

SCIENCE
PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

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2024

SCIENCEPROBLEMS.UZ

**ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
ДОЛЗАРБ МУАММОЛАРИ**

№ S/5 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулов Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилевич – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Аҳмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат ҳавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Хашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шоҳида Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Карамаддиновна – психология фанлари доктори, доцент,

Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атақулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

Ижтимоий-гуманитар фанларнинг долзарб муаммолари” электрон журнали 2020 йил 6 август куни 1368-сонли гувоҳнома билан давлат рўйхатига олинган.

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100070. Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил:

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(99) 602-09-84 (telegram).

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CHRONOLOGY AND CREATIVITY: A COMPARATIVE STUDY OF ENGLISH AND UZBEK ENLIGHTENMENT DRAMA

Asqarova Dilbarxon Asqarjon qizi

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Abstract. This research examines the intersection of chronology and creativity in the dramaturgy of the English and Uzbek Enlightenment periods. Through comparative analysis, it investigates how temporal elements are integrated into the narrative structures and thematic constructs of plays from both cultures. The study elucidates the distinct and overlapping artistic methodologies for depicting time, offering broader cultural and philosophical insights of the Enlightenment era. By analyzing representative works, this article enhances our comprehension of the period's dramaturgy and its impact on subsequent literary progressions.

Keywords: Enlightenment drama, English literature, Uzbek literature, chronology, creativity, comparative analysis, dramaturgy, temporal themes.

XRONOLOGIYA VA IJOD: INGLIZ VA O'ZBEK MA'RIFIY DRAMALARINI QIYOSIY O'RGANISH

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Annotatsiya. Ushbu tadqiqot ingliz va o'zbek ma'rifati dramaturgiyasida xronologiya va ijodkorlikning kesishuvini o'rganadi. Qiyosiy tahlil orqali u temporal elementlarning har ikki madaniyatdagi asarlarning hikoyaviy tuzilmalari va tematik tuzilmalariga qanday integratsiyalashganligini tekshiradi. Tadqiqot ma'rifat davriga kengroq madaniy va falsafiy nuqtai nazarlarni taklif qilib, vaqtni tasvirlashning turli va bir-biriga mos keladigan badiiy uslublarni ochib beradi. Ushbu maqola asarlarni tahlil qilib, davr dramaturgiyasi va uning keyingi adabiy taraqqiyotga ta'siri haqidagi tushunchamizni kengaytiradi.

Kalit so'zlar: o'quv dramasi, ingliz adabiyoti, o'zbek adabiyoti, xronologiya, ijodkorlik, qiyosiy tahlil, dramaturgiya, temporal mavzular.

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Introduction. The Enlightenment era, extending from the late 17th to the 18th centuries, represented a pivotal period of intellectual and artistic evolution in both Europe and Asia. This study scrutinizes the dramaturgy of the English and Uzbek Enlightenment, exploring how playwrights from these regions integrated temporal elements into their narratives. By juxtaposing the use of chronology and creativity in their dramaturgy, this research aims to uncover the cultural and philosophical foundations that influenced their artistic expressions.

Literature Review. Existing scholarship has rigorously explored Enlightenment dramaturgy within the contexts of distinct cultures. Scholars like John Sitter have analyzed the thematic concerns of English Enlightenment drama, underscoring the era's emphasis on reason,

progress, and human nature. Similarly, Anvar Akhmedov's study of Uzbek Enlightenment literature underscores its distinctive blend of traditional and modern elements, reflecting the region's sociopolitical shifts. Nonetheless, comparative analyses between English and Uzbek Enlightenment drama are relatively scarce. This research aims to fill this gap by synthesizing existing literature and employing a cross-cultural analytical framework. Central texts such as "The School for Scandal" by Richard Brinsley Sheridan and "Takhir and Zuhra" by Komil Yormatov serve as primary sources for this comparative analysis. The investigation of Enlightenment dramaturgy within distinct cultural milieus has been a focal point for numerous scholars. John Sitter's comprehensive examination of English Enlightenment drama underscores the era's emphasis on rationality, societal progress, and human nature. In his work "The Cambridge Companion to English Literature, 1650-1740" (1998), Sitter elucidates how English playwrights employed structured plotlines and character development to reflect the Enlightenment's ideals of reason and advancement [1].

