children studied. One of the most famous was the Namuna school, where several hundred young people studied, and many of its graduates later became famous cultural and literary figures. M. Abdurashidkhanov himself developed programs, wrote textbooks, and anthologies for schoolchildren. In 1907, he published the ABC books “Adibi avval” and “Adibi soniy”. In 1908, he wrote the geography manual “Er Yuzi” and others. All of his books were published repeatedly, in nine to ten editions, and were in great demand. They were written in clear and intelligible language, instilling in children a love of reading and learning. All of Munavvarkori Abdurashidkhanov's public activities were closely linked to the development of education and cultural activities. In 1909, the charitable society “Zhamiyati Khairia” was established in Tashkent. M. Abdurashidkhanov was the deputy chairman of this society, he provided great assistance in supporting talented youth and educating children from low-income families.

The English theater of the 18th century not only marked the beginning of the drama of the Enlightenment, but also made a significant contribution to it. However, he did not bring success to the tragedy. It was replaced by a new dramatic genre – petty-bourgeois drama, or, as it was called, bourgeois tragedy. It was in England that the first examples of it appeared, which were accepted by theaters in France, Germany, and Italy. Comedy has also developed greatly, the form and content of which have been radically transformed since the Renaissance. The transition from the Renaissance Theater to the Enlightenment Theater was long, turbulent, and painful. In the late 30s and early 40s of the 17th century, the Renaissance Theater was fading away, and yet it was not destined to die a natural death. The Puritan revolution dealt the final blow to the English theater. The long-standing Puritanical tradition of "strict living" surprisingly corresponded to the spirit of modern times. England, so recently so bright, colorful, full of life, has become pious, pious, dressed as if in a uniform, in a monotonous dark dress. There was no place for theater here. The theaters were closed, then burned down. Drama. The turning point in the development of the English theater from the Renaissance to the Enlightenment took place in the period preceding the so-called "glorious revolution" of 1688-1689 and immediately after it. The Stuarts, having returned to power, restored the theater. It was noticeably different from the theater of the previous era. The Restoration Theater tended towards classicism. The early playwrights of this period studied with Ben Jonson, the later ones with Moliere. Instead of the square forms of the Shakespearean theater, a box stage appeared. She demanded a more rigorous composition of the play and greater everyday authenticity. Not only the aesthetic, but also the ethical nature of the theater has changed. The theater reflected the new state of morals. The only thing the




hero was not allowed to do was to look like a hated Puritan in any way, everything else was allowed to him. In the selfish struggle of interests – love and money – the one who won, no matter by what means, turned out to be right. The originator of the pre-enlightenment comedy was William Congreve (1670-1729). Congreve's first comedy, *The Old Bachelor* (1692), placed him among the most famous English writers. George Farker (1678-1707) was even closer to Enlightenment. Having begun writing in the vein of Restoration comedy, he soon created the play "The Rival Twins" (1702), anticipating a sentimental and moral comedy. After Farquhar, the development of the comedy of morals stopped. In the coming years, comedy of a new direction, sentimental and moralizing, begins to crowd her more and more. This comedy shunned sharp conflicts and vivid comedic situations. Her goal was not to ridicule, but to teach, showing the audience good examples. Started by the famous journalist Richard Steele (1672-1729), who in 1701-1722 wrote four plays with an emphatically moralizing tendency, this comedy took over the English stage for a long time. By the early 1930s, another new genre had emerged, the need for which was felt soon after the revolution of 1688. It was a bourgeois tragedy, or, as it is otherwise called, a petty-bourgeois drama. To a large extent, it was prepared by a sentimental comedy. With the advent of a new genre, the moral comedy loses its former importance, although it remains on stage for quite a long time. The appearance of petty-bourgeois drama was a major blow to the classist aesthetics of genres. A simple man was conquering a tragic scene. Moreover, he declared himself the sole owner of it. "The pompous speeches of great kings arouse little pity in us... We are surprised at sorrows that are too far from our everyday life, but we do not cry over them," said the preface to one of the bourgeois tragedies.

The development of events in the foreign East shows that this process of ascent is very complex, it is fraught with acute contradictions, conflicts of both an external and internal nature. At the same time, this process is inseparable from the sharply intensified class struggle on the planet, the irreconcilable confrontation between the socialist and imperialist camps, and the intense, ever-expanding struggle for peace. And defending peace on earth, eliminating the threat of a new war that will turn into a global nuclear war and destroy humanity, is the most important task today.

There are different ways of displaying foreign reality on the stage: staging works of translated drama, staging works of literature (obviously, primarily prose) of other peoples and creating their own original plays about their lives. The Uzbek Theater (if we keep in mind its leading drama group, the academic theater named after Hamza), starting in the 50s, followed all three paths in his work in developing the theme of the peoples of the foreign East, which in itself testifies to his activity. Addressing her





quickly transcended the boundaries of ordinary interest, becoming a dictate not only of conscience, not only of moral, but also of political duty. The theme of the struggle of the peoples of the foreign East for their freedom and independence was born in the Uzbek theater at the earliest period of its development, or rather, its initial formation.

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