

# THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF ENLIGHTENMENT DRAMATURGY

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## **Abstract**

This article presents an in-depth scientific analysis of the formation of enlightenment dramaturgy, its theoretical and methodological foundations, artistic expressive means, and socio-aesthetic functions. It focuses on how moral, social, and spiritual issues relevant to social life are artistically expressed through stage tools, how national consciousness and intellectual thinking are formed through dramatic works, the expression of pedagogical ideas via theatrical means, and the role of enlightenment dramaturgy in the understanding of national identity.

**Keywords:** Enlightenment dramaturgy, dramatic conflict, stage composition, character system, aesthetic function, pedagogical idea, national consciousness, artistic expression, theatrical means, spiritual renewal.

## **Introduction:**

Dramaturgy is one of the key directions in the literary process, providing the opportunity to express various aspects of social life through artistic images and stage means. Particularly, the genre of enlightenment dramaturgy holds a unique place in Central Asian literature in shaping national consciousness, awakening thought, establishing moral values, and artistically depicting socially driven reforms aimed at modernization. Through works in this genre, significant issues such as the human soul, social inequality, thirst for knowledge, and self-awareness are deeply analyzed through aesthetic stage representation. For this reason, enlightenment dramaturgy is not only a literary phenomenon but also a socio-cultural tool that influences public life, national thought, and moral upbringing.

Enlightenment dramaturgy in the history of artistic thinking requires important theoretical analysis as an artistic expression of the awakening of national consciousness and the process of renewal in thinking. This dramaturgical trend is not merely a phenomenon that provides aesthetic pleasure to literature, but is based on viewing it as a spiritual tool in showing and solving fundamental problems in social life. Such an approach, in turn, encompasses the social, sociological, cultural, and philosophical layers of dramaturgy. Through enlightenment drama, human aspiration toward moral norms is analyzed. In this dramatic form, urgent issues such as social injustices, inequality in society, and the need for knowledge and thinking are shown through artistic images. In these works, the inner experiences of the human heart, spiritual

crises, and changes in consciousness are deeply expressed through stage means. This is one of the important elements of the psychological approach in this dramaturgy.

### **Literature Review:**

The theoretical and methodological foundations of enlightenment dramaturgy are extensively discussed in the research of scholars such as M.Mamatqulova, H.Abdusamatov, and F.Abduvohidov. In Mamatqulova's work *Theoretical Problems of Dramaturgy*, the development of dramaturgical thinking, dramatic conflicts, the system of characters, and stage composition are thoroughly examined. She considers the harmony between idea and artistic tools as the principal element of dramatic works. In H.Abdusamatov's *Theory of Drama*, the unity of form and content in the drama genre, the structure of dramatic action, conflict, and character interaction are analyzed to establish the theoretical basis of dramaturgy. He substantiates that the progressive revelation of dramatic events conveys social and ideological content. In his study titled *Foundations of Dramaturgy*, F.Abduvohidov analyzes the interrelation between theatrical art and dramaturgy, dramatic action and conflicts, the aesthetic function of characters, and the expressive power of dialogue. His scholarly perspectives serve as an important source for understanding how ethical and social ideas are delivered through stage aesthetics and dramatic composition.

In M.M.Mamatkulova's research titled "Theoretical Problems of Dramaturgy," the methodological foundations of the dramaturgy genre are deeply analyzed scientifically. The author emphasizes the necessity of harmony between idea and artistic means in the formation of dramaturgical thinking, substantiating that in this process, the character system, dramatic conflicts, and stage structure acquire central importance. This approach is considered an important theoretical source in studying enlightenment dramaturgy because in works created in this direction, the moral-aesthetic problems of society are raised precisely through social contradictions.[1] The ideas put forward by Mamatkulova about the harmony of form and content in dramatic works can be accepted as the main methodological approach in analyzing enlightenment dramas. The author particularly acknowledges the importance of deepening ideological approaches through the portrayal of dramatic action on stage. These aspects can serve as a scientific foundation in revealing the pedagogical, aesthetic, and social functions of enlightenment dramatic works. This research forms a system of conceptual views in the theoretical analysis of dramaturgy and expands the possibilities of analyzing enlightenment drama with literary criticism methods. In the dramaturgy genre, the nation's attitude toward its past is strengthened through the staging of historical memory. This is accomplished through the embodiment of social movements and reforms that occurred during important stages of national history in artistic images through dramatic means. This process shows that the role of theatrical art in understanding national identity is incomparable.

