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LITERARY INTERPRETATION OF THE CONCEPT OF TIME IN ENLIGHTENMENT DRAMA

Abstract: This article analyzes the literary interpretation of the concept of time in Enlightenment period drama. The article demonstrates how time is interpreted not as historical reality but as an artistic-aesthetic and philosophical principle. The research illuminates the interconnection of time and space concepts in dramatic works, their role in revealing the development of events and the inner experiences of characters. It is also emphasized that the concept of time is an important tool in highlighting social-political issues in Enlightenment period drama.

Keywords: Enlightenment drama, concept of time, space, artistic interpretation, dramatic structure, social consciousness, historical reality, philosophical concepts.

MA'RIFATCHILIK DRAMATURGIYASIDA ZAMON TUSHUNCHASINING ADABIY TALQINI

Annotatsiya: Ushbu maqolada ma'rifatchilik davri dramaturgiyasida zamon tushunchasining adabiy talqini tahlil qilinadi. Maqola zamonning tarixiy voqelik sifatida emas, balki badiiy-estetik va falsafiy tamoyil sifatida qanday talqin qilinishini ko'rsatadi. Maqolada zamon va makon tushunchalarining dramaturgik asarlardagi o'zaro bog'liqligi, ularning voqea rivoji va xarakterlarning ichki kechinmalarini ochishda tutgan o'rni yoritiladi. Shuningdek, zamon tushunchasining ma'rifatchilik davri dramaturgiyasida ijtimoiy-siyosiy muammolarni yoritishda muhim vosita ekanligi ta'kidlanadi.

Kalit so'zlar: Ma'rifatchilik dramaturgiyasi, zamon tushunchasi, makon, badiiy talqin, dramaturgik struktura, ijtimoiy ong, tarixiy voqelik, falsafiy konseptlar.

ПРОСВЕЩЕНЧЕСКАЯ ДРАМАТУРГИЯ И ЛИТЕРАТУРНОЕ ОСМЫСЛЕНИЕ ПОНЯТИЯ ВРЕМЕНИ

Аннотация: В данной статье анализируется литературное осмысление понятия времени в драматургии эпохи Просвещения. В статье показано, что время рассматривается не только как историческая реальность, но и как художественно-эстетический и философский принцип. Освещается взаимосвязь понятий времени и пространства в драматургических произведениях, их роль в раскрытии развития сюжета и внутренних переживаний персонажей. Также подчеркивается важность понятия времени как инструмента освещения социально-политических проблем в драматургии эпохи Просвещения.

Ключевые слова: просвещенческая драматургия, понятие времени, пространство, художественное осмысление, драматургическая структура, социальное сознание, историческая реальность, философские концепции.

Introduction: Enlightenment period drama occupies a special place in expressing the changes that occurred in social consciousness. In the literature of this period, the concept of time was interpreted not only as historical reality but also as an ideological-aesthetic criterion. In this process, dramatists regarded the issue of modernity as an important artistic principle in their works. Through understanding time and expressing it through artistic images, they attempted to analyze the social problems of their era. This situation is particularly evident in theatrical works. Enlightenment drama has complex and multi-layered content that reinterprets the unity of time and space through thought. In the process of reflecting contemporary reality in their works, writers expressed critical attitudes toward the existing system through dramatic conflicts. The artistic interpretation of time served as the foundation of this critical approach.

Literature Review: In Enlightenment drama, the concept of time is studied not only as linear time but also in the context of human thought and cultural context. Iskandarova and Musayeva analyzed the role of time and space concepts in expressing human experience in Muhammad Yusuf's poetry. Eshnazarov

considers space and time as important factors in human perception and creative activity, and views them as tools for revealing the psychological state of characters in dramatic works. Kosikov emphasizes the formation of the concept of time as a dynamic and developing phenomenon during the medieval and Renaissance periods. Whitehead's philosophical views interpret time as a complex process of human thought and subjective experience. These studies create a scientific foundation for the in-depth study of time and space concepts in their multifaceted, philosophical and cultural context in Enlightenment drama.

