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CHARACTERISTICS OF FIGURE CREATION IN JADID DRAMATURGY

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Annotatsiya - Ushbu maqolada jadid dramaturgiyasining otasi Mahmudxo'ja Behbudiy asos solgan yevropa usulidagi teatr hamda ushbu milliy teatrdan sahnalashtirilib, ommaga namoyish etilgan ilk spektakl xususida, uning zamondoshlari Abdurauf Fitrat, Abdulla Qodiriy va boshqa jadid dramaturgiyasi rivojiga hissa qo'shgan allomalar ijodiga alohida to'xtalib o'tilgan. Shu bilan birga jadid dramaturgiyasi asosida yaratilgan obrazlarning milliy teatr san'ati rivojlanishidagi o'rni o'ziga xos ahamiyatga ega ekanligi bugungi kunning dolzarb masalalaridan biridir.

Kalit so'zlar: teatr, drama, komediya, tragediya, dramaturgiya, p'esa, spektakl, aktyor, rejissor, xarakter.

Аннотация - Эта статья посвящена театру европейского стиля, основанному Махмудходжей Бехбуди, отцом джадидской драмы, и первому спектаклю, поставленному в Национальном театре, а также произведениям его современников Абдурауфа Фитрата, Абдуллы Кадири и других ученых, которые внесли свой вклад в развитие джадидской драмы. В то же время роль образов, созданных на основе современной драматургии, в развитии национального театрального искусства сегодня является одним из важнейших вопросов.

Ключевые слова: театр, драма, комедия, трагедия, драма, спектакль, актер, режиссер, персонаж.

Annotation - This article focuses on the European theater style founded by Makhmudhodja Bekhbudi, the father of Jadid dramaturgy, and first performances staged at the National theater as well as the works of his contemporaries such as Abdurauf Fitrat, Abdulla Kadiri and other scholars who contributed to the development of above mentioned Jadid dramaturgy. At the same time, the role of the art of theatre created on the basis of the Jadid dramaturgy development is one of the most pressing issues today.

Keywords: theatre, drama, comedy, tragedy, drama, play, spectacle, actor, director, character.

Introduction. All types of art are means of calling a person to the purification of the soul, conveying the seeds of goodness to the souls through artistic images. On the other hand art of theatre plays a huge role in embodying national values in artistic images and passing them on to future generations. Because imagery character is its main means of expression. In the 20th century, Mahmudhoja Behbudi's play "**Padarkush or uneducated child**" was the basis for the birth of a new direction in



the field of dramaturgy, theatre and journalism in Turkestan. The organization and activity of the art of theatre in Uzbekistan is connected with the name of Mahmudhoja Bekhbudi.

Literature review. To understand the concept of a character, it is important to know its lexical meaning. Although there are various definitions of the term in scientific sources, both theoretically and practically, all definitions are based on meaning and logic. They will be compared below.

In the Explanatory Dictionaries the term "character" is briefly explained as follows: "Character" is a type of figure created in works of art [1., P.517]. Creation date, space, time, character, emotions have no significance in changing its characteristics. No matter when it was written, the characters in it are felt by the reader or the viewer through the artistic images that lived in the environment of that time.

Therefore, the issue of character creation has long been at the centre of interest to researchers. Whether it is in literature, philosophy, aesthetics, theatre, dance, music, fine arts or any other field it has not lost its importance till today.

In the National Encyclopedia of Uzbekistan, the term "character" is defined as follows- Character, the artistic figure is an aesthetic category that characterizes reality only by assimilating and changing it artistically. Besides, any creatively recreated event in literal work is called character. Note that in this case, the phenomenon "recreation" is equivalent to the term character. In Arabic, art has the same meaning.

So, an image is an artistic representation of what exists in life - man, events, phenomena, all beings in nature, plants, animals and their actions. Reflection can be seen in all kinds of art.

For example, in his book "Literature theory" Khotam Umarov says that "Art (architecture, sculpture, painting, music, theatre, choreography, cinema, etc.) expresses life figuratively basing on the achievements of science (scientific thinking). Imagery is a universal tool that unites all forms of art, ensures their commonality and similarity" [3., P.28]. You can fully agree with this comment.

