

RESEARCH ARTICLE

The Influence of World Dramaturgy on The Dramaturgy of The Period of Independence

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Abstract

This scientific article examines the general theoretical problems of Uzbek drama of the period of independence. The subject area of Uzbek dramaturgy, theoretical problems of dramaturgy, theoretical aspects of world dramaturgy, in particular, French, German, Spanish and Italian dramaturgy, are subjected to comparative analysis.

KEY WORDS

Drama, character, vicissitudes, genesis of genres, comedy, tragedy, total theater, epic theater, parable, remark.

INTRODUCTION

As you know, the figurative subject of drama, which is one of the main types of fiction, is an action, the specifics of which are manifested in the following aspects:

a) Affiliation with fiction and theater. In addition to being read, a work belonging to a playwright's Pen has a stage interpretation with the support of a director, actor, artist, maker up, lyricist, etc. That is, that the drama is the primary basis of the play; B) Plot; C) the basis of character conflict; d) the division into scenes and episodes; e) the absence of a statement; e) the fact that it is based on an interpersonal relationship, mutual eloquence (dialogue and monologues); f) the artistic text is intended for vision (gesture, action-state) and hearing; g) compliance with the possibilities of the construction of stage space and modern – theatrical techniques, that is, mizanscenas (decoration and placement of actors at certain times in the performance); h) the foundation of films (film dramaturgy), etc.

Undoubtedly, the dramatic tour has developed in harmony with the progress of theatrical performances. The combination of active movements with speech has led to its rapid spread and popularization as a distinct species.[6] In addition, drama

is by nature sharp and suitable for bringing pressing social problems to the surface through bright images. This feature ensures the volatility of the genre. The basis of the drama is the artistic conflict. More precisely, drama expresses eternal universal antinomy or socio-historical contradictions, and dramatism takes the lead in it.

METHOD

In the spiritual world of man, rebellion, outpourings of feelings are not born in vain. When the sacred values that are dear to him are trampled on, or there is no strength left for patience and endurance, a person rebels against everyone. The awakened national spirit and newfound pride bring militancy to the surface and encourage practical action. In dramatic works, the image of such a situation-state is expressed through strong drama. Therefore, in the plot of dramas, where the hero and his fate are based on a private conflict, there is a sharp turn in the fate of the hero – the evolution of behavior into a state opposite to the expected (vicissitudes). There is a transition from sudden grief to joy and vice versa, from joy to grief, and the development of the plot changes dramatically. The fact that the text of the drama is readable, and the

theatrical performance is interesting, manifests itself in such a way that the plot construction depends on this originality. As artistic thinking moved to the stage of realism, the emphasis was placed on showing the socio-psychological factors associated with the fate of the hero. The transition to a monumental way of describing coincidences into a vital, real reality.

Nevertheless, human life is always in love with coincidences. Since the fate of a person is strong in his belief in the judgment of pain, it is impossible to completely deny the role and balance of parapets in the plot structure in a dramatic work. Already, the drama is built on the basis of conflict and action, and not to show a life situation-situation (situational), unlike an epic work.

In the time of USSR, Uzbek theorists viewed fiction as a distinct form of social consciousness: "...the perception of Social being, the product of a certain stage in historical progress... this is a tool that has a certain impact on progress".[1] Obviously, the views of this period on classism fell from the agenda with the crisis of the former social system. However, the theoretical views that drama (spectacle shown through action) is a fruit of figurative thinking, a dramatic work – an expression of the psyche of characters and its source is a living life, artistic word development and poetic judgment are still relevant to the level of talent with which one realizes the needs of one's time. Also, at a time when science fiction, cinema, and the Performing Arts were unduly progressive, the text of the films was being printed in mass circulation, the tastes were thinned, the reader's figure was individualized: "...in order for the potential possibilities of a dramatic work to be fully realized, it is necessary that it be played on stage (or screen). But this circumstance does not indicate that he is unreadable or untrained... the highly civilized viewer knows that again acquaintance with the literary basis of the work seen on the stage of the theater or on the screen has great aesthetic and educational value," the theoretical view is also becoming more and more active.[1]

In the drama, actions without the participation of a screenwriter and interaction come to the fore. The image will be embodied in living images, monologues, dialogues, remarks. These aspects are embodied in various components of the drama based on large-small actions, ultimately forming and bringing to the surface the "unity of action", which is considered the main feature of the drama. This "unit of action" is perceived, influenced, and excited primarily through

reading. The full-fledged flow of drama in all possible ways to its own source (recipient) is achieved by means of the theater, through a performance interpreted by a certain creative group. It can be said that a drama completed as a literary work is created for staging on stage and revived with the help of the theater.

