



THE IMAGE OF CLASSICAL POETS IN UZBEK DRAMATURGY

Jamila Badalova

Lecturer at the Department of Philosophy and Spirituality,
Termez State Pedagogical Institute

Annotation. This article analyzes the creation and artistic interpretation of classical poets' images in Uzbek dramaturgy. In particular, it examines how the images of representatives of classical literature such as Alisher Navoi, Zahiriddin Muhammad Babur, and Mashrab are portrayed in Uzbek stage art and dramaturgy, as well as how their lives, works, and spiritual heritage are reflected in dramatic works. The article also discusses the harmony of artistic fabric, historical truth, and national values in the creation of historical figures' images by playwrights. The research concludes that the images of classical poets in Uzbek dramaturgy play an important role in understanding national identity, restoring historical memory, and educating the younger generation in moral and spiritual values.

Keywords: Uzbek dramaturgy, classical poets, artistic image, historical figure, stage works, Alisher Navoi, Babur, Mashrab, dramaturgy, national heritage.

Introduction

Uzbek dramaturgy occupies a unique place in the history of national culture and literature. At the same time, the development of stage art and dramaturgical creativity has created the opportunity to artistically interpret historical figures, including classical poets, on stage. Classical poets – such as Alisher Navoi, Zahiriddin Muhammad Babur, Mashrab, and other great representatives of literature – constitute an important subject not only in the history of literature but also in dramaturgical works due to their creative heritage and human virtues.

By creating the images of classical poets on stage, playwrights not only convey historical events to the audience but also contribute to the development of national values, spiritual ideals, and aesthetic taste. Moreover, such portrayals serve as an effective means of educating the younger generation, enhancing national consciousness, and enriching historical memory.

The analysis of the images of classical poets in Uzbek dramaturgy provides a foundation for important scholarly research on this topic. Based on historical sources, stage works, and academic studies, this article aims to examine the dramaturgical characteristics of classical poets' images, the methods of their interpretation on stage, and their role in shaping national spirituality [1].

The primary objective of this article is to explore the process of creating classical poets' images in Uzbek dramaturgy, to reveal their artistic-aesthetic and spiritual significance, and to analyze the ways in which these images illuminate national history and literary heritage in dramaturgical works.

Literature Review and Methodology

In the history of Uzbek literature and art, the life and works of classical poets play a significant role in shaping the spiritual life of the people, understanding national identity, and preserving cultural heritage. In particular, the artistic representation of these great figures on stage through dramaturgy holds special importance in the development of national theater art and literature.



Dramatic works convey the lives of historical figures, their inner experiences, social activities, and creative legacies to a wide audience in a compelling way. Therefore, the creation of classical poets' images in Uzbek dramaturgy represents not only an artistic-aesthetic process but also a phenomenon of moral and educational significance [2].

Uzbek dramaturgy, shaped under the influence of the Jadid movement at the end of the 19th century and the beginning of the 20th century, gradually laid the foundation for the development of national theater art. While the works of Jadid dramatists primarily addressed social issues, educational enlightenment, and the awakening of national consciousness, later periods witnessed the emergence of historical figures' portrayal as an important direction in dramaturgy. In particular, by creating stage images of classical literature representatives, playwrights aimed to express respect for national history and culture [3].

The depiction of classical poets in dramaturgy is a complex artistic process that involves reliance on historical sources, artistic interpretation, and the creation of dramaturgical conflict. In creating the image of a historical figure, a playwright selects significant events from their life, reworks them in a dramatic form, and interprets them according to the demands of the stage. As a result, historical truth harmonizes with artistic fabric, producing a compelling theatrical work for the audience.

Discussion and results

Among classical poets in Uzbek dramaturgy, one of the most frequently depicted figures is Alisher Navoi. Navoi, as the founder of Uzbek literature, a prominent statesman, and a thinker, left a profound mark on history. His life, works, and social activities provide rich artistic material for playwrights. In dramatic works, Navoi is often portrayed as a just figure, a defender of the people's interests, and a devoted promoter of the development of science and culture.

The creation of Navoi's image in dramaturgy is often based on events from his activities as a statesman. In this process, playwrights strive to depict his friendship with Husayn Bayqara, court life, and the efforts made for the advancement of science and culture on stage. Through such portrayals, Navoi's image conveys ideas of justice, humanism, respect for knowledge, and patriotism.

