

**DRAMATIC ILLUSTRATION OF MODERN SOCIETY'S RHYTHM AND SOCIAL DECLINE (BASED ON THE ARTISTIC-SOCIAL INTERPRETATION OF NUSRATILLA KUDRATILLA'S DRAMA "TO'Y")****Norboyeva Zarina Yusuf kizi**

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**Abstract:** This article analyzes the social degradation that is taking place in the nature of modern society based on the materials of the drama "To'y" (wedding). The focus of the study is the conflict between the luxurious wedding mentality and the misunderstanding of modernity. The article interprets the conflict as a poetic-stylistic source of dramatic imagery and reveals the process of luxury becoming a "norm" in the consciousness of society through the speech of the characters. Also, the writer, through the aesthetic idea, scientifically illuminates the consistent continuation of these vices that still live in the structure of social consciousness today and their socio-economic consequences. The article uses the artistic layer of the work "Wedding" as an analytical source for observing the current modern socioculture and justifies the need for spiritual reform through dramaturgy.

**Keywords:** social decline; dramatic idea; conflict, spiritual crisis; dramatic structure; social symptoms; stage poetics; deformation in social thinking; dramatic psychologism; social pathologisation; resources of enlightenment.

The most important principle of dramaturgy theory is to reveal the essence of society through a dramatic event. Drama is not just a text, it is a laboratory of social consciousness, a mechanism for analyzing society. Therefore, drama always carries social semantics both in the scope of the event and in the system of images. Dramaturgy theory shows that even if the plot seems to be about the tragic choice of just one person, in fact, behind it lies the mental rhythm and values of an entire society. The drama genre has historically brought to the stage the most acute, most important contradictions in the life of society. Accordingly, drama shows social conflicts, reveals the vices and paradoxes of society, and performs a transforming, awakening aesthetic function.

From the point of view of literary criticism, drama is a "diagnostic model" of society. Through the text of the drama, we see the internal norm of society, the nature of values, the pressure of consciousness and mentality. The playwright uses unique aesthetic methods to show the complex contradictions between man and society in the theatrical text. Man lives with personal desires, needs, individual morality; society often puts pressure on the individual with collective norms, customs, and social stereotypes. The playwright turns the collision between these two forces into a dramatic conflict. Thus, the text of the drama is not just an expression of an event, but also acquires functional significance as an artistic laboratory that shows how the mechanisms of society work. Dialogues, subjective monologues, the rhythm of the scene, the progression of events depict how man is oppressed, subjugated, adapted, or resisted within the systems of society. By showing the vices, spiritual gaps, and moral erosion in society, the playwright reveals the spiritual layers of the changing times. Thus, the playwright turns human relations with society into a means of artistic and social analysis and creates a poetic diagnosis of social reality on the stage of the drama.

The drama genre, by its very nature, makes it a priority to reveal the hidden contradictions of society. Because drama appears at the very points of conflict in social life: freedom and norm, new and old, class and individual, “appearance” and “true essence” collide. The semantic center of this genre is the painful points of society. The viewer can see the vices of the entire society, moral deformation, and crisis of values in one family story. So drama does not just describe the pains and problems of society, it connects them with social life, explains them, analyzes them, and serves to generalize them at a conceptual level through dramaturgical thinking. In the social environment of Turkestan at the beginning of the 20th century, drama became the most acute genre that exposed the pains of society. Because this was a period when the old world collided with the new cultural consciousness, when a sharp struggle was waged between the idea of national revival and ignorance. Jadid dramaturgy (Avloniy, Fitrat, Hamza, etc.) brought to the stage precisely the internal diseases of society, the vices that hindered gradual reform. Such images as “the rich”, “illiterate preachers”, “ignorant runners in the guise of religion” existed as a historical sociological fact. The stage of the Jadid dramaturgy became a mirror through which the nation could see itself.

In the drama "Wedding" by Qudratilla Nusratilla, which we have drawn attention to, we also see transformed forms of the problems listed above: the ritualistic mentality, spending for prestige, illiterate advice, consumer psychology are reflected in the fact that they have become a source of dramatic conflict. The drama exposes the pain of society not only as a historical phenomenon, but also as the semantics of an ongoing social psychosis. Both the mentality of Jadidism and modern ritualism are chosen as the main material of the drama. This work begins with the dream of a rich man to "have a big wedding." But this dream is actually a vice provoked by the wrong value system of society. The rich man himself is illiterate. His decisions are guided by ignorant, blind "moral teachers" such as an elder, a domla, and Baba Khitob. Their advice was not based on reason, but on tradition, rituals, and chaotic actions in the direction of "living for honor." So, the tragedy is not about "money," but about the demand for ritual embellished with ignorance.