From the above considerations about the cohesion of drama and theater, it becomes clear that as a literary type it is permissible to comment on stage interpretations of plays, director's productions and actor's performances, referring to the dual literary and scenic nature of drama. The reason is that the European modern Uzbek Theater, considered a product of the 20th century, embodied to such an extent all the features inherent in the drama and theater of that era. It was able to scale the experience borrowed from the West to a scale of special and universal significance based on his national and ethnic themes and materials. This process has prepared mature playwrights and theater leaders.

Academician I. Sultanov, author of the section "dramaturgy" of the two-volume book "Theory of Literature": evidence that adjectives to character, such as writing a work in dialogue, dividing it into veils (actions) and appearances; reflecting a dramatic situation-state (situation), are also characteristic of epic, lyric and lyric-epic types. As soon as the work is written, it is assumed that a trio of playwrights, theater and audience will be created, who will delight and shock the community (audience) when staged on stage, create a common meaning by introducing one viewer to another (diffusion of feelings), counting on the transformation of the audience into a like-minded author, the night director of dramatic works.

Dramaturgy to convey a large-scale, objective and dramatic picture of real life, characteristic of the epic (episodic and dramatic); expression of the author's emotional attitude to the event - phenomenon that is depicted, characteristic of lyric lyricism. V.G.Belinsky explained: drama is a "subjective basis". - a syncretic who is able to provide artistry and increase his own poetic potential through monologues and dramatic situations typical of lyrical poetry (gr. *synkretismos* - combine, add), that is, a genre that, firstly, is able to incorporate not only drama, but also character traits inherent in lyrics and epics, and secondly, since the artistic text is intended for performance on stage, in the process of performance by a playwright, director, actor, musician, A Grimm, an artist, a Master of light, etc. Important: "everything that a person wants to express in a dramatic work is expressed only by the

personality of the person who acts in front of us, that is, he fights obstacles in front of himself and inside himself, overcoming them or overpowering them, suffering, rejoicing, celebrating, etc." [1]

According to the author Sultanov, the fusion of artistic elements of lyrics, episodic and acute drama would infinitely increase the power of a dramatic work. The originality of dramatic genres is manifested in the following four elements, which make the reader (viewer) a living witness of events:

- the rebirth of a work of dramatic type on stage and screen while preserving its literary identity;
- that a person expresses his own impressions and lessons from life in a way that should be shown to others, that is, "demonstrating" life experience (dance, pantomime, puppet play, etc.);
- the fact that in a dramatic work, in addition to the fact that it is pronounced, unlike a word, lyrical and epic, the viewer is filled with it;
- the fact that the main character of a dramatic work is not an event, not an author, but a person. [5]

Literary critic U. Jorakulov addresses the genesis of the genre and the cultural and historical factors of the earliest stages of the literary and historical process - Greek mythology (the image of the goddess Dionysus). [7] V.A. have close connection with this. This genre focuses on the fact that at the first stages of its emergence and formation, syncretism of myths leads in its form and content (mythological interpretations: beliefs, worldviews, religious rituals and symbols). Jaded shows the following sources of influence based on the tradition of professional written drama, which was founded by the creators and continues at the present time:

- The first source is explained by the cultural and educational, literary traditions of the Uzbek people - dramatic features characteristic of ritual folklore: movement, facial expressions, dialogue, composition, group performance. In particular, the composition of dramatic genres is divided according to its composition into: a) a dialogical form of communication; b) dialogical and monological communication, as well as decorative elements according to the manual;
- The second source is associated with the following features characteristic of folklore literary genres such as epic, song, anecdote, fairy tale, recitation: a) the construction of speech in a dialogical form; b) the basis of dramatic conflict; c) the

method of performance; d) the proximity of the inter-from heroic dialogue to dramatic dialogue; D) the fact that dramatic situations built on the basis of dialogue in;

-The third source is explained by the fact that in the epic and gazals of Uzbek classical literature, the situation is based on a dramatic dialogue of states, that is, the manifestation of dramatic conflict in harmony with three forms: (hero-heroine, environment – hero, character – character), the nature of the conflict of the work is determined by the dramatic contact between the images;

-The fourth source is visible in Abdurauf Fitrat's textbook "Teaching", built on a lesson-dialogue reminiscent of shaky dramatic works, and the influence of Platonic dialogues, based on a dialogue-dispute of bright noticeable sides, varied in dramatic content, broad philosophical observation, craft style, the work "discussion", which, like social pathos, demonstrates a number of features inherent in the dramatic genre. [8]

Literary critic U. Jorakulov "only ten centuries later, these traditions were reworked in the European cultural environment and introduced into the Uzbek environment as a tool to achieve social goals," correctly comments. [8] Thus, the influence of socio-political, cultural and historical processes served as an important basis for entering the field of Uzbek written professional drama.

