

THEORETICAL FOUNDATIONS OF DRAMA

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For the development of the Uzbek written dramaturgy, it is necessary to pay attention to the composition, history, conditions, development, creation, practical knowledge and theory. Therefore, first of all, it is advisable to study the definitions given to the word "drama". What does the word dramaturgy mean? In the explanatory dictionary of the Uzbek language "drama is dramatic art, the theory of principles and methods for constructing a stage work", in the national encyclopedia of Uzbekistan it is said that "drama is a complex of dramatic works, the concept of figurative interpretation of cinema and performances". Using the comments of researchers and scientists of the industry, it is necessary to dwell on the issues of the emergence of theatrical art, assuming that drama as a work of art comes to life only in the theater. If we consider dramaturgy as the characters and actions of characters, then we can say that the characters created on the stage are based on the fantasy of the playwright. All components of dramaturgy encourage recognition of the movement towards the goal, which is the basis of the dramatic image. To put it more simply, a work created for staging based on the laws of dramaturgy is called a drama. Drama is performed in theater with the help of the director's plan and interpretation.

Fiction consists of three genres - epic, lyrics, drama. There are three types of dramaturgy: tragedy, comedy and drama (in the narrow sense). Before analyzing these genres, it is necessary to understand the idea that dramaturgy is drama. There is a reason for those who say drama is action. Because there is no drama without action. Therefore, the opinion of scientists who define action as the life force of drama (Kh. Abdusamatov) is correct. It must be recognized that the fable, which reveals the idea at the heart of the drama, is primary, and the composition provides the process of transition from fable to plot. Because in the drama there is a living expression of human feelings, the process of figurative discovery of real life. Based on the foregoing, we can say that dramaturgy is a science that studies the composition of dramatic works, the principles and methods of stage productions, and promotes its foundations, theory and history.

The basics of dramaturgy mean the birth and development of a play, its features, types, and requirements for staging. Therefore, to study the stages of the emergence of dramaturgy on a global scale, it is appropriate to refer to its history, the opinions of theater critics, art critics and experts in this field. *In general, it should be remembered that there is no special school and perfect science for training a playwright! It appears only in the presence of talent and enthusiasm.* It is difficult to talk about the stages of the origin and formation of the Uzbek national drama and understand the development processes without giving a brief description of the processes of emergence and development of classical drama.

Dramaturgy, considered the most complex type of literature, originated in ancient Greece, that is, in Greece, in the ancient (antique-Latin means ancient, ancient) period BC. Folk comedies were staged in the 6th century. BC e., the first Greek dramas - in the 5th century, tragedies and comedies of Greek authors - later. For example, Aeschylus is known as the "father of tragedy" with such works as "Persians", "Seven against Thebes", "Suppliants", "Chained Prometheus", "Oresia". Another of his merit is that he introduced the second actor into the genre of tragedy and turned it into a truly dramatic

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genre. At the same time, he is a mature playwright who created the possibility of dialogue conflict. Sophocles, on the contrary, makes extensive use of visual scenery in the design of scenes, introduces a third character in tragedies, and speeds up the action in the course of events. At the same time, he is considered a creator who advocated the wearing of masks by actors and made a significant contribution to the widespread use of pantomime dances with mythological subjects on the stage of that time. Aeschylus, Sophocles, Euripides founded the genre of tragedy. Dramas written during this period (mainly in poetic form) began to be called tragedies.

Aristophanes brought the genre of comedy to the highest stage of antiquity. Aristotle, the great thinker of the ancient world, reflects on the work of the great geniuses of his time in his work *Poetics*. After this, Roman dramaturgy developed. Roman dramaturgy and theater are distinguished by their secularity in comparison with Greek. Artists such as the Roman playwrights Plautus and Seneca attempt to express conflicts in society in a variety of themes and genres. Such creative searches served for Renaissance artists as one of the main sources of the revival of dramaturgy and theatrical art. The development of dramaturgy dates back to very ancient times, and its other features are more widely described in the *History of Dramatic Art* and the *Fundamentals of Dramatic Art*.