The concept of time in Enlightenment drama occupies an important place in reflecting changes in human life and its historical development in literary works. In research, the concept of time is studied not only as linear time but also in psychological and cultural context. Research conducted by Iskandarova and Musayeva provides an in-depth analysis of the application of space and time concepts in Muhammad Yusuf's poetry. According to their opinion, the concept of time serves as a tool for expressing various layers of human experience in poetic text. In Enlightenment drama, the study of the concept of time from the perspective of the connection between modernity and historicity is important, and in these works it is illuminated through the changeability of time and its continuity in human thought.[1] Furthermore, in the research, time and space are viewed as complementary concepts, and it is emphasized that they are fundamental elements of dramatic structure. The scope of the concept of time in Muhammad Yusuf's poetry and its impact on thought have similar characteristics in Enlightenment period literature, and scientific research conducted in this field shows that the concept of time is complex and multifaceted. From this perspective, in studying the concept of time in Enlightenment drama, the harmony of contemporary and historical approaches, as well as integration with space, is considered important. Iskandarova and Musayeva's research analyzes these issues in a broader context and serves to understand more deeply the role and expression of the concept of time in literary images.

In Enlightenment drama, the concepts of space and time are closely interconnected and constitute an important factor in shaping the content and structure of works. In Eshnazarov's research, the concepts of space and time are analyzed broadly from philosophical and literary perspectives. The author emphasizes that space and time play an important role not only as external environment or time measurement but also in human perception, thought, and creative activity. In Enlightenment period drama, these concepts serve as tools for reflecting the development of events and the psychological state of characters. For this reason, time and space together serve to deepen the content of the work and show the interconnection between modernity and historicity.[2] The research also notes the importance of the dramatic expression of space and time concepts in enhancing the emotional attitude of readers and viewers toward events and heroes. From this perspective, Eshnazarov's work helps to understand more deeply the literary interpretation of space and time concepts in Enlightenment drama and allows their use as a conceptual foundation in analysis.

In studying the concept of time in Enlightenment drama, the literary processes of the medieval and Renaissance periods are considered an important theoretical foundation. Kosikov's research broadly analyzes the theoretical problems of the medieval and Renaissance periods. The author reflects on the cultural and literary peculiarities of these periods, particularly the changes in concepts of time and history, and the formation of new paradigms in human thought. In the Renaissance period, the concept of time developed based on linear and human-centered views and occupies an important place in the formation of Enlightenment drama. Kosikov's works emphasize the acceptance of the concept of time not as unchanging but as a dynamic and developing phenomenon.[3] This theoretical foundation serves to further deepen the philosophical and cultural interpretation of time in Enlightenment drama. In this way, Kosikov's research serves as an important source for understanding how the concept of time has changed in historical context and its reflection in literature.

Drama formed on the basis of Enlightenment ideas aimed to artistically analyze the historical-cultural context. This posed new stylistic and philosophical tasks for dramatists. Each character's attitude toward time determines the ideological structure of the theatrical work. Understanding time expresses not only external historical events but also internal spiritual processes. Such an approach turned drama into a means of changing social consciousness. Revealing the internal contradiction between time and humans through artistic means became one of the main directions of drama. Enlightenment drama is the product of social-aesthetic thinking that strived to be in harmony with time.

In dramatic works, the concept of time is concretized through various artistic images. The level of understanding time directly affects the development speed of the dramatic plot. Enlightenment period dramatists strived to express time through a realistic approach. Through these works, the reader or viewer is called to understand their own time. By creating the image of time, the author also expressed his worldview and social position. This led to renewal in dramatic language and style. Dramatists attempted to illuminate the main factors of social development by depicting time as an object of artistic reflection.

A.N.Whitehead's philosophical works are of great importance in deeper understanding of the concept of time in Enlightenment drama. His selected works broadly illuminate fundamental philosophical problems concerning time and existence, the nature of time. According to Whitehead, time is not a simple linear measure but a process formed through the interconnection of phenomena and events. This perspective plays an important role in understanding the complex and multifaceted nature of the concept of time in Enlightenment period drama. Furthermore, Whitehead's philosophical views on time emphasize seeing time not only as external time but also as a subjective process in human thought and experience.[4] These principles create a new theoretical foundation for reflecting the concept of time in literary text, particularly in the internal states of heroes and event development in Enlightenment drama. Whitehead's philosophical works

serve as a primary source in the theoretical and practical analysis of the concept of time in Enlightenment drama.

