



THE ART OF CHARACTER CREATION IN ABDULLA JABBOR'S DRAMATIC WORKS

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Abstract

This article examines the dramaturgical heritage of Abdulla Jabbor, one of the leading representatives of the Namangan literary environment. The author analyzes the thematic diversity, artistic expression, and national values reflected in Jabbor's dramatic works. The study focuses on his contribution to the development of modern Uzbek drama, highlighting his philosophical approach, social ideas, and patriotism. It also explores the influence of historical and moral themes on the formation of his creative worldview. The results demonstrate Abdulla Jabbor's unique position in shaping the ideological and aesthetic foundation of Namangan's literary life.

Keywords: Abdulla Jabbor, dramaturgy, Uzbek literature, Namangan literary environment, artistic expression, patriotism, philosophy.

In the second half of the 20th century, the genre of dramatic epics developed significantly. In these artistic works of various themes, images of historical figures and contemporaries were created. By the 1990s, this process deepened and became richer. Thus, one of the distinctive features of this period of epic poetry is the gradual development of the dramatic epic. The works of A. Oripov ("Ranjkom"), A. Nosirov ("The Governor of Otrar"), S. Sayyid ("Decline"), and M. Rahmon ("Eternal Call") clearly show the harmony of drama and lyricism. In the historical epic "The Governor of Otrar," artistic depictions of heroes such as Inolchiq and Temur Malik, who fought against the Mongols, are created. Meanwhile, in A. Oripov's "Ranjkom," S. Sayyid's "Decline," and M. Rahmon's "Eternal Call," modern events, the tragedies of the stagnation period, and today's moral and ethical crises are expressed symbolically. The difference between these



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works and other contemporary dramatic epics lies in their symbolic and allegorical representation of reality.

Abdulla Jabbor's dramaturgy is one of the most important aspects of his creative work, in which the harmony of historical memory and artistic thinking plays a significant role. His plays express national history, past events of the people, and social and moral issues through a deep philosophical approach. Therefore, Abdulla Jabbor's dramaturgy is an example of art based on a strong connection and harmony between history and artistry.

In Abdulla Jabbor's creative work, historical memory is viewed as a means of preserving and transmitting the nation's past experiences and historical consciousness to future generations. In his dramas, historical memory is not merely a chain of events or a collection of facts, but a revelation of their profound spiritual, social, and cultural significance. The heroism of the people, periods of war and peace, and the values and contradictions within the nation are portrayed in harmony with artistic thought. For instance, historical figures and events are revived in his dramas, raising questions of national identity and dignity. Through this, Abdulla Jabbor emphasizes the importance of remembering history and learning lessons from it to build a strong foundation for the future. In his plays, historical memory awakens a sense of national pride and responsibility in the minds of citizens and serves as a platform for discussing issues of social justice and morality.

The harmony of historical memory and artistic thinking is the central idea and main principle of Abdulla Jabbor's dramaturgy. He presents historical events not only from a factual standpoint but also from an artistic and philosophical perspective. At the same time, as a dramatist, he strives to harmonize historical memory with modern thinking, expressing national identity and spirituality through new artistic forms.

In his plays, historical memory is depicted as a valuable heritage that recalls the courage, bravery, as well as the mistakes and shortcomings of the people's past. Artistic thinking enriches this memory with high aesthetic taste and philosophical depth, making it comprehensible and impactful for the modern audience. This harmony forms the philosophical and aesthetic foundation of his dramaturgy and makes his works an integral part of Uzbek national theater.



Abdulla Jabbor is one of the distinguished writers in the history of Uzbek literature, recognized for his creative achievements in dramaturgy. His stage works such as “Bright Path” (1978), “Betrayal” (1982), “When the Stronger Prevails” (1983), “Crossroads” (1984), and “Mirror” (1986) brought a fresh breath to Uzbek theater art and became the basis for its philosophical and aesthetic elevation. Through these works, the author expanded the artistic possibilities of contemporary theater and introduced new directions in exploring social and spiritual issues. In his dramatic epics, Abdulla Jabbor advances spiritual and educational ideas by creating images of historical and legendary heroes, revealing issues relevant to modern society through past events. His dramas “I Came to See” and “The Bow and Arrow of Alpomysh” are particularly noteworthy in this regard.

The dramatic epic “I Came to See” is a high example of Uzbek literary and philosophical thought. It centers around the image of the 17th-century mystical poet Boborahim Mashrab, known among the people as “Shah Mashrab.” The main events of the work take place in the historical settings of Namangan and Kashgar, where Mashrab lived and created. In these places, social life, religious beliefs, spiritual quests, and the complex relations between religion and politics are artistically embodied. The work features several historical and fictional characters such as Ofoqkhoja, Mulla Bozor, Mahvash (Qumri), Abdukabir, Kubrobegin, Korahon, and Sayoid, each portrayed with distinct personalities, worldviews, goals, and intentions.

Through these characters, Abdulla Jabbor deeply analyzes the spirit of the era, social tensions and spiritual transformations among the people, contradictions and harmonies, faith and hypocrisy. The artistic power of the work lies precisely in the interpretation of these social conflicts through characters. The image of Mashrab represents the pinnacle of this artistic interpretation. He is not only a lover but also a disciple imbued with Sufi spirit, a poet who speaks for the people’s pain, a thinker striving for spiritual perfection, and a man of free thought. His words embody universal ideas such as humanity, justice, freedom, and devotion to truth.

In the work, Mashrab fights against hypocrisy, deceit, ambition, and the exploitation of faith for personal gain. This struggle disrupts his life, subjecting



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him to persecution and oppression. Yet, this tragedy serves to depict Mashrab as a strong and resolute individual rather than a helpless one. His love for Mahvash is portrayed as pure and sincere but constrained by social barriers, enhancing the realism of the work.