In the first act of this drama, titled "Maslahat Oshi," a four-act, four-scene theatrical treatise based on the life of Turkestan, the author skillfully reflects in the dialogues between the characters how depraved the era and society have become, and how the worldview and thinking of the prestigious stratum of the nation, which is respected by the people, is crippled. A rich man who was planning to have a wedding, surrounded by his closest friends, and receiving all kinds of advice, is naturally reminded of the following words spoken by the Aksaqol, the leader of the people: "Of course, I am the head of the mahalla appointed by the mahalla. Whenever there was a wedding or a funeral in every corner of the city, I would go and bring ten packs of sugar or a bag of gauze. If you were a very rich man in this mahalla and had a small wedding, people would say, 'Have you seen such and such a rich man? He had a small wedding and did not give us sugar. However, the aksaqol in that rich man's mahalla would not leave our weddings until he had received ten packs of sugar. By the way, that is how it is. If you give a large wedding, your wealth will be known and your reputation will be established. And you will also gain our respect." The quoted passage constitutes the most central ideological point of the dramatic conflict. In it, we see what social disasters occur when the relations of society and the individual work not on values, but on the basis of the goal of “reputation production”. The speech of the fifty-five is a vivid illustration of social norms and social pressure at the same time. The seemingly gentle advice is actually equivalent to an ideological threat: “if you have a small wedding, people will underestimate you, you will lose your reputation.” At the heart of

these statements lies the most dangerous vice of society: the evaluation of reputation consciousness in terms of money, the acceptance of wealth as a criterion of value.

In the play, the wedding is not a ritual, but an apparatus for producing social capital. The size of the sugar, cloth, and gift is not a simple event here, but a social rating. So, society values the wedding, which is our national value, not as a ritual, but as a means of spreading its name to the seven worlds and benefiting. Therefore, the playwright exposes the ordering mental mechanism of society through this play, society does not recognize individual freedom, society forces the material resources of an individual to its own interests. This is an artistic form of the idea that if a person is rich, society sees him as a material resource, not a spiritual one. It is also appropriate to look at the cause of the real tragedy in the play.

The rich man does the wedding not for himself, but for the social phobia of "what will others say?" This shows that social affirmation in society works not through internal values, but through external evaluation. This leads to an ideological conclusion from the point of view of literary criticism: social imitation, not social values, has become the psychology of society. There is also an element of ignorance in the play. The fifty-year-old makes a decision not based on enlightenment, but on the rule "what will the people say?" This excerpt has a unique appearance in Jadid dramas, that is, there is no individual opinion, not reason, but tradition. At this point in the drama, the idea deepens, that is, rituals do not create social consciousness, but repeat the distorted, ideological appearance of social consciousness. So, through this excerpt, the playwright conveys such a general idea: personal life does not belong to oneself, society seeks to control one's life through social pressure. The psychology of social prestige becomes a weapon that leads an individual to economic ruin. As a result, in a society where a person is measured by material resources, the value of humanity is lost, and he himself becomes a victim of ritual.

Such sentences, spoken from the tongues and hearts of elders who should be able to lead a large community of people, to initiate them into knowledge and guidance, evoke a feeling of pity in one. Abdulla Avloni's "Who Loves What?" The following sentence is quoted in the article: "Perhaps you think that our people love knowledge, education, and crafts and industry? No, your opinion is wrong. Instead of obedience, worship, advice, remembrance, and rosary, our elders like to dress up in wedding robes, eat a lot, and sleep a lot. Instead of prayer and supplication, our elders like to gather at the door of the mosque and gossip and complain about everyone. Our muezzins, who have not learned to pronounce the adhan properly and with a clear pronunciation, like to shout out "So-and-so's dinner!" when there is a wedding somewhere..." are the very expressions of the characters that set the events of the drama we are talking about in motion.

