

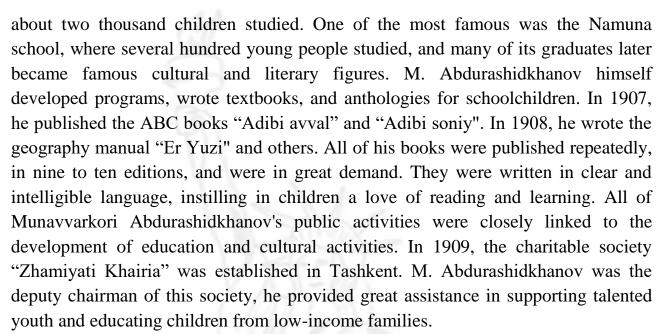
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Annotation: This article explores the interpretation of time and fiction in English Enlightenment and uzbek jadid drama, and compares several playwrights. Theater, as a form of expression, played a pivotal role in reflecting and critiquing societal 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.

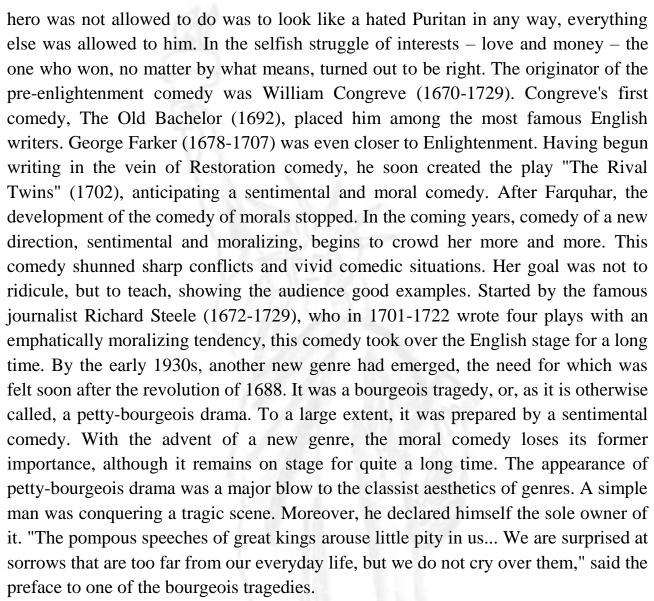
Keywords: local population, destroy humanity, classicism

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



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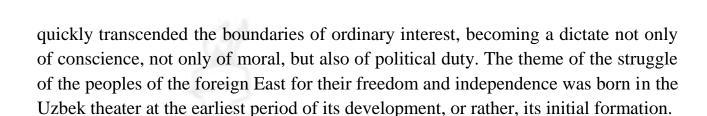
The English theater of the 18th century not only marked the beginning of the drama of the Enlightenment, but also made a significant contribution to it. However, he did not bring success to the tragedy. It was replaced by a new dramatic genre – petty-bourgeois drama, or, as it was called, bourgeois tragedy. 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



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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 afterHamza), 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



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