As the literary critic rightly recognizes, in addition to the influence of our national folklore and classical literature on the theory of modern Uzbek drama and the interpretation of the specific features of this genre, we cannot ignore the above socio-political, cultural and historical processes. In this sense, U. Jorakulov: "... we approve of the idea that the theory of the dramatic genre should be developed not on the basis of a stage interpretation of a dramatic work, but directly on the basis of a written source from the pen of the playwright." [8] It has long been recognized that the objects of literary theory and theater studies are others. We also saw an example of the Sultanov's views.

The aesthetic demand and needs of our people in drama began their poetic synthesis with the genres of Uzbek literature, going through the process of its origin at the national level, mixing with the history of classical literature and elements of modern literature. More precisely, typical for the imaginative thinking of Uzbek folklore and classical and modern literature: (forms of conflict, the trinity of rival love, lyricism, drama, comedy, satirical spirit, subtle grace, acute

escapism, preventability, brevity, obscurity, etc.) also wear national (oriental) clothes for the genre of "alien".

U. Jorakulov explains the nature of the conflict that underlies literary types and genres, in particular drama, linking the basis of the first conflict with the specific system of the "first plot" in divine prophecies, internal and external dialogue, movement and style. The traditions of national ethics and aesthetics, in particular the eastern formula of the triad of conflict, focus on the synthesis of drama and its manifestation in a modern form. The period of independence also highlights certain tendentious situations that are observed in Uzbek drama. In drama theory, the vital basis of conflict has not previously been defined in this way.

In the process of monitoring the development of Uzbek drama in a certain period, which is considered the period of independence, it is also required to act based on the above theoretical views. Even now, the literary trends of the independence period, the scope of topics, the characters and nature of the dramatic conflict, the author's approach and processes up to the poetics of the created works, a free creative environment free from political and ideological barriers, are built on the foundation of life - the transfer of literary and aesthetic traditions of world literature. Accordingly, the Uzbek drama of the period of independence can be considered as a kind of creative and aesthetic process.

Literary critic Sh.Rizaev in his article "Drama of the period of independence", art critic M.Fozilova, on the other hand, in her monograph "The Dramatic skill of Usman Azim" studied the drama of the independence period in two versions in the manner of works on a historical and modern theme in accordance with the scope of the subject[5]. Relying on this classification also makes it possible to determine the internal branching of dramas into historical and modern themes. In particular, dramas with historical themes can be classified by style: a) historical heroism; b) historical and philosophical; c) cognitive and historical; d) historical and biographical.

In Uzbek drama of the period of independence, new stylistic techniques and genre forms appeared, based on this solid foundation. In our opinion, the following factors should be noted separately, which made possible the development of Uzbek drama of the period of independence[8]:

1. The change in the socio-political system made it possible to create freely. This case eliminated the obligatory methodological barriers set for artistic creation, and our

national drama began to create its new history.

2. Distant and close national history, religious faith, theological foundations, sheikhs, glorifications, unfounded accusations, repressed personalities, our long-standing customs and traditions and modern consciousness, it was possible to transfer courtyards in a gloomy climate into drama, to transfer them to the stage and to the cinema.

3. A new modern spirit has entered drama and theater. The theme of love for a free homeland has become the main goal of awakening the leading idea, the nation and rallying around this idea, encouraging the reader (viewer) to honesty, purity, courage, dedication, teaching philosophical thinking, manifesting the image of Uzbekistan through a person of thought. In many dramatic works, the problems of personality and epoch were outlined in pencil and transferred to the stage. This paved the way for the quantitative growth of Uzbek drama and the maximum possible creative development of world drama, such as the synthesis of the drama of tragic conflicts, lyricism and dramaturgic, the expression of romantic feelings and philosophical generalizations, the psychological evidence of social problems in the portrayal of characters.

Observations show that during the 20th and 21st centuries, in the process of staging dramatic works in Eastern European countries, the departure from cultural traditions with deep historical roots, the movement for the active use of advanced technology achievements as a result of an increase in the role of the director, increased to a certain extent.[11] For example:

Surrealism became the leading trend in Artaud, J. Vilard, R.Planchon, J.Cocteau works. A problematic and intellectual theater was developing[12]. Dramas arose on the basis of the rejection of reflecting social, moral, religious and aesthetic problems and rethinking mythological plots, enriching them with new modern motifs. The avant-garde directions of theatrical art were creatively mastered in forms and styles, in particular, in methods of creating symbolic and figurative images.

