



## EMERGENCE STAGES OF UZBEK DRAMA

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This scientific article talks about the emergence of Uzbek drama and the stages of its development.

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Enlightenment ideas played an important role in the foundation and formation of dramaturgy in our national literature at the beginning of the 20th century, as well as in the development of a new scientific body. Enlightenment ideas reflected in the dramas of artists such as Mahmudhoja Behbudi, Hamza Hakimzada Niyoz, Abdurauf Fitrat, Abdulla Qadiri, Muin Shukurullo made a real turning point in Uzbek dramaturgy. B.Yakubov emphasized that Behbudi's "Padarkush", Hamza Hakimzoda Niyazi's "Rich and Servant" and Pesas are important in modern drama, which are distinguished by their originality and embody the problems of the time. "However, only the works about man, his heart, faith and sacred duty have not lost their importance even for later periods, and this is relevant in the dramaturgy of the new era." [1]

It is known that Uzbek national written drama, which appeared in the early 20th century, has a period of beginning, development and decline. This history cannot be imagined without the history of socio-political reality. Jadid literature, dramaturgy and aesthetics came into being with the demands and demands of the social idea. Here a question arises. Since Uzbek dramaturgy appeared at the dawn of the 20th century, did dramaturgy not exist in our literature before this period?

Until the 20th century, Uzbek folk drama was manifested in the form of oral pesas. Previously, there were elements of dramaturgy, which were in the form of dramatic scenes, folk theaters, puppet shows, and various dialogues. However, no scientific studies were conducted on them at the time.

Literary critic H. Abdusamatov explains "the reasons for the late appearance of the dramatic genre are that it is the most difficult artistic genre, the social and spiritual conditions for its birth are not ripe, and society is not developed to a certain extent." [2] So, the fate of Uzbek drama is socio-historical development. and is related to the literary process. Such a process began at the beginning of the 20th century. It was during this period that opportunities arose to create the laws of stage art, to study the unique features of drama. It should be noted that in the past, the artistic principles of drama were not developed in Uzbek literary studies. Just as it was difficult to write pesas, creating critical-scientific works on

dramaturgy began to be realized with great difficulty. The reason is explained by the fact that in the history of Uzbek culture, there is not enough teaching that studies the practice of dramaturgy and takes an example from its theoretical field.

At the time when Samarkand was being presented as the new center of literature in Turkestan, literature began to develop in other large cities as well. Among them, dramaturgy also began to open its arms. From year to year, the number of playwrights expanded, and the weight of stage works increased. Behbudi, Badriy, Haji Muin Shukurullo in Samarkand; Abdulla Avloni, Abdulla Qadiri, Zafari in Tashkent; Abdulrauf Samadov, Shahidi, Hamza Hakimzada Niaziy in Kokanda; Abdulhamid Cholpon, Shamsiddin Sharafidinov, Khurshid in Andijan; In Bukhara, a number of authors such as Abdurauf Fitrat were arriving. Dramas created by these writers were the first works of Uzbek drama. When talking about Jadid dramas and the socio-historical situation, first of all, it is necessary to dwell on Mahmudhoja Behbudi's drama "Padarkush". It is not an exaggeration to say that the promotion of science in the work "Padarkush", recognized as the first modern Uzbek drama, occurred precisely due to the social situation. The work "Padarkush" was written at the beginning of the 20th century on the topic of the most pressing problems of Turkestan people's life, and it expressed the fundamental political and social goal of enlightenment as a program of Jadidism ideology.

In this pesada, the author shows the tragedies that arise between ignorance and ignorance on the example of a family. The priceless value of education in the family is proven in the drama. It is shown that child education is the most important duty of parents, that the future of society and the development of the country are closely related to education, which is one of the main ideas of the drama. With this work, the writer is dissatisfied with the social situation of the people and looks at it enthusiastically, imagining the future in this direction makes the writer think deeply. There are many means that lead a person to tragedies, among which backwardness, ignorance, and lack of enlightenment are the most dangerous. The development of events is logically connected with the struggle for national independence and the exposure of the politics of the time. In Pesa, the historical situation of the beginning of the 20th century, the life and lifestyle characteristics of representatives of different classes of the population, together with illiteracy and ignorance, find their expression. This situation was written in parallel in the journalism of Mahmudhoja Behbudi. Among them, the article "Our action is our intention" is of particular importance.

