



## Methodological Commonality in Uzbek and Turkish Drama

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### **Abstract**

The article examines the dramatic works of prominent representatives of Turkish and Uzbek literature Khaldun Taner and Askad Mukhtor, Ulmas Umarbekov in a comparative aspect. Brief information about the creative path of playwrights, as well as the analysis of the works, revealing their genre mastery is given. A comparative analysis of Khaldun Taner's dramas "Man of the Day" ("Günün Adamı"), "I close my eyes and do my duty" ("Gözlerimi Kapatırım, Vazifemi Yaparım"), "The mill was still spinning" ("Ve Değirmen Dönerdi"), "The Outsiders" ("Dışarıdakiler"), with the dramas "Samandar" by Askad Mukhtor and "The Court" by Ulmas Umarbekov, has been carried out. The images and character traits of the characters in the dramas, as well as the similarities and differences in the plot lines are revealed. The article analyzes the social problems touched upon, reflected in the works of the above mentioned authors in the Uzbek and Turkish literature, and also emphasizes the similarity of the personal experiences of the heroes, the commonality of culture, art and literature in the lives of people of both nations. In particular, in the aspect of a graphic example of dramatic works and subjects. As a result of comparing the fate of the main characters of the analyzed dramas, their thoughts, situations, the common features of the works of Uzbek and Turkish literature were emphasized.

**Keywords:** *Turkish Theatre; Uzbek Theatre; Comparative Analysis; Drama Genre; Hero; Stage; Cabaret Theatre; Literary Influence*

### **Introduction**

Since the 1970s, realistic traditions have continued in modern Turkish drama, as well as new formal studies. In Turkish drama, the principles of artistic expression of the human spiritual world, worldview and feelings have been renewed, and the principles of artistic interpretation of the inner world have been put forward. A new interpretation of the scale of images and themes played an important role in the development of the drama genre. In this article, we aim to study the dramas of Uzbek writers Askad Mukhtor and Ulmas Umarbekov, who contributed to the development of the genre, as well as a well-known representative of modern Turkish drama, Khaldun Taner. An attempt was made to study the similarities and similarities in the style of these writers and the creation of the protagonist on the basis of a comparative analysis.

Before analyzing the dramas of Uzbek playwrights Askad Mukhtor and Ulmas Umarbekov, we need to give a brief account of their life and work. Uzbek writer A. Mukhtor is a prose writer, poet, playwright, skilled translator and People's Poet of Uzbekistan. In 1973, the writer was awarded the Hamza Republican State Prize for his novel *Chinor*. A. Mukhtor was born on December 23, 1920 in Fergana in a family of railway workers.

He was orphaned at the age of 11 and raised in an orphanage. After graduating from high school in 1938, he enrolled at Central Asian State University. The move of Askad Mukhtor to Tashkent opened a new page in his work. He worked as the head of the department, executive secretary of the central publishing houses of the republic: 1960-1965 - the editor of the magazine "Sharq Yulduzi", from 1969 - the editor-in-chief of the magazine "Gulistan".

In 1938, his works began to be published.

A. Mukhtor's novel "Birth" (1961) tells about the participation of young people in one of the largest constructions. "Time in My Destiny" (1964) is a confession novel, which embodies the image of a creative man and a contemporary fighter. In the epic "The Story of Karakalpakstan" (1958) and "On Eternity" (1969) Askad Mukhtor addresses historical themes, shows the formation of a heroic character.

He is the author of a number of literary-critical works. He translated works of Sofokl, A.S.Pushkin, M.Yu.Lermontov, M.Gorkiy, V.V.Mayakovskiy, A.A.Blok, T.G.Shevchenko, A.Korneychuk and others into Uzbek [1, p. 127].

Askad Mukhtor died on April 17, 1997.

The writer's work in prose seems to be a continuation of his poetry. The philosophical thought, observation, interest in the essence of the issue, ruthless realism and romantic spirit, clarity in the image, metaphorism, symbolism, closeness to the ground, calmness and imaginary flight in the style of speech - all in his poems have moved to prose. A number of his dramas and novels, as well as his best poems, have become a novelty in Uzbek literature in terms of form. Creator's dramas and novels through which the scope of expression of Uzbek prose expanded; the writer introduced to Uzbek prose a distinctive realistic style rich in observations, with a romantic touch; gave a good example of mastering the experience of myth, legend, parables on the basis of realism.