In Germany, V. Gazenslever, E. Toller, G. Kaiser, F. Expressionism in Unruh dramas is deeply rooted in acquired aesthetics, philosophy of Pathos and philosophy of content. He was one of the most prolific actors and directors of Bertolt Brecht, the American playwright Tennessee Williams and Arthur Miller in his performance. According to all the principles of the "epic theater" (contact with intrigue, landscape and clothes, as little as possible, as working with the fundamental

ideal expressed by the musician, the fusion of realism and the synthetics of naturalism, etc.), what you mean makes sense. Christopher Martaler's "Dance Theater", which carried seemingly simple, botanical and symbolic content, actively used elements of opera, cinema and drama. A plastic image of the universe was created, vigilance was strengthened.

Italian playwrights Luigi Pirandello and Ettore Petrolini focused on avant-garde intellectual theater.[6] The Spanish theater witnessed a complex fusion of myth and metaphorism, while American theaters witnessed expressionism and realism. In the works of Eugene Gladson O'Neill and Arthur Miller, the emphasis on showing the spiritual world of an individual has increased. With the advent of the concept of "plastic theater" by Tennessee Williams, classical traditions in socio-psychological dramas were rejected.[6] The search for the social essence of human tragedy has intensified, the emphasis on the intensification of ironic collisions.

So, serious changes took place in the drama and stage art of Eastern Europe in the XX-XXI centuries. The existing literary and cultural traditions began to give way to progressive trends such as surrealism, problematic interpretations, and intellectualism. Dramas arose on the basis of reinterpretation of mythological plots, enrichment with new modern motifs. The avant-garde directions of theatrical art creatively mastered forms and styles, methods of creating a symbolic and figurative image, and the aesthetics of expressionism. The comic pathos and philosophical content deepened. Problematics and parable (1. parable, wisdom, symbolic history; there were stories based on something complex (incomprehensible); a problem). The concepts of "total theater", "epic theater", "plastic theater", "dance theater" appeared. Attention to the phenomenon of literary synthesis has increased, insinuations, irony, mythological interpretations and metaphorism have increased. Unfortunately, the Uzbek drama and theater of the independence period could not creatively master such large-scale changes.

Of course, Uzbek drama has already passed the stage of formation in the period preceding independence, was nourished by historical and literary traditions and world experience, and also achieved significant achievements. However, representatives of different spheres, such as a poet, novelist, publicist, actor, director, cultural worker, who applied national drama in our literature of the Independence period, did not always manage to create high-level works, while updating the thematic content of this type. Consequently, the

failure of the first stage of Uzbek drama of the period of national independence manifested itself in a way associated with a lack of knowledge and experience for a deeper understanding of the object, that is, with a subjective factor.

However, as soon as opportunities were limited, there was a strong desire and passion for knowledge and learning. Although new interpretations of the theme have already begun to appear in the bud. In this case, the meaning and significance of creative activity manifested itself in a way closely related to the long-standing aspirations of our people, to be more precise, the main idea of the people of Uzbekistan on the path of national development is the creation of a free and prosperous Homeland, a free and prosperous life.

From the very first steps of the Uzbek drama of the Independence period, it was mobilized in order to clearly define a huge socio-political, ideological, educational and moral position, to be present at the expression of global problems - to ignite social reality. Including:

- * To unite members of society around the ideas of national independence, instilling a high sense that Uzbekistan is the only Homeland;
- teach to learn the right lessons from the Distant past, creating images of great gods, famous military leaders, intellectuals who became victims of repression;
- * a strong influence on the soul and consciousness of the reader (viewer);
- * Restoration of historical memory and identification of identity;
- * Strengthening religious tolerance, trust and faith;
- * Fighting destructive ideas such as drug addiction, rudeness and promoting creative ideas;
- * creating images of contemporaries who ensure the territorial integrity of our country and the inviolability of its borders, showing special enthusiasm in construction;
- * The difficulties of the transition period to a market economy indicate the liberalization of the economy and the evolutionism of reforms, etc.

Consequently, relying on literary and historical heritage and age-old values, Uzbek drama and theatrical art sought not only to have an aesthetic effect on the heart and consciousness of an individual reader and viewer, but also to update public thinking, raise spirituality, so to speak, add a certain share in

the development of culture, science, art, education. It is already difficult to imagine the form and style, content and essence of Uzbek drama of the independence period without expressing the basic ideas of the ideology of national independence, such as the prosperity of the motherland, peace on earth, the welfare of the people, perfect human education, social cooperation, interethnic harmony, religious tolerance.