In “I Came to See,” poetic dialogues, philosophical monologues, and internal emotional experiences are widely used alongside dramatic events. This approach allows for a deeper and multifaceted portrayal of Mashrab’s image. His inner sufferings, hopes, and emotional monologues reveal the most delicate layers of human psychology. His poems, filled with pain, resonate as songs of the people, expressing their sorrows and aspirations. Thus, he is portrayed not only as a poet but also as a spiritual healer and awakener of the people.

The social conflicts depicted in the work shed light on deeply rooted problems in Uzbek history. Relationships such as teacher-disciple, spiritual master-follower, leader-people, and man-woman are artistically represented. These relationships remain relevant for contemporary society, making the work significant not only historically but also in modern literature. Through characters like Ofoqkhoja and Mulla Bozor, the Sufi worldview—patience, honesty, and wisdom—is revealed, while characters such as Abdukabir, Sayoid, and Korahon embody hypocrisy, greed, and moral corruption, intensifying the conflict within the play.

The author’s stylistic mastery is also praiseworthy. Abdulla Jabbor creates dramatic power by blending poetic and prose forms. Mashrab’s poems and ghazals are woven into the dialogues, conveying the characters’ inner emotional states. The poetic speech of Mashrab, the tender voice of Mahvash, and the arrogant, ironic words of Sayoid vividly define their characters. This stylistic approach elevates the artistic and aesthetic level of the work.

“I Came to See” can be interpreted not only as a historical drama but also as a Sufi-philosophical stage epic. The work portrays the conflicts between man and society, love and freedom, truth and falsehood, devotion and hypocrisy. Through this, the author sought to convey the spirit of free thought and humanism of the past to the present generation, urging them toward truth and justice. Through Mashrab’s image, he creates a symbol of a man who grew among the people, fought for freedom, truth, and faith. This image represents the kind of truthful,



justice-loving person who empathizes deeply with his people—an image still relevant today.

In conclusion, “I Came to See” is one of Abdulla Jabbor’s greatest achievements in dramaturgy, leaving an indelible mark on Uzbek theater. The work reflects not only a historical era but also an eternal human drama—the struggle for truth and the tragic destinies within it. The central idea of the work is that telling the truth may lead to punishment, but abandoning it means renouncing humanity itself. The versatility of Abdulla Jabbor’s creativity, his artistic thinking, and his efforts to harmonize national values with modern thought are especially evident in his dramatic epics. In particular, “The Bow and Arrow of Alpomysh” demonstrates the author’s high artistic skill in creating images based on national epics.

Through this work, the writer sought to deeply study the nation’s epic heritage, interpret it based on modern artistic and aesthetic principles, and reanalyze ancient traditions in the socio-spiritual context of today. In “The Bow and Arrow of Alpomysh,” not only the image of the legendary hero Alpomysh but also the dreams, honor, and struggle for freedom of the people of that time are vividly depicted.

While preserving epic traditions, the author expresses them in a dramatic form, reconstructing the plot in a modern interpretation. The composition, sequence of events, dramatic tension, and emotional dynamics serve as key tools in character creation. The work remains unique for preserving classical symbols of epic poetry while adapting them to the demands of dramaturgy.

Through his epic, Abdulla Jabbor portrays Alpomysh not just as a brave and powerful warrior but as a thoughtful, socially responsible figure deeply concerned about the fate of his people. The author reimagines Alpomysh according to new artistic and aesthetic standards. His inner world, emotional experiences, and personal struggles are gradually revealed throughout the work.

The hero is portrayed not merely as an invincible fighter but as a self-sacrificing man bearing the burdens of his people’s life. He fights against injustice and for values such as love, loyalty, patriotism, honor, and moral integrity. Therefore, the work leaves a profound psychological and philosophical impression on the reader. Through Alpomysh’s monologues and reflections, his character, worldview, and dreams unfold. His decisions, made with a strong sense of responsibility to his



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people, heighten the dramatic tension. Here, the psychological approach to character development is evident, focusing more on internal essence than external appearance.

The language of “The Bow and Arrow of Alpomysh” is rich in lyricism, philosophical depth, folk expressions, proverbs, and aphorisms. The author successfully harmonizes epic and dramatic styles, which is especially visible in character expression. The dialogues are concise, realistic, and meaningful, while the monologues express the characters’ inner emotions. The emotional richness of the language reveals the characters’ inner psychology. The feelings of Alpomysh toward his people, family, and friends are expressed through powerful artistic means. The author effectively uses metaphors, epithets, contrasts, and parallels, making the imagery lively and expressive.

The poetic nature of the language, the artistic elegance of the style, and the national and folk tone in the characters’ speech make them relatable to the audience. Especially through dramatic scenes, Alpomysh’s determination, compassion, and patriotism are vividly embodied.

In “The Bow and Arrow of Alpomysh,” Abdulla Jabbor glorifies his nation’s past heroism, striving for freedom, and high moral values such as honor and patriotism. Through these characters, the author aims to awaken the national spirit, instill historical memory in the hearts of the young generation, and encourage respect for spiritual heritage. The image of Alpomysh embodies the pride, willpower, and resilience of the people. He thinks not of his own life but of his nation’s destiny. Such an approach turns the work into a great artistic phenomenon with deep educational and aesthetic significance. The epic, written in harmony with the spirit of the post-independence era, centers around the ideas of a free homeland and a free human being.

Through this work, Abdulla Jabbor sought to revive national values, bring them to life through modern artistic expression, and educate the younger generation in the spirit of patriotism embodied in the images of national heroes.



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