

HARMONY OF NATIONAL CONSCIOUSNESS AND ARTISTIC THOUGHT IN DRAMATURGY

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Abstract

This article analyzes the concept of national consciousness, the essence of artistic thinking and their reflection in dramatic works. It highlights how national values, customs and traditions influence the character and actions of dramatic characters, and the role of drama in expressing the national spirit. The harmony of national consciousness and artistic thinking in Uzbek drama is shown through examples, and its importance in the modern development of theatrical art is emphasized.

Keywords

dramaturgy, national consciousness, artistic thinking, dramatic image, national mentality, theater, image, character, national values, uzbek drama.

In the Explanatory Dictionary of the Uzbek Language, dramaturgy is defined as "dramatic art; the theory of the principles and methods of stage composition." The National Encyclopedia of Uzbekistan defines dramaturgy as "a collection of dramatic works; a conceptual framework for the figurative interpretation of films and theatrical performances." Based on the interpretations of researchers and scholars in the field, dramaturgy can be regarded as an art form that comes to life on the theatrical stage through artistic works.

Scriptwriting mastery is primarily based on three fundamental principles: the development of creative observation (the ability of a scriptwriter to identify and select valuable real-life material), the cultivation of dramatic thinking (adhering to general dramatic theory when structuring plot sequences and determining the compositional framework of an event), and creative imagination combined with figurative solutions.

The organization of modern celebrations is also considered an important creative process. The creation of a script, its arrangement into a specific compositional form, and its staging should be regarded as the result of the

director's and scriptwriter's perspectives and efforts in organizing a particular event or performance.

Firstly, the essence of these two creative roles cannot be separated. Although independently written scripts can be staged, creative products developed collaboratively by the director and the scriptwriter are more effective. While the director conveys the concept of the celebration, performance, or theatrical production, along with its social, political, educational significance, and overarching purpose, the scriptwriter enriches and complements this vision through expressive and aesthetically engaging text. As a result, a complete and refined dramatic foundation is created.

Secondly, considering the specific characteristics of mass celebrations and performances, it is important to recognize that such events are often held not in fully equipped buildings, but in open-air spaces, squares, parks, and other non-traditional stage environments. The lack of conventional stage facilities (such as stages, equipment, actors, lighting, and decorations) requires directors and scriptwriters to begin their work "from scratch." In addition, limited opportunities for regular rehearsals and the fact that such events are usually performed only once, leaving little room for correcting mistakes, demand that directors and scriptwriters approach each performance with maximum responsibility and precision to avoid errors.

Thirdly, in the process of creating a script, the director must determine his or her artistic and staging concept, defining the directorial ideas that shape the performance, the overall direction of the event, its leading action, format, atmosphere, and style. The emergence of such directorial ideas is based on the specific conditions of the event, including its theme, concept, and ultimate goal, the venue, the availability of creative teams, material and financial resources, organizational documentation, legends, and other relevant factors.

Fourthly, relying on documentary and local materials in script development ensures that the event becomes more effective and impactful. In this context, towers, stones, trees, walls, and other elements may be artistically represented in symbolic form. The use of real facts, statistics, objects, photographs, documentary films, the direct participation of individuals related to the event, and other original approaches serves to enhance the emotional and expressive power of the performance.

Fifthly, adapting customs, traditions, rituals, and values to the cultural environment of the region where the event is held, using them appropriately and effectively, and integrating them into the core idea of the event is one of the most

important aspects of scriptwriting. This approach plays a vital role in educating young people in the spirit of preserving and honoring national values.

Sixthly, if celebrations and performances consist only of words, poetry, and text, they become monotonous and unengaging. Therefore, directors and scriptwriters should seek visual and performative equivalents to verbal expression (such as musical, physical, or plastic elements). In other words, replacing "words" with "action" through the creation of expressive physical imagery can help achieve the desired effect. For example, instead of presenting statistical data through declamation, conveying it through movement and visual composition makes it more interesting for the audience.

Seventhly, in the process of scriptwriting, it is essential to choose an appropriate "ideological bridge" when connecting one episode to another. Sometimes this function is performed by hosts or presenters; however, this is a simple and basic option. Performances and episodes can also be linked through offstage announcements, hosts, clowns, puppets, characters from literary works, and other creative images and techniques.

In recent years, during large-scale celebrations, there has been an increasing tendency to connect segments through the montage of phonograms and sound recordings. Properly defining the "ideological bridge" that links performances or episodes helps prevent unnecessary pauses, fills transitional gaps, allows time for changing stage settings or preparing for the next segment, and, most importantly, prevents the audience from losing focus on the central idea of the event.

However, dramaturgy is not merely a collection of words spoken on stage; rather, it is an artistic embodiment of a people's mentality, worldview, inner experiences, and aesthetic thinking that have been formed over centuries. The dramaturgy of each nation develops on the basis of its national consciousness and, through this consciousness, finds its way into artistic thought. Therefore, studying a dramatic work means not only analyzing a literary text, but also examining the spiritual world of an entire people. National consciousness and artistic thinking are inseparably manifested in dramaturgy, determining the essence of the work, the system of characters, the nature of conflicts, and its aesthetic orientation.

National consciousness is primarily embodied in a people's historical memory, social experience, moral and ethical values, customs, and traditions. In the process of artistic creation, this consciousness passes through the writer's inner world and is expressed in the form of artistic thinking. Artistic thinking, in turn, does not merely reflect reality directly; rather, it reinterprets, generalizes, and expresses it in accordance with aesthetic principles. When these two concepts—national

consciousness and artistic thinking—are harmoniously integrated in dramaturgy, works emerge that breathe with the spirit of real life and deeply affect the audience.