Research methodology. Questionnaires, analytical-comparative, historical, classification, complex approach analysis methods, as well as methods used in art criticism, were the main reference tools in covering the topic of this scientific article. In particular, in the study of the history of theatrical art, retrospective methods were used, and the artistic analysis of modern trends relied on the methods of observation, system-complex, deduction, induction of empirical-theoretical methods.

Analysis and results. The drama "Padarkush" was written by Makhmudkhodja Bekhbudi in 1911, published in 1913, and staged in 1914. Its first performance was shown to the public on the 15 of January 1914 in Samarkand. Public attention regarding the play was highlighted in the press. The press mentioned that the drama was staged in Samarkand for the first time on January 15, 1914. It says that more than three hundreds of spectators return as there were no sits.

The drama "Padarkush" was written at the beginning of the XX century and it was about the most important problems of Turkestan and expresses the fundamental political and social purposes of enlightenment. The drama is not only about the negative impact of an uneducated child on the progress of society but also the author describes the attitude of the Jadids towards the social system and colonial oppression



in Turkestan on the example of a rich and uneducated son. But uneducated, ignorant, unarmed people couldn't fight against colonists. To achieve their goals, Jadids first had to wake ordinary people and make them fight.

In 1919, in his book about "Literature of Turkic nations" A.Samaylovich pointed out the creative activity of Fitrat. Because Fitrat was one of the most productive writers of the 1920s. The enlighteners counted his staged works such as "Abulfayzxon", "Arslon", "Vosye qo'zg'oloni" (about Vasue revolt), "Chin sevish" (about true love), "Shaytonning tangriga isyoni" (about devils rebellion against God), "Hind ixtilochilari" (about Indian dissidents), "Abo Muslim" "Ro'zalar", "Temur sag'anasi" (not fully preserved). As his tragedy "Abulfayzkhon" met all requirements of tragedy it was published in Moscow in 1924. This proves that he was a famous playwright of his time. The author's "Resurrection" was interpreted in accordance with the idea of atheism, which flourished in his time, and because the name of the famous Fitrat was taken from the hearts of intellectuals and published in the ideology of communist monopoly, it served the Soviet ideology for many years. The decision prompted him to create a symbolic drama, one that portrays Uzbek life as if it were happening in another country. Abdurauf Fitrat's 5-act play "Chin sevish" (True Love) was staged by the director of the Turon Theater M. Uygur. An article about the play "Chin sevish" was published in the 25 of November 1920 in "Ishtirokiyun" newspaper. The author of the article, M. Shermuhammadov, said, "Recently, the Uzbek stages have seen a great and beautiful play. I have to admit that I can't criticize him or his performance. But this time, the task of writing about it is up to me, I will write down my point of view, which is not very deep." [6]

The events of the play take place in India. Two young men fall in love with Zulayha, an educated girl from India. One of them was Nuriddinkhan, a pure-hearted, pure-hearted poet, and the other was Rakhmatullakhon, a malicious man who walked away from goodness. Zulaykha's father wants to give his daughter to Nuriddin, a helpless but virtuous young man, while his mother wants to give him to Rahmatullah, who is full but deceives people.

The girl loves a poetic and pure young man whose name is Nuriddin. Rahmatullah was one of the young men who managed to overthrow the fate of several girls before Zulayha. Rahmatullah used a lie to get rid of Nuriddin and caused him to be imprisoned by the British. He poisoned Nuriddin with the water he drank in prison. Coincidentally, the young poet does not drink this water. The work ends with Rahmatullah being shot by the British. Such an ending was about the ideology of that period.

The other Fitrat's play "Hind ixtilochilari" (Indian rioters) is one of the most famous masterpieces of that time. In a 1923 article in the Turkiston newspaper, Vadud Makhmud concludes that "Hind ixtilochilari" is one of the most important works in our literature. His work is full of perfect images, metaphors, and rhymes. Fitrat is an editor in our literature who describes the emotions of love well. In each of his works, these places of love are full of high meanings. There are so many types it's hard to say. "[7] This work was also staged by Mannon Uyghur.