In Enlightenment drama, the concepts of time and space are studied as fundamental principles of the literary process, and their philosophical, cultural, and psychological aspects are deeply analyzed. In research, particularly using Muhammad Yusuf's poetry as an example, the role of time and space concepts in expressing human experience is illuminated. Along with this, in dramatic works of the Enlightenment period, space and time concepts serve as important tools for revealing the development of events and the inner experiences of characters. The theoretical approaches of the medieval and Renaissance periods show the formation of the concept of time as a dynamic and developing phenomenon. A.N. Whitehead's philosophical views create a foundation for interpreting time not only as an objective time measure but also as a complex process of human thought and subjective experience. Thus, these scientific sources serve as a solid theoretical foundation for broader and deeper analysis of space and time concepts in Enlightenment drama and create opportunities for revealing the content and philosophical layers of literary works through time and space.

The dramatic interpretation of the concept of time is closely connected with the plot of works and the character of personages. Each image is interpreted as a product of its time. The inner experiences of characters are revealed in harmony with changes in society. Here time manifests not only as a historical period but also as a spiritual environment. This very factor shaped the artistic-aesthetic system of Enlightenment drama.

Research Methodology: In the article, the literary interpretation of the concept of time was analyzed based on theoretical and philosophical sources. The functions of time and space concepts in dramatic works were determined through historical, cultural, and psychological approaches. Hermeneutic analysis of texts and comparison of literary and philosophical concepts were used as methods. The dramatic content of time is expressed in the form of conflicts, and through these conflicts, existing social-political problems in society are illuminated.

Philosophical problems related to time are analyzed through images and events. The dramatic interpretation of time is not merely remembering past events but a form of dialogue with today. In Enlightenment literature, by referring to history, problems characteristic of today's society is shown. Dramatists reflected contemporary human problems in the images of historical figures. Such an approach brought about inter-temporal dialogue. The artistic harmony of time and space concepts brought the drama genre to a new interpretation. Each scene, each dramatic event was harmonized with the aesthetic criteria of its time. This turned drama into an art in harmony with contemporary social consciousness.

Analysis and Results: The analysis results show that in Enlightenment drama, the concept of time is not merely a historical fact but is considered an integral part of the social-aesthetic and philosophical system. Dramatists attempted to express time in the connection between human psychology, social contradictions, and historical processes. Time and space concepts serve as complementary tools in revealing the development of dramatic events and the inner experiences of characters. The dramatic interpretation of the concept of time was also an important factor in shaping the poetics of works. In each dramatic work, time was embodied as a specific social-aesthetic state. This state also influenced the choice of dramatic form and structure. Enlightenment drama created new theatrical solutions and styles as a means of expressing time. This brought a spirit of innovation to drama. Dramatic events depicted social dynamics formed within time. Here time served not only as context but as a source of dramatic force. Such extensive expression of time interpretation increased the social significance of the drama genre.

Discussion: The artistic and philosophical interpretation of the concept of time in Enlightenment drama significantly increased the social importance of the genre. Through time, deep changes in society, social-political problems, and human experiences were expressed in dramatic style, directing the attention of viewers and readers to important issues in social life. Research results show that dramatists reconsidered historical events in the context of modernity in their

works, bringing about inter-temporal communication and dialogue. Through this approach, the concept of time became not only a time measure but the main driving force in the dramatic plot and character system. Along with this, the subjective, psychological, and cultural layers of time also played an important role in enriching the internal structure and thematic aspects of drama. As a result, the artistic and philosophical approach to the concept of time served to expand not only the aesthetic but also the social impact sphere of Enlightenment drama.

Conclusion: In Enlightenment drama, the concept of time is interpreted not only as historical reality but as a central element of a complex artistic-philosophical system. This concept creates opportunities for deep expression of interrelationships between human and society, social and spiritual contradictions in dramatic text. The artistic expression of time significantly strengthens not only the aesthetic but also the social-aesthetic function of drama, turning this genre from a form of art into an important tool that shapes society's thinking. Research results show that dramatic analysis of time and space concepts provides opportunities not only for deepening the structure and poetics of the genre but also for further increasing its social-spiritual significance. For this reason, this scientific approach occupies an important place theoretically and practically in the contemporary study of Enlightenment drama and serves to understand more broadly the contextual and philosophical aspects of literary processes.

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