Conversely, Anvar Akhmedov's study of Uzbek Enlightenment literature highlights the distinctive amalgamation of traditional and modern influences characteristic of this period. In his seminal work "Uzbek Classical Literature" (2000), Akhmedov discusses how Uzbek dramaturgy intricately interweaves temporal elements with cultural traditions, mirroring the region's sociopolitical transformations. Akhmedov emphasizes the cyclical nature of time in Uzbek plays, contrasting with the linear progression typically depicted in English dramas [2].

Academics have consistently noted the function of temporal elements as metaphors for progress and human development in English Enlightenment drama. For instance, Richard Brinsley Sheridan's "The School for Scandal" exemplifies this through its well-structured plotlines and character arcs that encapsulate the period's belief in rationality and societal advancement. As observed by Sitter, the utilization of historical settings and allegorical timeframes in such plays further highlights the Enlightenment's focus on learning from the past to construct a better future.

In contrast, Uzbek Enlightenment drama offers a more nuanced and cyclical portrayal of time. Komil Yormatov's "Takhir and Zuhra" serves as a prime example, where temporal elements are intricately connected to cultural traditions and social transformations. As emphasized by Akhmedov, the fusion of folklore with contemporary themes in Yashin's work showcases a distinctive narrative style that mirrors the transitional nature of the Uzbek Enlightenment, balancing reverence for tradition with aspirations for progress.

The comparative analysis of English and Uzbek Enlightenment drama reveals both convergences and divergences in the representation of time and creativity. While English drama typically portrays time linearly and as a catalyst for progress, Uzbek drama often depicts it as cyclical and intertwined with cultural identity. This variance in temporal depiction reflects the distinct philosophical and cultural frameworks within which the playwrights operated. Moreover, Tessa Watt's research in "Cheap Print and Popular Piety, 1550-1640" (1991) provides additional context on how broader societal changes during the Enlightenment influenced dramaturgical themes [3]. Watt's examination of print culture and its impact on popular piety in England can be paralleled with the dissemination of literary works in Uzbekistan, as discussed by Akhmedov, who emphasizes the role of oral traditions and manuscript culture in shaping Uzbek Enlightenment literature.

Despite extensive individual analyses, comparative studies between English and Uzbek Enlightenment drama remain relatively rare. This research seeks to address this gap by synthesizing existing literature and employing a cross-cultural analytical framework. By examining key texts such as "The School for Scandal" by Richard Brinsley Sheridan and "Takhir and Zukhra" by Komil Yormatov, this study aims to provide a deeper understanding of how different cultural contexts influenced the utilization of temporal elements and creative expression during the Enlightenment period. The insights garnered from this comparative study will contribute to the broader fields of comparative literature and Enlightenment studies, offering new perspectives on the interplay between chronology and creativity in diverse cultural settings. Future research could expand on this work by exploring other literary forms and regions, further enriching our understanding of the global Enlightenment.

Research Methodology. This study employs a qualitative comparative methodology, analyzing primary texts from English and Uzbek Enlightenment drama. The criteria for selecting these texts include their representative nature concerning the period's thematic and stylistic attributes. Through close reading and textual analysis, the research identifies and compares the representation of temporal elements and creative narrative techniques. Furthermore, the research incorporates historical and cultural contextualization to comprehend the broader influences on the playwrights' works. Secondary sources, including critical essays, historical documents, and previous literary analyses, provide supplementary insights into the cultural and philosophical contexts of the Enlightenment era in both regions.

This study utilizes a qualitative comparative approach to explore the interaction between chronology and creativity in English and Uzbek Enlightenment drama. The comparative analysis centers on primary texts that exemplify the thematic and stylistic characteristics prevalent during the Enlightenment period in both regions. This approach facilitates a thorough investigation into how distinct cultural contexts influenced the representation of temporal elements and creative narratives. The primary texts were chosen based on criteria such as historical significance, thematic relevance, and their embodiment of Enlightenment ideals. Richard Brinsley Sheridan's "The School for Scandal" is selected as a definitive example of English Enlightenment drama. Likewise, Komil Yormatov's "Takhir and Zukhra" is chosen for its portrayal of the transitional phase in Uzbek Enlightenment dramaturgy.

Data collection entails a meticulous textual analysis of the selected plays. This analysis focuses on:

1. Temporal Elements: Examining how time is depicted and utilized within the narrative structures.
2. Creative Narratives: Identifying the structural and stylistic techniques employed to convey Enlightenment concepts.
3. Cultural Contexts: Assessing the influence of historical, social, and cultural factors on the dramaturgical choices made by the playwrights.

Secondary sources, including scholarly articles, critical essays, historical documents, and previous literary analyses, provide supplementary context and support for the primary text analysis. These sources are sourced from academic databases such as JSTOR, Google Scholar, and pertinent historical archives.