The work clearly shows that the main cause of the tragedy of the era is ignorance. At the same time, the author uniquely embodies the intelligentsia, who understand the needs of the time and try to protect those who have fallen under the influence of unnecessary luxuries and elements alien to our nation from becoming victims of ignorance. The image of Mirzo, as a trusted representative of this stratum, tries to guide the rich man to the right path. I consider it necessary to follow the meaning of the saying "A believer is a believer" and say a few words to you out of goodwill. Uncle Rich! Circumcision is a sunnah. It is not necessary to spend fifteen thousand soums to hold a wedding for a circumcision. A good person does not feel guilty if he does not hold a wedding for circumcision. The habit of wasting money on weddings and

funerals is only a picture in our Turkestan. Muslims in other countries never do such stupid things. That is why they are getting richer day by day, while we are losing our property and wealth due to wastefulness and becoming beggars. Rich man! They say, "A friend tells a story, an enemy makes you laugh." As a sincere friend, I am telling you that do not waste your hard-earned money. You will regret it in the end. Spend five thousand soums of this fifteen thousand soums and educate your sons. "Your sons will become men, and the remaining ten thousand soums will remain in your wallet." Indeed, the banker was one of the heroes of his time, who received a secular education and knew the value of knowledge. The above sentences spoken by him prove that educating children is a necessity of the time. However, the playwright has revealed in his own unique way the rich man who did not understand this advice and did not draw conclusions from the misfortunes he suffered.

A rich man, who loses his entire business by throwing a lavish wedding on the advice of a group of ignorant people, ends up in a quagmire of ruin. These sentences, uttered with regret at the end of the work, were a confession of remorse by the rich man and the social class depicted through the image of the rich man: "...Ignorance has made us drunkards, womanizers, fools and wasteful. Here, the end has made us dishonorable and ruined. While other nations spend their earned money on the path of knowledge and education, religion and nation, and progress day by day, we, due to our ignorance and ignorance, sell our earned wealth, even our gardens and courtyards, and spend it on weddings and funerals, parties and many other things, and become needy and miserable for a piece of bread from others. If we, Muslims, do not seize these opportunities and do not eliminate the wastefulness of weddings and funerals, customs and customs, in a short time we will lose even our current wealth and become destitute ourselves. May Allah Almighty make this sentence an example for our Muslim brothers. "Indeed, none of those who ate greasy pilaf at a lavish wedding feast and wore fine clothes stood by the rich man in his difficult situation, nor did they extend a helping hand to him. Because they were like shadows that could only be seen on a sunny day.

At this point, it is appropriate to quote the following sentences from Mahmudkhoja Behbudi's article "Diseases that gnaw at us": "When you say diseases that gnaw at us, do you mean plague or disease? Or tuberculosis, pulmonary tuberculosis, and leprosy? No, it is even worse and even more soul-destroying (soul-destroying) a disease that leaves us widowed, devastated, and alienated, a disease that has invaded us Turkestanis, even our semi-civilized, semi-barbaric classes in our cities and villages, and has invaded our entire existence and is leading us to crisis, danger, and hell. I will not dwell on the two deadly enemies called weddings and mourning... In the cities, an average person, that is, a person with a room and a garden, spends two thousand soums for a wedding, and at least A thousand soums. Every poor person spends from two hundred to a thousand soums on these festivities. The rich and the wealthy spend five thousand, tens of thousands. What will happen in the end? What will happen, you ask? After the wealthy man dies, who has inherited his ancestral property and homeland, a Jew or an Armenian sells it to a foreigner, pays a wedding and funeral debt, and if he does not sell it himself, it is sold in court. The idea of the drama "Wedding", which was chosen as the object of the image above, fully proves that these sentences are true.

The idea of unnecessary waste in the drama "Wedding" is also relevant for today's society. Because in this era of global consumer culture, social psychological conditions such as "show-off" and "superiority complex" prevent families from consciously managing their economic resources. People perceive the money they spend on the ceremony as a mandatory expense. In

this regard, the scientific criticism in the drama "Wedding" is that even today, the value of ceremonies that violate the socio-psychological norm is measured not by science and enlightenment, but by the competition for prestige. As a result, economic resources are spent not on effective production, investment, children's education, and increasing cultural capital, but on temporary external displays. This leads households to the phenomenon of debt, credit dependence, and economic stagnation. In today's society, state policies aimed at simplifying rituals and initiatives to promote rational wasteful principles among the people are born from the desire to alleviate the risk of economic chaos for this temporary glory. Thus, the idea in the drama "Wedding" - the need to balance the ritual economy with enlightenment - has proven to be socio-economically sound and scientifically justified for today.

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