### ***The Main Part***

People's writer of Uzbekistan Erkin Azam, a student of the artist, said: "Askad Mukhtor is a versatile artist. His work as a prose writer is an aspect of Askad Mukhtar. As a poet, he also wrote very beautiful poems, which is his second edge. Askad Mukhtor was also a skilled playwright and publicist. This is another aspect of creativity. He also has translation, editing and other activities. Tell me, which aspect of Askad Mukhtor is valuable and important for the Uzbek reader of the XXI century? The reason I ask such a question is that sometimes when evaluating the works of such versatile writers as Abdullah Qahhor, Oybek, Ghafur Ghulam, including Askad Mukhtor, the difficult period in which they lived is forgotten [2, p. 49].

he thematic content of Askad Mukhtor's dramaturgy is diverse, the protagonists are diverse. However, at the center of his works is the image of labor, his contemporaries - the people of the twentieth century.

Askad Mukhtor was one of the first writers to raise the subject of the working class. The author made a great contribution to the enrichment of Uzbek literature with such dramas as "Samandar", "Dice value", "Meeting in the Morning", "Goodness to Goodness", "Peak of Courage". In the drama

"Samandar" Askad Mukhtor criticizes the life of a real talent full of joys and sorrows, some unpleasant contradictions in this way and the impure spiritual world of impure people. The drama "Meeting in the Morning" shows the process of self-discovery of a person who is tormented by internal conflicts as a result of the tragedy of a seemingly insignificant mistake.

Let us also briefly tell about the work of the immortal Umarbekov. He was born on January 25, 1934 in Tashkent. People's Writer of Uzbekistan (1992). Honored Artist of Uzbekistan (1984). He graduated from the Faculty of Philology of the University of Central Asia (1956). His first book was "Stories" (1958). "I'm Waiting for Your Letter", "Words of the Heart" (1960), "Grandpa" (1961), "Stars", "Don't You Believe Me?" (1962), "Life is Eternal" (1964), "Charos" (1966), "Bridge" (1968), "Bulgarian Songs", "Golden Leaves" (1972), "Doomsday Debt" (1976, a scene based on this story), "When the Earth burns" (1993). He wrote the novels "It is difficult to be human" (1970), "Fatima and Zuhra" (1994) and "My love is my love" (1963), "Who does not worry" (1965), "Child of war" (1972), "Summer rain" (1973), author of short stories such as "The White Swallow" (1974). Many of the author's dramas have a special place in the hearts of readers and viewers. These are "Court" (1970), "Flowing Waters" (1971), "Slander" (1987), "The Elder" (1991), "Die for yourself" (1992), "Doomsday Debt" (1974), "Hurry up the sun" (1977), "The first day of autumn" (1979), "According to the application" (1981). There is also a journalistic work called "Letters to my daughter" ("On the threshold of eternal life"). Ulmas Umarbekov died on November 10, 1994 in Tashkent. He is a laureate of the Hamza State Prize of Uzbekistan (1980).

Ulmas Umarbekov, who started his career as an ordinary journalist, has been working as an editor and editor-in-chief of the republican radio for many years. In 1971-1974, he worked at the Central Committee of the Uzbek Communist Party, first as an instructor in the culture department, then as the head of the radio and television sector. For almost ten years he headed the Uzbekfilm studio. In 1982, he served as Deputy Minister of Culture of Uzbekistan, and later as Minister. He was soon elected chairman of the Writers' Union of Uzbekistan (1985). At the same time, he was elected chairman of the Solidarity Committee of Asian and African Writers and vice-chairman of the Supreme Soviet of the Republic of Uzbekistan. Finally, in 1989-1991, he served as Deputy Chairman of the Cabinet of Ministers of the Republic.

No matter what front he worked on, no matter what kind of work he did, no matter what kind of work he created, he always lived with the grief of his people and his country. They sought to ease the burden of life on their shoulders. Especially in his works of art, whether it is a story, a novel or a play, he tried to honor and glorify the spiritual and moral qualities of people, rose to the level of a people's writer. It is also a goal of great happiness, life and creativity for every creator. Immortal Umarbekov is one of those lucky people [3].