In H.Abdusamatov's research titled "Theory of Drama," the role of the dramaturgy genre in the literary process, its complex structure in terms of form and content, and the system of stage laws characteristic of dramatic works are systematically analyzed. The author interprets drama as a unique artistic model that brings events to life on stage through characters. Here, dramatic

conflict, dramatic action, and plot development are considered as main elements. This approach has particular importance in determining the theoretical and methodological foundations of enlightenment dramaturgy because in works of this direction, moral, social, and intellectual problems in society are expressed in artistic form through dramatic action and characters.[2] Abdusamatov substantiated the artistic-aesthetic power of staginess, acting expression, and dialogic speech in drama. These aspects serve as means to strengthen the aesthetic and pedagogical impact in the staging of enlightenment dramatic works. The views presented in the research about the expression of ideological content through the gradual revelation of dramatic eventfulness serve as a theoretical foundation in analyzing the works of enlightenment writers. Through this approach, it becomes possible to determine the aesthetic mechanisms of dramaturgical thinking.

In F.Abduvohidov's scientific work titled "Foundations of Dramaturgy," the basic principles of the dramaturgy genre, its theoretical structures, and artistic laws are comprehensively illuminated. The author interprets the drama genre as the central form of stage art, expressing scientifically founded views about the development of dramatic action, conflict between characters, plot dynamics, and the artistic interpretation of stage means. The research systematically reveals the unique characteristics of the dramaturgy genre, particularly the mechanisms of expressing reality through stage composition, dramatic conflict, and dialogic speech style.[3] The theoretical views presented in this work serve as a solid methodological foundation in the scientific analysis of enlightenment dramaturgy. While Abduvohidov substantiates the organic connection of the drama genre with stage art, he reflects on the aesthetic criteria in the staging of works, acting expression, and the ideological burden conveyed to the audience's consciousness. This approach provides the opportunity to determine the aesthetic and educational function of dramatic texts created by enlightenment dramatists. The author's work also gives special place to the principles of illuminating moral, social, and spiritual problems in society through dramaturgy, and these aspects serve as a relevant methodological source in analyzing the content of enlightenment dramas.

A number of studies aimed at deeply studying the theory and methodology of dramaturgy serve as important scientific sources in determining the theoretical foundations of enlightenment dramaturgy. In particular, in M.Mamatkulova's scientific work titled "Theoretical Problems of Dramaturgy," theoretical issues such as the unity of form and content in dramatic works, the character system, and the harmony of stage structure with dramatic conflict are systematically illuminated. These approaches serve as theoretical criteria in determining the social and ideological layers encountered in enlightenment dramas. Additionally, in the work "Theory of Drama" created by H.Abdusamatov, special attention is paid to important issues such as revealing the main characteristics of the drama genre, the harmony of dramatic situations and actions with social-moral content, and the formation of dramatic works in accordance with stage laws. These scientific views provide the opportunity to study enlightenment dramas as a functional tool in the artistic expression of reality.

In F.Abduvohidov's research titled "Foundations of Dramaturgy," aspects such as the harmony of the drama genre with stage means, the ideological-aesthetic function of dialogic speech, and

the role of dramatic conflict as a structure-forming element are analyzed. These approaches serve to study enlightenment dramas in aesthetic and social functions. These sources are interpreted as the main theoretical and methodological foundation in the process of forming the theory of enlightenment dramaturgy, determining its aesthetic foundations, and scientifically illuminating the educational role of dramatic works in society. Enlightenment dramaturgy is viewed as a unique stage in the history of social thought. In this stage, pedagogical ideas are put forward through literary images, and a model serving to spiritually educate the younger generation through stage aesthetics is created. This dramaturgy is also viewed as an object of literary criticism and aesthetic evaluation, and the social motives and moral views present in it are studied.