When developing the philosophical and aesthetic foundations of drama, an important methodological importance was attached to the assessment of the most relevant events taking place in socio-spiritual life - phenomena, feelings in the worldview of people on a national and ideological basis. Because empathy, immunity, a sense of a correct and clear picture of the consequences relieve the reader (viewer) of such moods, feelings (attachments) in themselves - cleanses. Forming the essence of an aesthetic plea, voicing catharsis (gr. catharsis (liberation, repentance, renewal) was elevated to the rank of a systematic teaching in Aristotle's "Poetics". [12]The philosopher points out that music, especially the works of the ancient Greek playwrights Aeschylus, Sophocles, Euripides, is able to purify the human soul from various evil and terrible fantasies.

Modern literary and art criticism also interpret the emergence of catharsis – the aesthetic completion of the content of a dramatic work - in close connection with the following two situations-states in their views on artistic reception:

- a) the emergence of an emotional connection between the thoughts of the hero and the viewer in an extreme situation;
- b) the meeting of the minds of the hero – reader (viewer) - author (playwright) in the process of reading (theatrical performance is no exception).[5]

In the modern Uzbek theater, there is an urgent need for artistically energetic dramatic works that excite the soul of the reader (viewer), call for observation and sharpen his aesthetic vision, encourage life, creation, give him enthusiasm and pleasure. Therefore, in order for Uzbek drama not to remain within the framework of existing traditions, its theoretical foundations must be improved along with its artistic structure, as well as ways of expression. Obviously, this requires creatively mastering the above-mentioned best practices of world drama based on national and ethnic thematic materials and scaling them to universal scales.

Of course, certain shifts and positive results are also being

observed on the ground. In particular, sixteen dramatic works of various genres written over the past six to seven years and staged in republican theaters, published under the auspices of the Public Foundation "Creativity": (Maftun Mukhammadaminova, Khusnora Rozmatova, Sardor Khamroev, Khusnora Rozmatova, among other authors such as Maftun Mukhammadaminova, Khusnora Rozmatova, Sardor Khamroev, Abdukayum Oyotev, Ramkor Norkobil, Ibrahim Sadigov, Inomjon Tursunov and Erkin Norsafar, Javlon Jovliev, Obidjon Roziboyev, Khusnillo Dzhomonkulov, examples of creativity of young people starting their activities are also given, such as Babur Khamroev).

CONCLUSION

Consequently, among the dramatic works written over the last decade, there are examples with certain achievements in ideological and artistic terms. Of course, these songs are valuable for their truthful coverage of the history and life of our contemporaries, their ability to influence the reader's (viewer's) heart, his worldview and, in a sense, satisfy his spiritual needs.

The achievement of national independence of Uzbekistan not only opened a wide path for the implementation of fundamental reforms in the socio-economic life of the country, but also radically updated the scientific and educational attitude of the people to material and spiritual marriage and the re-assimilation of long-standing values. It was realized that attention to a person, reverent attitude to the spiritual heritage and its creative assimilation are the most important factor in understanding the national self. Historical and legal foundations created in the Uzbek national drama of the period of independence: a) historical heroism; b) historical and philosophical; c) in the educational and historical direction, as well as d) made possible the appearance of many national works on modern topics. Dozens of historical plays have been written about great states and thinkers, the poets and statesmen who marked the brightest pages of our people's past.

Why were relatively more works on historical themes created in the Uzbek drama of the period of independence the right question arises. In our opinion, this situation is explained by the following important factors:

In our opinion, the awakening of national thinking, the principle of artistic research of history arose in the mid-80s of the twentieth century and went through the following specific

evolutionary path:

a) Journalistic articles related to the bright totalitarian regime of Pathos were rejected by the people as the principle of revealing historical truths that caught secretly and falsified;

b) the processes of collecting, publishing and commenting on cultural heritage have come to life;

c) when thoughts became clearer and feelings became calmer, the genre of fiction, in particular drama and film drama, focused on these issues;

d) attempts have arisen to transfer the distant and near past on a historical and philosophical basis to poetic perception, to the progressive aspirations of our time, to artistic self-expression in a generally accepted way, to literary and aesthetic views.

In conclusion, we note that the awareness of the historical past, the emergence of the need for its impartial study and the processes of evolutionary ascent became a bold step towards the familiar - the self-realization of our ancestors, who were built by elevation, made a worthy contribution to world consciousness, left an invaluable cultural heritage, unfairly repressed.

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