Turkish playwright Khaldun Taner is as versatile as Uzbek playwrights Askad Mukhtor and Ulmas Umarbekov. He is a master storyteller, a skilled publicist and a critic. But the works that introduced him to the world are epic dramas and cabaret theater. "Khaldun Taner, a follower of Bertold Brecht, was the first to apply his epic theatrical traditions to the Turkish National Theater ("The Epic of Ali from Keshan" and "I Close My Eyes and Do My Duty") [4, p. 21], says Russian scholar L.N.Starostov. The playwright's "The Epic of Ali from Keshan", "I Close My Eyes and Do My Duty" (1964), "Shrewish Zarife" (1966), "The Cunning Wife of the Foolish Husband" (1971), "Noise in the Moonlight" (1977) have won the hearts of viewers around the world.

Regarding Khaldun Taner and Cabaret Theater, I.V.Prushkovskaya, an associate professor of Turkology at Kiev National University named after t.shevchenko, said: "The combination of national theater and modern world drama determines the specifics of the genre of political drama in Turkish drama. In the 1960s, Bertold Brecht's theory of "epic theater" and the search for new forms of theater aroused the interest of Turkish playwrights in the traditions of folk drama strengthened [5, p. 29]".

The most famous of the poems written for Kabare is "Shaban who saved the homeland" (1967). First performed on October 1, 1967, by Chetin Ipekkaya, this musical play was performed four hundred and forty-nine times. That is why this work is considered to be the brightest example of cabaret poems in the minds of Turkish audiences.

The political and social changes in Turkey in the 1950s were difficult, and in parallel with this, there was a process of renewal under the influence of the West. In his works, Khaldun Taner also paid great attention to social change. The creative reflects the state of Turkish society, which has changed in parallel with social, political, economic laws. The author provides information on the various negative aspects of this change in Turkish society. It seeks to answer the question of how such a change in Western culture and art has taken place, and critically criticizes the shortcomings that have occurred during this change. In his dramas, he portrays the spiritual side of social change as a painful point.

Khaldun Taner's creative achievement is not in depicting supernatural situations, events, and people, but in depicting the lives of little people. He makes such a change in the course of the story that he does not pay attention to the subject he is trying to tell, as if the reader is immersed in the events, forgetting the identity of the writer.

Khaldun Taner is a man who brought critical and free thinking to Turkish theater. Everyone who reads his works criticizes himself in the protagonists of the work. It strives to think for itself, to make sense out of its thoughts, and to choose the right path through the meaning it produces. Khaldun Taner skillfully depicts the inner world and psyche of the heroes. Sometimes he laughs at them, sometimes he feels sorry for them. In both cases, through his works, he tries to educate the younger generation [6].

"Corruption, urbanization, criticism, fraud and conflict have come to the fore in Taner's poems. Taner, who entered the theater scene with dramatic works, continued with epic theater and opened new frontiers in our literature with cabaret theater. The author, who also prioritizes humor and satire in his theaters, speaks sarcastically about the problems of our society. All the efforts of this author, who is not far from history in his works, are to contribute to the democracy of the country where he lives," [7, p. 4] – said Halil Adiyaman.

In his works, Khaldun Taner was very close to the Uzbek people, easy to understand, and expressed the following issues and ideas:

- Lifestyle and struggle of the individual in society;
- Explain the shortcomings and shortcomings of society using the method of humor (satire);
- Criticism of those who are stuck in the old world and the new world;
- Criticism of people who make a living by "let the unseen see";
- To expose the hypocrisy and extortion of people selected from different strata of society.

Typically, the main content and idea of each work is mainly embodied in the image of the protagonist. The protagonists of the plays Askad Mukhtor and Ulmas Umarbekov and Khaldun Taner also seem to have been born on the basis of a common content, a common idea. The image of the inner experiences going on in the psyche of the protagonists is manifested in similar images. In particular, the works of both writers reflect the bright image of the leader. In the works, the authors gradually shed light on the characteristics of the character of the image of a high-ranking person. They express their thoughts through this image. The inner image of the leader is revealed in the eight-act play "Samandar" by Uzbek writer Askad Mukhtor through the image of the protagonist Samandar Saidov. The protagonist is the

director of a very large factory, a master of his craft, a scientist, portrayed as a very responsible, selfless, humane, family-oriented person. In the play, Samandar's childhood classmate and deputy, Hamdamov, has been secretly opposing him for years, slandering him, causing him to break up with his girlfriend, working behind his back, being fired, and almost out of the state budget. accusing him of wasting a very large amount of money and causing him to be prosecuted again. He even records the money he has appropriated in the name of the director. But when the truth is decided and Samandar's invention is recognized worldwide, everything falls into place when his lover, Maryam, the head of the district committee, goes to the minister in Moscow and proves it.