### **Research Methodology:**

This article employs historical-evolutionary, systematic-analytical, and artistic-aesthetic methods. Through analysis of scholarly sources, the theoretical and methodological foundations of enlightenment dramaturgy have been identified. In addition, the interconnection between stage art and dramatic structure, the role of character systems and dramatic conflicts in pedagogical, aesthetic, and moral functions are central to the analysis. Furthermore, the psychological and ideological-aesthetic potential of dramaturgical tools is revealed within the frameworks of realism and naturalism.

Enlightenment drama stands out with the clarity of stage portrayal and the naturalness of expressive means. In this genre, the analytical power of dramatic situations prevails over plot, and social and moral contradictions between characters are considered the main driving force of the work. Through these dramatic contradictions, universal human problems are shown, and the aspiration to solve them is formed through rational consciousness along with emotional impact. In enlightenment dramaturgy, stage composition is based on the principles of content and form harmony. In the structure of dramatic works, the clarity of the author's position, logical consistency of thought, and clear portrayal of mutual relationships between characters increase artistic effectiveness. These compositional approaches are formed based on the methodological principles of theater theory.

### **Analysis and Results:**

The research findings indicate that enlightenment dramaturgy functions as an effective artistic form for portraying social and moral issues through stage means. In this genre, dramatic conflicts serve as the driving force of the narrative, revealing critical societal problems through socio-psychological confrontations among characters. In enlightenment dramatic works, the harmony between stage composition, the internal logic of dramatic situations, and the character system enables the expression of pedagogical and aesthetic ideas. Dramatic characters symbolically represent social forces, reforms, and shifts in consciousness within society. Additionally, issues such as historical memory, national values, and self-awareness are profoundly analyzed through artistic imagery, exerting aesthetic and ideological influence on the audience.

Through dramatic works with enlightening content, changes in consciousness in society are artistically analyzed. These changes represent a new stage of social thinking forms that emerged as a result of historical evolution. Dramatic characters appear on stage as symbols of active forces in society. Through them, ideas of class struggle, social justice, and aspiration for enlightenment are put forward. This turns drama into an influential tool in a broad social field. Philosophical foundations play an important role in the formation of dramaturgical thinking. Through these foundations, the essence of human existence, its place and duty in society are reflected. In dramatic processes, not a chain of events, but changes in the psychology of characters are considered as an important source. This stylistic approach is directly connected with realism and naturalism trends in dramatic literature.

### **Discussion:**

Enlightenment dramaturgy artistically reflects key social processes, ethical and psychological dilemmas, and intellectual transformations within society. When evaluated from the perspectives of literary criticism, theater studies, and sociology, it reinforces concepts such as the nation's relationship to its past, historical consciousness, and cultural memory through dramatic works. Dramatic conflicts not only shape plot development but also convey the author's stance, social perspectives, and aesthetic ideals. Moreover, stage movement intensifies the aesthetic and ideological impact on the audience's consciousness, enhancing the genre's educational function.

### **Conclusion:**

Enlightenment dramaturgy has emerged as a distinctive literary school within the context of Uzbekistan's literature and culture, fulfilling historical, aesthetic, and pedagogical roles. Through this genre, social issues are expressed via stage representation, facilitating the awakening of national consciousness and cultural memory. The theoretical and methodological frameworks developed by M. Mamatqulova, H. Abdusamatov, and F. Abduvohidov provide a solid foundation for an in-depth study of enlightenment dramaturgy. This genre is not only artistic but also a valuable pedagogical and ideological tool for portraying social justice, moral awakening, and intellectual renewal. It is essential to further enrich this field with new methodological approaches and analyze it in accordance with modern aesthetic criteria.

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