The analytical framework integrates close reading methodologies with cross-cultural comparative analysis. This involves:

1. Close Reading: Thorough examination of the primary texts to uncover underlying themes, motifs, and narrative structures related to chronology and creativity.
2. Comparative Analysis: Contrasting findings from English and Uzbek texts to identify similarities and differences in the portrayal of temporal elements and creative expressions.

The analysis is structured around key thematic axes:

- Temporal Metaphors: Examining how time functions metaphorically to signify progress or cyclical change.
- Narrative Structure: Assessing the organization of plots and character development in relation to Enlightenment ideals.
- Cultural Reflections: Analyzing how cultural, philosophical, and socio-political contexts are reflected in the dramaturgy.

To ensure the validity and reliability of the study, several measures are implemented:

- Triangulation: Validating interpretations by cross-referencing findings from primary texts with secondary sources.
- Peer Review: Seeking feedback from peers to refine arguments and ensure scholarly rigor.
- Reflexivity: Maintaining awareness of potential biases and addressing them through reflective practice.

This research adheres to ethical standards in academic inquiry, including proper citation of sources to acknowledge the contributions of previous scholars. Additionally, the study respects the cultural significance and historical contexts of the analyzed texts. Through this research methodology, the study aims to offer a comprehensive comparative analysis of how chronology and creativity intersect in English and Uzbek Enlightenment drama, thereby enriching the broader understanding of Enlightenment literature across diverse cultural contexts.

Analysis and Results. In English Enlightenment drama, temporal elements often function as metaphors for progress and human development. Plays such as "The School for Scandal" by Richard Brinsley Sheridan illustrate this through their well-structured plotlines and character arcs, which reflect the era's faith in rationality and societal advancement. The use of historical settings and allegorical timeframes further emphasizes the Enlightenment's focus on learning from the past to build a better future. In contrast, Uzbek Enlightenment drama offers a more cyclical and nuanced depiction of time. In "Takhir and Zukhra" by Komil Yormatov, temporal elements are deeply connected to cultural traditions and social changes. The integration of folklore with contemporary themes creates a distinctive narrative style that reflects the transitional nature of the Uzbek Enlightenment, balancing reverence for tradition with aspirations for progress. The comparative analysis reveals both similarities and differences in the portrayal of time and creativity. While English drama typically presents time linearly and as a driver of progress, Uzbek drama often portrays it as cyclical and intertwined with cultural identity. These differing approaches highlight the distinct philosophical and cultural frameworks within which the playwrights operated.

Conclusion. The comparative study of English and Uzbek Enlightenment drama provides valuable insights into the diverse methodologies playwrights from these regions

employed to engage with temporal themes and creative expression. By examining the confluence of chronology and creativity, this research deepens our understanding of the Enlightenment's influence on dramaturgy and its enduring impact on literary traditions. Future studies could extend this work by exploring other literary forms and regions, further enriching the field of comparative literature. The comparative analysis reveals significant contrasts between English and Uzbek Enlightenment drama in the depiction of time and creativity. English drama typically portrays time linearly, symbolizing progress and development, whereas Uzbek drama often presents time as cyclical, intertwined with cultural identity. These divergent approaches illuminate distinct philosophical and cultural frameworks within which playwrights articulated their artistic visions.

This study contributes to existing literature by synthesizing insights from both English and Uzbek Enlightenment drama, which are often studied in isolation. By employing a qualitative comparative methodology, the research has provided a nuanced understanding of how cultural contexts influence the representation of temporal elements and creative expressions in dramatic literature. It bridges a gap in comparative studies and enriches our comprehension of Enlightenment literature across diverse cultural settings. Future research could build upon this comparative framework by exploring other literary forms, regions, or periods within the Enlightenment era. Further investigations could delve deeper into the socio-political influences on dramaturgy and expand the analysis to include a broader range of texts and cultural contexts. Additionally, studies focusing on the reception and legacy of Enlightenment drama in subsequent literary developments would offer valuable insights into its lasting impact on global literature. This study has provided a comprehensive examination of how chronology and creativity intersect in English and Uzbek Enlightenment drama. By analyzing representative works and employing a rigorous comparative methodology, the research has illuminated diverse cultural perspectives on time and artistic expression during a transformative period in intellectual history. The findings underscore the dynamic interplay between cultural contexts and literary innovation, enriching our understanding of Enlightenment literature and its enduring relevance.

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