In his article, Writer commented on the consequences of ignorance and said: "If we do not study modern science and secular science together with religious science, we will be ignorant." [3] Through this reasoning, he wants to say that we should study worldly sciences together with religious sciences, so that we can withstand the competition of world development. Because a rich person was more valuable than a learned person due to the environment of the time.

Jadid dramaturgy has been an echo of social reality from the time of formation to the stage of development. According to Sh.Rizaev, "the period from 1911 to 1929, when the first example of our written drama was created, is called the period of formation and development of modern Uzbek dramaturgy, according to both historical and literary reality." [4] In the first stage of Uzbek dramaturgy, taking into account the conditions of that time, we witness that many tragic works were written. Behbudi's "Padarkush", Hamza "Rich and Servant", Fitrat's "Abulfayzkhan" and many similar works are among them.

While the drama genre creates a series of events, like the epic genre, it shows the actions of the characters in relation to each other. That is why Goethe came to the conclusion that the dramatist should obey "the law of the developing action" [5]. Of course, the playwright writes his works in sync with the times. In this sense, dramas are valued as a unique manuscript, a rare work that reflects the environment of the time and its events. "One of the unique features of dramaturgy is that rare works are as valuable as gold found in the ocean, and they are not always found." [6]

Similar to this, modern drama also appeared together with the era and environment. Jadid's dramaturgy presented a new direction not only for the socio-cultural life of the period, but also for Uzbek literature. Jadid dramaturgy began with the genre of tragedy (M. Behbudi "Padarkush"). Later, the genre of comedy (Haji Muin, A. Avloni, H.H. Niazi) began to appear. Finally, writing in the drama genre (Fitrat, Haji Muin, A. Avloni, H.H. Niazi) became a widespread tradition. Jadids generally called these genres "pesa". It should be noted that after Hamza, the Uzbek modern dramaturgy went through a difficult path of development. There was a reason for this.

Commenting on the development of our dramaturgy, literary critic B.Imomov explains that "our written dramaturgy does not have a rich tradition, the experience of speech artists is insufficient, and the representatives of our young dramaturgy are a minority in many theaters of the republic" [7]. Since theater and dramaturgy are very important aspects of modernist movement and modernist literature, they were directed towards the educational, social and political tasks of the movement, thus developing proportionately. The socio-economic, political and cultural processes that took place in Turkestan at the beginning of the 20th century had an impact on thinking. This influence was especially evident in artistic creation. Uzbek literature has made great progress in a short period of time. Among the novelties, the creation of dramatic genres, and later the appearance and popularization of theater, gained special importance. All this is explained by the jadid dramaturgy, which served the ideas of renewal formed at the core of the jadid movement.

As U. Jurakulov mentioned, "no matter how socially significant drama is, it is first of all an aesthetic phenomenon. People's aesthetic demands and needs are an important aspect of the issue. Aesthetic needs are the basis for the processes of poetic synthesis of "foreign" genres with national genres." [8] Another work created in the Jadid drama from the perspective of socio-historical conditions is Hamza's drama "Boy and Servant". This drama is recognized as the first classical drama in Uzbek dramaturgy. Kamil Yashin says the following about this. "The Rich and the Servant as a classical tragedy is full of tendentious philosophical thoughts" [9] Indeed, the drama is rich in class conflicts and clearly shows the essence of the era, its characteristics and the fate and future of the working people. Since the images created by Hamza are taken directly from the fate of the people, the reader will accept it simply and easily and it will be understandable to the public.

These images always reflect the aspirations of the people and their interests. That is why Hamza has always been a favorite of the Uzbek people. The dramatist himself came from the people, he saw and felt their good and bad days and wrote his works. In addition, in Hamza's dramas, he deeply touches on the issue of education in the family. Pays special attention to the theme of the family, which is a part of society. Almost all of Hamza's works focus on the issue of education. To bring the people out of such darkness, "the writer began to write dramas on

the family theme. "The Rich Man and the Servant" is about disgusting, dirty work in society and shame in the family. [10]

#### CONCLUSION

In short, Behbudi and Hamza were among the first writers who introduced the drama genre to Uzbek literature. As the drama and socio-historical issues were raised in modern literature, the authors aimed at several artistic goals. If we put the issue of national independence, liberty and freedom at the top of these, the issue of people's well-being, striving for its enlightenment and knowledge was in the next place. In this way, the Jadidists took drama and theater as their main weapons. Jadid theater and dramaturgy can rightfully be divided into two stages, i.e. the stages of formation and improvement. If Behbudi founded a new genre of drama in the country through the drama "Padarkush", Hamza's perfection of form and content shows that this innovation has taken place.

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