

THE EXPRESSION OF NATIONAL IDENTITY AND ENLIGHTENMENT ON STAGE

Norboyeva Zarina Yusuf kizi

Teacher of the Department of Uzbek Language and Literature,
Turan University, Karshi city

Annotation: This article analyzes the artistic expression of national identity and enlightenment on stage using the example of Jadid dramaturgy. The article focuses on Abdulla Avloni's drama "Pinak" (drowsiness). The work reveals such problems as the idea of national awakening, ignorance and knowledge, old age and renewal, helplessness and freedom through dramatic conflicts. The study highlights the main principles of drama theory - conflict, character, stage speech and dramatic composition - in the context of the Jadid literary process. The drama "Pinak" (drowsiness) is also evaluated as a means of understanding national identity, spiritual renewal and awakening social consciousness in Uzbek theatrical art. The article analyzes the enlightening essence of Jadid dramaturgy and its influence on modern theatrical thinking from a scientific and theoretical perspective.

Keywords: Jadid dramaturgy, national identity, national revival, theater art, stage culture, dramaturgy theory, dramatic conflict, stage speech, dramatic confrontation, artistic concept, dramatic composition, unity of idea and content, dramatic image, dramatic situation, plot and fabula, dramatic dynamics, poetic dialogue, stage expression, artistic language, theater aesthetics, Jadid theater school, Uzbek stage thinking, national theater formation, dramatic analysis, dramatic construction, system of images, understanding of national identity, artistic dramatism.

Dramaturgy and theater art, as one of the most ancient and at the same time most influential forms of human culture, occupy an incomparable place in the spiritual development of society. Dramaturgy is an art form that expresses the contradictions, social relations and spiritual experiences of human life in artistic form, which are brought to life through theater and turn into a vital movement on stage. Therefore, theater art is valued as an aesthetic school that has the power to directly influence the human soul and thinking. Dramaturgy and theater are two inextricably linked areas of art, which are a means of expressing the internal dynamics of society, the spirit of the times, and the spiritual image of a person. Theater encourages the viewer to think, to get to know himself and the surrounding life, and becomes an effective means of spiritual and aesthetic education. In this regard, it is appropriate to recall Behbudi's article "What is the Theatre": "Theatre is a mirror, in which the eyes see general situations in a moment, embodied and manifested, and the deaf and dumb hear and act out. Conclusion: the theater preaches and reprimands, and clearly shows harmful customs, traditions and practices, their evil and harm. It speaks correctly without following anyone and expresses the open truth." In particular, through dramaturgy, the change in human thinking, the awakening of national consciousness, social justice and spirituality issues are illuminated in a staged form.

From the point of view of modern literary criticism, dramaturgy and theater are interpreted not only as a source of artistic pleasure, but also as a measure of social thought, a reflection of the spirit of the people. Therefore, their development is directly related to the rise of national culture, the strengthening of enlightenment and spirituality. As a result of the processes of national awakening and the Jadid movement, a new direction in Uzbek literature was formed - Jadid dramaturgy. This new artistic phenomenon was aimed at expressing the ideas of understanding national identity, calling the people to enlightenment and development through the stage. Jadid dramaturgy also became the foundation for the formation of the national theater.

According to the theory of dramaturgy, a stage work expresses life events through human contradictions, social contradictions, and spiritual experiences. In this sense, Jadid dramaturgy served as a "mirror of national awakening" of its time. Writers such as Abdulla Avloni, Mahmudkhoj Behbudi, Hamza Hakimzoda Niyoz, Fitrat sought to awaken the people, expose ignorance, and restore national pride through their dramas. The Jadid movement aimed to develop the nation through enlightenment. This idea found its most impressive expression in the genre of drama. Because the stage was a vital and emotional art form that quickly entered the minds of the people.

The emergence of Jadid dramaturgy dates back to 1908–1910. Behbudi's "Padarkush", Avloni's "Advokatlik osonmi?" (Is advocating easy?), "Pinak" (drowsiness), Hamza's "Zaharli hayot" (Toxic life), Fitrat's "Abulfayzkhan" initiated this new stage. These works are also of particular importance from the point of view of dramaturgical theory. Because they combined the compositional principles of classical Eastern literature and European dramaturgy, adapted the main elements such as conflict, dialogue, and stage action to the national environment. According to the theory of dramaturgy, drama is the art of "conflict in action". It is based on elements such as conflict (contradiction), action, time, space, image, and dialogue. Jadid writers applied these elements to the social life of their time. For example, the contradictions of enlightenment and ignorance, new and old thinking, freedom and slavery, individual and society are at the center of Jadid dramas.