In dramatic works, national consciousness is manifested first and foremost through the system of characters. Characters are not merely individual personalities; they are representatives of a specific national environment, social stratum, and cultural space. Their worldview, speech, communication style, decision-making processes, and life choices are directly connected with national consciousness. For example, in Uzbek dramaturgy, protagonists often feel a deep sense of responsibility toward society, family, and tradition. Their inner conflicts frequently arise from the tension between personal desires and collective values. This transforms dramatic conflict from a purely external confrontation into an internal spiritual struggle.

For instance, in the plays *Chimildiq*, *Qalliq o'yin*, *Qirmizi olma*, and *Andishali kelinchak* by E. Khushvaqtov, staged consecutively at the Uzbekistan National Academic Drama Theatre, the author strives to incorporate the spirit and essence of long-standing Uzbek traditions, enrich them with modern elements, and strengthen the younger generation's engagement with them. In these plays, national customs do not serve as mere decorative elements; rather, they function as key factors shaping dramatic conflict and character development. By harmonizing traditional values with contemporary social issues, the playwright reinterprets them through theatrical expression. As a result, these dramatic works preserve the national spirit while remaining intellectually accessible to modern audiences.

Artistic thinking generalizes, symbolizes, and elevates this national consciousness to an aesthetic level. The playwright does not reproduce reality directly; instead, it is conveyed through symbols, artistic details, dialogue, and dramatic situations. In this regard, national consciousness in dramaturgy is often not stated explicitly, but exists implicitly in the characters' actions, silences, hesitations, and even in unspoken words. This subtlety and implicitness enhance the artistic power of dramatic works.

When we examine the history of Uzbek dramaturgy, we observe that the harmony between national consciousness and artistic thinking has manifested differently at various stages. In early dramatic works, ideas of national awakening and enlightenment predominated, whereas in later periods, social conflicts, human-society relations, and moral choices began to receive deeper artistic interpretation. The dramaturgy of each era reflected the national

consciousness of its time, while artistic thinking shaped that consciousness into aesthetic form.

Director B. Sayfullayev classifies scripts into three main categories:

Simple script, in which existing materials are arranged in sequence, and the host functions as a connecting and guiding figure.

Composite script, which is created using materials taken from various different scripts.

Original script, in which the audience encounters unexpected twists, conflicts, and emotional experiences, preventing boredom and providing aesthetic enjoyment.

According to him, creating an original script is not within the capacity of every screenwriter. It requires the writer to possess a broad worldview, strong intellectual capacity, and a high level of professional competence.

In the dramaturgy of the independence period, the issue of national consciousness became even more complex and multi-layered. During this era, playwrights sought to express national identity not merely through traditions or external symbols, but through the inner world of individuals, their spiritual quests, and moral choices. Artistic thinking was also renewed in this direction: symbolic images, philosophical conflicts, and open endings indicate the deepening of dramaturgical thought. National consciousness began to seek answers not only to the question "Who are we?" but also to "Who should we become?"

Particularly noteworthy is the series of historical dramas about the great commander Amir Temur, including Sohibqiron vasiyati by S. Po'latov, Temur va hofiz by T. Zulfiqorov, Amir Temur fojiasi by N. Qobulov, Buyuk Temur by A. Ikromov, Jahongir by Sh. Pardayev, Sohibqiron afsonasi by U. Sattorov, Temurning tug'ilishi by H. Muhammad, Temurnoma by E. Khushvaqtov, Sohibqiron kelini by T. Mardihev, and Sohibqiron onasi by N. Abbosxon. In recent years, this tradition has been further enriched by historical dramas such as Adolat fasli by Usmon Azim and Sohibqiron Amir Temur yoxud adolat qilchi by Asror Samad.

The harmony between national consciousness and artistic thinking in dramaturgy is also clearly reflected in language. Dramatic language is not merely a means of communication, but a form of national thinking. The expressions, intonation, pauses, and silences used in dialogue all convey the national spirit. In Uzbek dramaturgy, language is often calm, metaphorical, and rich in symbolic meaning, reflecting the people's speech culture and psychological characteristics. At times, a single silence or unspoken word can reveal the meaning of an entire scene, demonstrating the subtlety and depth of artistic thinking.

In dramaturgy, national consciousness is manifested not only through positive qualities, but also through problems, conflicts, and painful social issues. The struggle between tradition and modernity, generational differences, and the tension between personal freedom and cultural customs often occupy a central place in dramatic works. Artistic thinking does not resolve these conflicts in a one-sided manner; rather, it invites the audience to reflect and encourages critical thinking. In this sense, dramaturgy functions not only as an art form, but also as a means of moral and spiritual education.

Genuine art emerges only when the harmony between national consciousness and artistic thinking in dramaturgy rises to a universal human level. If national identity remains limited to uniqueness alone, it becomes confined within narrow boundaries. Artistic thinking, however, generalizes national characteristics and renders them understandable and emotionally resonant for other cultures. For this reason, a strong dramatic work can be both national and universal at the same time. The protagonist's inner suffering, moral choices, and spiritual struggles appear familiar and comprehensible to audiences of any background.

In conclusion, the harmony between national consciousness and artistic thinking in dramaturgy constitutes the very heart of artistic creation. Where this harmony is absent, dramaturgy turns into a dry ideological construct or merely a sequence of stage events. While national consciousness gives dramatic works their roots, artistic thinking gives them wings. Only through their unity does dramaturgy become a powerful force capable of reaching people's hearts, inspiring reflection, and elevating the human spirit. Such works withstand the test of time and ultimately secure a place in the treasury of national culture.

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