A similar image of the leader is seen in the first four-act drama of the Turkish writer H. Taner, "Man of the Day". The writer begins the drama with the statement that an intelligent, responsible, conscientious, honest man is nominated by the professor for the opposition party, and then holds a ministerial position. The professor has been blackmailing the professor because of mistakes made by the professor's family members. He puts those around him against him. The professor always tries to approach his work conscientiously and honestly, avoiding sectarianism and acquaintanceship. The man of knowledge finds it very difficult in politics and eventually decides to commit suicide. Fortunately, this will not happen.

It is clear that in both dramas, the image of a leader is interpreted as an honest, knowledgeable, resilient, responsible person. When calamity befalls them, when those around them betray them, they will never stray from the right path, enduring the actions of their enemies against them.

As in Askad Mukhtor's drama Samandar, the contrast between the two children can be seen in Khaldun Taner's poem "I Close My Eyes and Do My Duty". In this play, the lives of the characters of Vijdani and Efruz are compared for a long time, while the cunning and masterful Efruz always succeeds easily and illegally, while the simple Vijdani experiences many difficulties in life. This can also be seen in the following passage:

*Vicdani: So now you will serve your country in the parliament. Bravo.*

*Efruz: No, Vicdani. There were twelve executions, nine foreclosures, and two withholding decisions about me, in the company's accounts. I became a deputy just so they wouldn't touch it [8, p. 86].*

Literary critic Shara Sayin evaluates the characters Vijdani and Efruz in Taner's drama as follows: In his play "I Close My Eyes, I Do My Duty", Haldun Taner creates the type of VİCDANİ (conscientiousness), the "docile young man", "exemplary student", "model citizen" who is convinced of the futility of free thinking and lives under the pressure of the "patterns" presented to him as tradition and the only truth. As long as the passivity of Conscientious people, who are devoid of conscience and freedom of thought and far from being individuals, are nurtured, we will watch with heartbreak, while laughing, how powerful the self-seeking Efruzs can become [9, p. 29]".

In both plays, we can see that the contrasting images slandered each other and led to imprisonment.

In Samandar, a conversation between Samandar and Hamdamov when the protagonist is in a difficult situation shows how humble Hamdamov is:

*S a m a n d a r: If the commission is looking for me, what do you have to do, Hamdamov? All in all, you've been around me all your life, crawling behind me like a shadow, what do you need?*

*H a m d a m o v: (pleased with himself, smiling and walking back and forth). I got everything I needed: here you are lying, I'm on top.*

*S a m a n d a r: Look at me, you can't be Soleri because I'm not Mozart. Talk about rubbish, what's the point?*

*H a m d a m o v: The bottom line is that I hated you when we were in that school, when we were kids. You were lucky, you read well, the teachers pampered you, and the girls were all around you. It hurt me. The pain gnawed at me, you understand? I would like to play at your feet at every step ... The world was narrow where you were. Then I ... I imprisoned you. I lost you to Mary. But you got up every time. I was not tired either. Here I am, finally, on the hill! You're done, Samandar! And I'm happy! [10, p. 52]*

Both dramas reflect a long period of the protagonists' lives: from childhood to adulthood (Samandar is quoted in the play as 50 years old).

Also, one of the main themes in Haldun Taner's work is the social theme, which has been reflected in family relationships in several dramas. Among such dramas is the famous three-act play "And the Mill Was Turning". The plot of the work begins with the fact that a young artist named Kushat is drunk to the Festekiz family.

"And the Mill Was Turning" comes to the bourgeois side of the Festekiz family in its usual, monotonous and insipid order, and from the other side, the painter Kūşat comes to marry with an introvert. He also returns to the Festekiz. His financial situation improved, but his art and creativity dried up. Even if he makes an effort to get back on his own side, he can't get rid of Festekiz; This is now permeated with his art. cannot win the competition; kills himself [11].

It had been six months since Fahrunnisa and Kushat had moved into the family home. Kushat begins to be similar in every way to the Festekis family, as he, as the drinker of this family, is forced to obey all the strange traditions and rules of the family. He no longer paints as before. He is looking for a place to do his painting, but he can't draw.

One day, when his friend Azat visits Kushat, he talks about a contest. Kushat is worried because there is little time left for the audition.

The course of events will continue in preparation for this competition. Kushat finally chooses a place to paint himself, a mill that is considered uncharacteristic for the Festekiz family. Draws a picture for the contest, but can't win. His old friends often come to him at the mill. Among them is a girl named Serap. After a while, Kushat falls in love with her and decides to marry her. But Serap gives hope to both Kushat and Azat at the same time.