Takhir Malik said "Although the tragedy "Abulfayzkhon", which was published in 1924 in Moscow, tells the story about representative of the Ashtarkhanid dynasty in



the 18th century, it was in fact filled with the spirit of the oppressive period" The writer raises issues such as the throne and the king, the throne and justice, the throne and the destiny of population. The tragedy tells the story about oppression, injustice, and violence, the destruction of the country and the people: the idea that the fate of an oppressive king is ended tragic, and that only a just ruler can bring peace and happiness to the people and the country plays an important role. In this sense, the tragedy is deeply connected with the system which was resulted from genocide, violence that took place in the 20th century. Abulfayzkhan could reach the throne only through bloodshed and oppression and ruled it in this way. He reached the throne by killing his brother, Fakhad otalik (otalik is a nick name given to the dynasty) and his friends, because of which he is unable to sleep and has to live in fear."Abulfayzkhan" is valuable because it is the first tragedy in Uzbek dramaturgy.

Thus, Abdurauf Fitrat dramaturgy is valuable for its great contribution to the development of Uzbek art of theatre, and such an example of creativity should be the subject of special research.

At the age of nineteen Abdulla Kodiri also wrote a drama named "Baxtsiz Kuyov" (Unlucky groom 1915) in the new European style. The author later commented on the play as follows: "I did not even realize that I had written a theatrical book, "Baxtsiz kuyov" under the influence of "Padarkush" (written in 1911), published in 1913." [9].

Most of Jadids in the press such as Munavvar Kori, Bekhbudi, Mirmulla, Shermukhamedov, Gozi Yunus, Cholpon, Fitrat, made a public speech about the performances and try to give the public an idea about the nature and system of the art of theatre.

In the dramatic works written during this period, ignorance and illiteracy of the people were raised as the main topic, and the idea of science and enlightenment was promoted. Abdulla Qadiri's play "Baxtsiz kuyov" also reflects the consequences of superstition and ignorance in society. The play, taken from the life of a poor young man who played a big wedding, then went into debt and eventually committed suicide. it was published in 1915 in the newspaper Sadoi Turkiston and staged at the Turon Theater Studio. Although Abdulla Kadiri was not particularly interested in theatre in his further career, he did not ignore the issue of national literature and theatre and wrote articles as a person who was aware of all forms of literature

Abdulla Kadiri sees enduring traditions of jollification art and clowning as a social necessity to replace modern theatrical performances with the modern ones in the life of people. In his article "How is the theatre issue going" which was written in 1918 he writes "If for the young generation school is the main place for education, for elder people theatre is centre of pieces of knowledge". He was deeply aware that theatre takes a great responsibility such as educating the young generation. He also believes that every nation should have its theatre. Therefore, the art of theatre of that time solves prior problems and tasks by taking its age into account. In this respect, the development of theatre, first of all, feels the need for national and artistic qualities in dramas to become a force that can influence the minds of the people. Therefore, first of all, the national spirit is looked for in the performances staged in its time, and the work of the theatre is analyzed from this point of view. Since the first theatrical troupes were made



up of outsiders, it was only natural that the first steps should begin with imitation. However, literature fans are also worried like writers. They hope that the theatre will become a "literary school" in the national spirit and influence the minds of the people. That's why Kadiri criticizes theatrical performances of his time and openly discusses the deformation of the performances. The theatre is understood as a very easy task among Muslim youth, in a state of extreme chaos, theatrical scenes at schools are becoming a toy in the hands of the ignorant people[10]. We still see this as a matter of some theatre.

As you know, the genre of comedy and comedy is close to the work of the editor of the magazine "Mushtum". Comedy seems to be an extremely light genre for the outsider, but in reality, the hardest part is creating a comedy. In dramaturgy, writing a real funny story in the unity of form and content requires great skill from the author. As Kadiri puts it, "Comedy is not about laughing at what is right, but about laughing at its original condition, and when writing a drama, it is necessary to take the subject from a rotten part of our lives and thus put it on the scales of literature." [10.]. "Literary scales" means to know the requirements of the stage and drama from the creator.