The emergence of Uzbek drama refers to the beginning of the 20th century. In the last hundred years, it has developed rapidly, there has been a variety of genres, works by local artists have been created, and many of them have been written at a level that can meet the standards of great works. We will talk about this in detail in the main part. So, by drama, we mean a form of artistic creation such as tragedy, comedy, and drama. Drama, tragedy, comedy and other works are also hidden under the phrase "stage performance". They all pay attention to words, actions, character activities, dramatic contrasts in the expression of ideas and goals, and develop on this basis.

Uzbek national dramaturgy consists of two parts: oral and written dramaturgy. The first has a long history. In particular, once there were no European-style theaters, but there were fairy tales and epics, which were the product of oral folk art. These fairy tales are introduced into the minds of children and are aimed at developing their spirituality. Gradually, over time, kindergartens appeared, teachers began to tell these tales. Now 15-25 children will listen to the "fairy tale" together. We can say that the same situation was in the birth of the oral theater, and this was the first appearance of the theater. Because the theater preaches to those around you as to one or many people, or rather, conveys your thoughts through action.

Such a theater created oral dramaturgy. It is known that between the 14th and 16th centuries, or the Renaissance, there was an ancient "satire" theater of the peoples of Central Asia. Performances of "Jesters and Clowns" are held in open areas. Since the creators of these shows are very resourceful, eloquent, quick-witted, capable of humor, their performances are henceforth referred to as a show (play) and are distinguished by liveliness. These were oral forms of dramaturgy. Finally, the time has come when these lessons will be held as spiritual lessons in the magnificent buildings of the European-style theater, with the participation of many people. In these theaters, the playwright's idea manifested itself in the form of a performance. Now they are performed on the basis of written dramaturgy. Theaters begin to "teach" the audience moral values in 2-3 hours with the participation of their actors. And in this form, the theater of a new form began its educational activities.

It is clear that the question arises why the national written dramaturgy did not develop until the beginning of the 20th century. There are reasons for this. Firstly, the socio-spiritual conditions in our country were not mature, the rules of European stage art had not yet been developed, or rather, the

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artistic principles of dramaturgy had not been created in Uzbek literary research in the past¹. There is another important reason. According to playwrights and theater critics, the cultural heritage of Aristotle, who was the first in the world to create the science of art - "Poetics", is of great importance - the works and views of Abu Nasr Farabi, who tried to interpret this theory of fine art, almost did not reach the Uzbek people and were not translated into national language.

At the beginning of the 20th century, attention to the European theatrical form increased. For the first time, Mahmudhoja Behbudi wrote the drama "Padarkush" in 1911, and the work appeared on the stage in 1914. This is the first Uzbek drama, and it is inscribed in the history of theatrical art. Many reviews have been written about him. It is known that under this influence, Abdullah Kadiri wrote the drama "The Unfortunate Bridegroom". Since then, written drama begins to rise to its feet. The works of Behbudi, Khamza, Abdulla Kadiri, Cholpon, Fitrat, Khurshid, Abdulla Avloni and their reviews played a positive role in this. Although many of them were written at the level of the requirements of the time, nevertheless this direction was formed as a theory of realistic and social dramaturgy.

From the second half of the 20th century, books and pamphlets about Khamza dramaturgy and theater art by Laziz Qayumov and Mamajon Rahmonov, Azod Sharafuddinov's books and pamphlets on Cholpan plays, Hafiz Abdusamatov's trilogy dedicated to the work of Komil Yashin, the book "Theory of Drama" and the dialogue on Uygun's dramaturgy, the scientific work on the analysis of Fitrat and Cholpon plays by Q. Jorayev, books and pamphlets of B.Imomov, T.Sobirov, and B.Gulomov, researching the stages of Uzbek dramaturgy and its development, appeared. Our scientists focus their attention on solving the theoretical problems of the drama. In their works, they have created several books on the nature of conflict, comedy movements, language features, secrets of dramatic skills, tragedy and character.

The merits of Mamadjon Rakhmonov, Mukhsin Kodirov, Toshpulat Tursunov, Teshaboy Bayandiyev, Marfua Khamidova, Eldor Muxtorov, Toir Islomov, Sotimboy Tursunboyev, Khamidjon Ikromov, Muhabbat Tulaxujayeva, Sarvinoz Kodirova, Omonilla Rizayev, Dilfuza Rahmatullayeva, Mamur Umarov and other scientists in enriching the theory of national drama are worthy of praise.

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