Abdulla Avloni is one of the most active participants in this process, and his drama "Pinak" is a work that brings to the stage the suffering and search of the nation on the path to awakening from social sleep. Avloni also deeply applied these theoretical principles in his works. His drama "Pinak" embodies national identity on the stage through this system of conflicts. This drama was written in 1913-1914, and is one of the first socio-philosophical works of Jadid theater. The word "Pinak" means "sleep", "indifference". Through the title of the work, the author expresses the state of the people immersed in the swamp of ignorance, stupidity, and indifference. The main idea of the drama is to "awaken" the people, to awaken the nation from its "sleep" of apathy. In this sense, the work takes on a symbolic and metaphorical character.

The central conflict of the drama is the conflict between a sleeping nation and the forces of enlightenment that seek to awaken it. The arguments and stage conflicts that take place between the events of the drama constitute the dramatic movement of the work.

Avloni conveys the conflict not in simplicity, but through symbols and dialogue. The philosophical layer in the dialogues is strong. "Onam bechora, rahmatlik, otamga doim aytardiki, o'g'ling o'qib imom, mudarris bo'larmidi. Qaysi masjid imomsiz qolvotti, deysan. Fiyonbozorga chiqub, "tashishka" qilsun, pul topishni o'rganun. Mullalarni ko'rasanmi, hammasi kambag'al. aksari boy bo'lgan odamlar avvalda "tashishka" qilub, o'risni tilini o'rganub, boy bo'lib ketgan, deb mani o'qutmay, "tashishka"ga chiqardi". In the above excerpt from Talib's dialogue with his neighbor Tursun, the author exposes such vices as distrust of science and alienation from spiritual values among the people. The symbol "Pinak" - that is, "sleep" - means precisely such indifference and ignorance. Therefore, these words indicate that the consciousness of the people is "sleeping".

The poetic structure of the drama, in particular the system of dialogues, is recognized as a mature example of Jadid dramaturgy. Dialogues not only move the plot, but also take on the character of philosophical observation. Through this, Avloni elevates the theater to the level of a "school of enlightenment". Dialogues encourage the people to think and understand themselves. In this regard, the stage language of the drama "Pinak" embodies the spiritual tone of national awakening.

The drama reflected the spiritual state of the Uzbek people at the beginning of the 20th century. For many years, colonial policy, social injustice, spiritual sluggishness and ignorance tightly surrounded the nation's thinking. Abdulla Avloni, artistically perceiving this historical environment, expressed the spiritual state of the people through the symbol of "sleep". Through the drama "Pinak", the writer brings to the stage the state of political and cultural indifference of the nation, that is, the spiritual rigidity of the people living in "sleep", through artistic images. In this sense, Avloni transforms the symbol of "sleep" into an artistic metaphor that exposes the spiritual inertia and frozen thinking of the people of his time in the whirlpool of lack of enlightenment.

The force that awakens the nation on the stage of the play is the embodiment of enlightenment, that is, for Avloni, science, thought, and national pride. Through this, the author shows the process of "awareness of national identity" through dramatic action. Motifs such as "awakening from sleep," "turning to the light," and "getting rid of ignorance" are at the center of the play. These motifs are in harmony with the historical fate of the Uzbek people and their search for self-awareness. Avloni sees theater as a form of national education. Therefore, artistry and didactics are combined in his dramaturgy. The play is relevant not only for its time, but also for today — because it shows the power of literature, especially theater, in the awakening of national thought and the renewal of the people's consciousness.

In this drama, the author tragically depicts the crisis and spiritual decline in the people's psyche through theatrical means. In the work, tragedy is interpreted not as a personal disaster or individual tragedy in the traditional sense, but as an event affecting the spiritual sleep of the entire nation, the social consciousness trapped in the whirlpool of unenlightenment. The author elevates the indifference, ignorance, and indifference in the thinking of the people to the level of a national tragedy. The words of literary critic Tokhta Boboyev in his book "Introduction to Literary Studies": "In drama, the epic and lyric "merge into a single whole: the internal phenomenon ceases to remain within itself and goes outside, manifests itself in practice: the internal ideal (subjective) phenomenon becomes an external, real (objective) phenomenon," resonate with the ideological essence of the drama, which is centered on the image.

The author presents the conflict not in a didactic form, but through artistic symbols, philosophical dialogues and internal dramatic contradictions. The aesthetic essence of the tragic image is that it affects the viewer not through pity or fear, but through reflection and the awakening of conscience. In this sense, the drama "Pinak" is one of the works that formed the genre of national spiritual tragedy in Jadid dramaturgy.

Abdulla Avloni's drama "Pinak" is a theoretical and artistic achievement of Uzbek Jadid dramaturgy. It is a work that expresses the idea of national identity and spiritual awakening through dramatic form, and calls for the nation to awaken from the sleep of ignorance.

From the point of view of drama theory, the work is distinguished by the symbolic construction of the conflict, the system of allegorical images, the harmony of poetic dialogues and stage composition. Avloni interprets the national theater as a mirror of the soul of the nation. His drama "Pinak" is a work that marked the transition from enlightenment to national identity on the Uzbek stage. As such, it is valued as a high example of Jadid dramaturgy, an artistic innovation that awakened the nation through the stage.

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