Navoi's poetic activity also plays a significant role in his dramaturgical portrayal. In stage works, his ghazals, rubaiyat, and wise reflections are used as artistic tools to reveal the inner world of his character more deeply. This enhances the poetic tone of the dramatic work and provides the audience with aesthetic pleasure [4].

The image of Zahiriddin Muhammad Babur also occupies an important place in Uzbek dramaturgy. Historically recognized as a great commander, statesman, and poet, Babur's life is filled with complex historical events, providing playwrights with ample material for creating dramatic plots. In portraying Babur, dramatists aim to artistically interpret his love for his homeland, political struggles, personal experiences, and creative activities.

In the dramaturgical portrayal of Babur, his inner psychological experiences, life challenges, and aspirations are often emphasized. This approach adds profound psychological depth to the stage work. Through the image of Babur, playwrights aim to highlight human qualities such as willpower, resilience, and loyalty to the homeland [5].

The image of Mashrab also holds a special place in Uzbek dramaturgy. Mashrab stands out for his free-thinking ideas, Sufi beliefs, and resistance against social injustice. In dramatic works, he is often depicted as a courageous figure defending truth and opposing oppression. Through



his character, playwrights convey ideas of human freedom, spiritual purity, and dedication to truth.

The dramatic portrayal of Mashrab involves significant dramaturgical conflict, as his life was full of contradictions and challenges. By presenting these conflicts on stage, dramatists also shed light on societal problems. Consequently, Mashrab's image is interpreted not only as a historical figure but also as a symbol of spiritual ideals [6].

Historical sources play a crucial role in creating the images of classical poets in Uzbek dramaturgy. Playwrights gather information about poets' lives and activities from historical works, tazkirahs, memoirs, and scholarly research. At the same time, they rework events into dramatic forms that meet the requirements of the stage and the possibilities of artistic representation.

The depiction of classical poets in dramaturgy also serves an important function in promoting national history. Such works allow the audience to become acquainted with the great historical figures of their people, fostering a sense of national pride and identity. In the years of independence, interest in historical themes, including the images of classical poets, has significantly increased in Uzbek dramaturgy. Playwrights of this period tend to reinterpret national history, evaluate historical figures objectively, and study their spiritual heritage in depth. As a result, the images of classical poets have begun to be portrayed more broadly and multidimensionally [7].

Bringing the images of classical poets to life on stage is closely linked to the actor's skill. Creating the image of a historical figure requires deep psychological analysis, historical knowledge, and artistic imagination. In the process of embodying the character, the actor strives to feel the poet's inner world and understand their thought process. This results in a vivid and compelling stage portrayal.

Moreover, the creation of classical poets' images in dramaturgy is implemented in harmony with stage design, costumes, and musical arrangements. By recreating the historical context, the audience can feel the spirit of the era, which enhances the artistic impact of the dramatic work. The depiction of classical poets in dramaturgy also plays an important role in the education of the younger generation. Through such works, young people gain a deeper understanding of national history, culture, and literature. At the same time, the lives and activities of these great ancestors serve as a source of inspiration and moral guidance [3].

The creation of classical poets' images in dramaturgy also demonstrates the inseparable connection between national literature and theater art. The works of classical literature serve as an important source of inspiration for playwrights. At the same time, through stage productions, classical literature reaches a wider audience, thereby enhancing its impact and influence.

Conclusion

In conclusion, the image of classical poets in Uzbek dramaturgy represents a significant artistic phenomenon reflecting national culture and spirituality. Through these images, playwrights not only provide an artistic interpretation of the lives and activities of historical figures but also illuminate human virtues, national values, and spiritual ideals. The portrayal of classical poets expands the artistic-aesthetic potential of Uzbek dramaturgy and contributes significantly to the development of national theater art. For these reasons, the topic remains a relevant and important subject for continuous scholarly research in the fields of Uzbek literary and theater studies.



List Of References:

1. Sulton I. Selected Works. Tashkent: Gafur Gulom Publishing House, 1980.
2. Karimov N. History of Uzbek Dramaturgy. Tashkent: Fan, 2002.
3. Qosimov B. History of Uzbek Literature. Tashkent: University, 2010.
4. Literary Heritage: Collection of Scientific Works. Tashkent, 1980, No. 13.
5. Nasirov U. "Interpretations on the Topic of Artistic Style" // Creator, Artistic Style, Author's Image. Tashkent, 1981.
6. Normatov U. Half a Century of Our Literature. Tashkent, 1967.
7. Karimov N. Cholpon. Tashkent: Sharq NMK, 2003, 463 p.