Defeat in the competition leads to a breakdown in the relationship between Kushat Serap and Azat and a conflict. The Festekiz family arrives on time and save Kushat's life.

In the play, Kushat, who is an artist, does not feel the inner mental upheavals that take place due to family problems in his feelings, but he does not give peace to the character by unbalancing his feelings. The regularity of this process, which is difficult to know with the mind and interpret with the tongue, forces one to choose between life and death. As a result, Kushat also moves away from art under the influence of family conflicts, and constant anxiety surrounds the body of the protagonist. She tries to rebuild her relationship with her ex-boyfriend Serap. But these efforts are in vain.

The work ended happily, with Fakhrunnisa and Kushat deciding to live in the Festekiz family.

A similar social theme can be seen in the Uzbek writer Ulmas Umarbekov's two-act drama "The Court". The protagonist, Shuhrat Kasimov, is accused of killing his 17-year-old acquaintance, Zamira Murodova, in a courtroom.

Shuhrat was orphaned at the age of 7 and brought up in an orphanage. After graduating from high school, his father's friend, academician U. Tolipov, brought him up, taught him and hired him. When U. Tolipov wanted to reconcile his destiny with Shuhrat's daughter Rahima, and asked for his consent, the young man agreed out of respect and debt. Yet in her heart was the love of Muhabbat that grew up together in an orphanage. Muhabbat also hurts Shuhrat, marrying someone else and getting divorced. The murder of an acquaintance named Zamira takes place on the night when Muhabbat invites him to a meeting for the last time before he goes on a long journey. Shuhrat, who accidentally met the girl before her death, is charged and arrested. But in court, his wife cannot justify herself by telling her father-in-law where she was on that innocent night. Family values, honor prevail. At the end of the play, Muhabbat, who found out about the events, testifies in court and Shuhrat's innocence is proved.

Both plays reflect the mental experiences and inner turmoil of a man who is dependent on his wife's family. These characters do not fully experience family happiness. At the bottom of her heart lies a debt to her father-in-law and love for her ex-boyfriend. It is as if they were married out of desperation. But at the end of both works, the family of heroes does not give up.

In particular, H. Taner's other dramas, like the heroes of Uzbek playwrights, have emotional experiences, heroes depicted under the pressure of imagination.

Criticism of the shortcomings in the social life of the Turkish and Uzbek peoples, the predominance of wealth over human happiness and love, can also be seen in Taner's dramas and Uzbek dramas. In particular, just as Taner's "Outsiders" condemns Uncle Nejati, who wanted to marry Yum's uncle's granddaughter Aynur for a fortune, in Ulmas Umarbekov's "The Court," ends in tragedy.

The main theme of H. Taner's epic dramas, written in the tradition of B. Brecht, is a tragic comedy based on bitter laughter, criticizing the existing political system in the country. These include such plays as "Shadow of a Donkey", "I close my eyes and do my duty", "The Epic of Ali from Keshan", "Shaban who saved the homeland". Such a critique can be seen in Uzbek playwright Sharof Boshbekov's "Iron Lady".

Apparently, the real-life image in Taner's early dramas developed in his later works. The lifeless, helpless, lonely and alienated people due to various disagreements, aimless and depressed mood heroes reflected the writer's mental state of those times.

In general, in modern Uzbek and Turkic drama, the human heart, mind and state of mind are not considered as ordinary phenomena. The expression of the great desires of the human heart, its past and present in the essence of a dramatic genre, and the expression of strong emotions in the heart in a single moment do not seem to be the same for all writers. This requires a great deal of experience and skill from the creators of the drama.

## **Conclusion**

In conclusion, it can be said that the various themes reflected in the Uzbek and Turkish literature, the social problems raised, the experiences of the human heart, the socio-cultural processes in the life of the people are common to both nations. Because the culture, art and literature of the two peoples are close to each other. In particular, the similarity between the images in the dramatic works and the plot depiction can be a clear example of this. As a result of the comparison of the fate of the protagonists in the analyzed dramas, their thoughts, commonalities in the situation, the commonalities in the literature of the two

peoples were studied. The closeness of the peculiarities in the style of the playwrights was also discovered.

In particular, today the friendly relations and literary ties between the two peoples are expanding. In this regard, in order to further expand literary ties in the future, it is important to widely promote the works of artists, to study their commonalities.

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