In the practice of world theatre, two main types of comedy - case comedy and character comedy - are widely popular. In Qadiri's time, plays were written under the name of drama, opera, (musical drama) and comedy were criticized for not fully meeting the criteria of the genre. Kadiri's views on the comedy genre and the creation of character in it are still relevant.

Kadiri divides humour into three types – humour, satire and trick. "Elements such as humour, satire, rhetoric, description, allegory, interpretation of folk proverbs, and so on help to express these three types of humour. In his article, he mentions that for playwrights who write for the stage, the main factor of humour is "although there are several different ways of humour in the literature, the most important is the humour of the character." When the character of the figure in a comedy is found, a funny situation naturally occurs.

As a major part of the nation's culture, Jadid's dramaturgy overcame such difficulties and problems systematically and moved into the future. Between the 1920s and 1930s, the image of Jadid theatres took shape, with state-run theatres based on amateur troupes. These changes have led to the emergence of a new generation of young artists - playwrights, actors, directors - and their creative success. As a result, ideological changes took place in the theatrical repertoires. On the one hand, this is because local playwrights have a lot of experience, on the other hand, the tradition of staging and presenting the best examples of world drama has begun, and on the other hand, it is forced to adhere to ideological requirement. Jadids were denied by the government even though they were the only enlighteners who arose the idea of raising the nation to the level of developed nations by realizing that the national ideology of Jadids, playwrights did not fit into the ideology of that time.

The dramaturgy of the Jadids was further enhanced by the following staged works by world writers. Since 1920, the Uzbek theatre has staged performances such as "Xasis", "Ikki boyga bir malay", "Makr va muhabbat", "Iblis", "Revizor", "Malikai Turandot", "Hamlet", "Othello" which made the fame of the national theatre famous



and spread it to the world. After its foundation 15-20 years, the theatre has been awarded the title of "academic.

When the Jadid movement was deactivated, a new generation of playwrights began to appear. Komil Yashin, Uyg'un, M.Shaykhzoda, H.Olimdjon, Izzat Sulton, Abdulla Kakhor, Shukhrat, S.Akhmad, Shukurullo, X.Mukhammad, A.Ibrokhimov, O'.Khoshimov, Sh.Xolmirzayev, Mashrab Boboyev and others created tragedies and dramas in the spirit of humanity and patriotism. Abdulla Kakhhor's novels such as "Shohi so'zana", "Tobutdan tovush", "Og'riq tishlar", "Ayajonlarim", Izzat Sulton's "Imon", Uyg'unning "Parvona", "Beruniy", "Qaltis hazil", O'lmas Umarbekov's "Qiyomat qarz" and Alisher Navoi's drama, co-written with the Sultan, has been hailed as a masterpiece of the Uzbek stages. Related genres and directions have been formed in art and particularly in the field of theatre. But the use of traditional forms and means was considered nationalism, archaism, naturalism, formalism and it was condemned.

Conclusion. To sum up, the founders of Jadid dramaturgy remained in their point of views, even in the most difficult circumstances, as they worked very hard to preserve the nation's spiritual, culture and identity. Thanks to their heroism the culture of the nation has been raised for almost centuries. Today, in the XXI century, we need to pay special attention to the following issues to develop theatrical art and solve its problems. First, organizing theatre clubs at schools and raising children's awareness of the complexity of the art of theatre, preserving the spirituality and values of the nation in today's technologically advanced age and passing it on to future generations. Second, it is advisable to invite specialists to organize and appoint leaders of the clubs. From the early ages of their childhood, growing up with an understanding of theatrical art, children later will have solid knowledge and skills in choosing their path, especially in stepping into theatrical art, such as directing, acting, dramaturgy. stepping into the fields that are the foundation of theatrical art with special love will be a means of ensuring the development of the field.

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