

PRINCIPLES OF UZBEK DRAMATURGY FORMATION

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ABSTRACT

In this article, socio-cultural life, religious belief, literary-aesthetic and psychological factors that influenced the creation of drama are observed in the context of the overall literary process from the point of view of genre nature, specificity, and historicity, and are related to the genesis and theory of Uzbek written professional drama. It was studied by connecting the cultural and historical factors with the influence of national folklore and classical literature.

KEYWORDS: *Drama, myth, folklore, genesis, religion, theater, mockery, conflict, syncretism, oral dramaturgy, folk theater, lyric, epic, dastan, debate, ghazal, written dramaturgy.*

INTRODUCTION

Even today's limitless scientific and technological capabilities cannot control the human psyche, feelings, and inner world. As long as humanity has existed, it has felt an insatiable spiritual need for power, and more specifically, for art, which aids in understanding and resolving moral and aesthetic issues that arise in life and in society.

One of the fundamentals of dramaturgy is to satisfy the same natural and eternal human needs, particularly the need for spectacle. To meet this need, the reader (spectator) should study works (plays) that had a strong spiritual impact on him not through templates or theoretical- educational programs, but by purifying his spiritual world and discovering his identity.

Izzat Sultan evaluates the unique aspects of literary genres as follows: "Life is like a raging river. The epic tries to cover this river to its full extent and beauty. Lyrika, on the other hand, looks at the slow and quiet places. Its rapid flow and most "sloping" parts are the image of the drama¹. It can be seen that crisis, adventure, festive, playful, fast and hasty passing time, and plot motifs based on random conflict are more characteristic of dramaturgy than epic and lyrical works. But that doesn't mean that drama is drastically different from other genres. Because dramatic works are similar to epic works in terms of the breadth of events. But it is reminiscent of a song in terms of the events being expressed only in the speech of the characters.

Before talking about the drama type of fiction, let's pay a little attention to the dictionary and terminological meanings of the word drama. Drama means "action" in Greek. The great Greek thinker Aristotle defines drama in the following way in "Poetics". "Drama itself is a movement, because it reflects people who act"². From such definitions, we are once again convinced that the drama legally belongs to the art of "spectacle", theater.

When we study the terminological meanings of the word drama in Uzbek literary studies through the works of "Dictionary of Literary Studies"² and "Problems of Theoretical Poetics"^{4 5} by Uzok

Jurakulov, we see that in both of the above works, attention is paid to two main meanings of the term drama. we can 1) drama as a type (genre) of literature along with lyrical and epic types; 2) drama as one of the genres of drama along with tragedy and comedy.

Today, in addition to the above-mentioned main meanings of the word "drama," there are also spiritual aspects that we should pay attention to. We want to say that drama, as a type of theater art, has already become a drama theater, like Opera and Ballet and Puppet Theater. In the opera and ballet theater, music, visual arts, dance, vocals, dramaturgy, and their forms are integrated into the whole stage process, but music takes the lead among them. Puppet theater is a show of puppets, which are performed by actors-puppeteers hidden in a tent or behind a curtain. In the drama theater, people themselves are seen on the stage as a live bearer of people's life experiences, in which, first of all, the expressiveness of the speech and all the elements accompanying it are strengthened and filled directly by the image of a live actor.

From this, we can understand that the drama, created as a type of literature, takes into account the second birth when it is transferred to the stage, understanding it with a new term meaning and accepting it as a type of theater art, not as a form of literary type and genre. It is appropriate for us to do so. We should add one more thing, that in the following years, we got used to calling the unstable, violent, complicated, and tragic situations in human life as a dramatic reality phenomenon in ordinary language as drama. This aspect indicates that the next concept of the term drama has been formed.

Although each of the above definitions has its own characteristics and differences, there are still elements that connect them and require one another. Therefore, in studying dramaturgy, it is necessary not to lose sight of any feature of the concept of drama. Two aspects of dramaturgy in world literary studies: 1) literary criticism; 2) analytical study of theater art is considered as a key that reveals all the hidden aspects and inner possibilities of the drama. Due to the fact that dramatic works are written not only for viewing, but mainly for showing and demonstration, the characteristics of theater art should be taken into account. This means that in order to fully analyze the works, it is necessary to be aware of the rules of theater art. In this study, we will try to express our opinions by referring to the general characteristics of the aspects listed above in the process of describing and analyzing the current Uzbek dramaturgy.

In literary theory, there are views that the epic was formed first, then the lyric, and after them, the drama. So, the drama that appeared later was based on the spectacle, as we said above, that is, at first, the life experiences of primitive people that arose as a result of daily life needs such as hunting, cattle breeding, farming, and later the content of myths, legends, and narratives that they invented in different ways. began with their demonstration in a guided manner through imitative actions, movements, and words.

Literary critic U.Dzhurakulov in his research on drama genres says that drama and all three of its genres go back to the oldest stages of the literary-historical process from the point of view of genesis⁶, and that myth syncretism was the leader in the form and content of drama genres in these early stages, and religious rituals of these genres tried to study theoretically and practically what appeared and formed in connection with Based on the ideas of this study, we can say that mythology is not only the beginning of dramatic art in the culture of ancient Eastern and Western peoples but also its soil.

The same ideas were reflected in the history of Uzbek dramaturgy and theater art to a certain extent. Theatrical scholar Mamajon Rahmonov, in his work "History of Uzbek Theater," cites the following as the stages of development of Uzbek theater art and sources of influence:

- 1) The animal masks found in the ruins of the cities in our country and the images of people performing dance-like movements with their skins covered show that they are rituals performed in order to get a good harvest from hunting and farming;
- 2) Zoroastrian religion and their holy book "Avesta", the creation of myths, religious traditions and rituals such as imitation of mythological images, worship;
- 3) The conquest of Central Asia by Alexander the Great and the mixing of Greek culture with the way of life of the local population.

The theater expert connects the following etymological analysis with the formation of "mockery" theater under the influence of Hellenism and the connection of this term (mockery) with Greek theater systems.

"It is known from ancient manuscripts that until the 4th century BC, folk performances in Italy were called "maskara", "masxnera" and "masnera"⁶ in ancient Latin." The "mock" theater, built on the basis of laughter and humor, was undoubtedly one of the cultural achievements of the peoples of Central Asia during their youth. Mamajon Rahmonov proved with his research that these processes are primitive forms of theater while awakening imaginations about theater, while literary critic Sh. Rizayev⁷ considers the forms listed above to be oral dramaturgy before the appearance of written examples in the modern literature of dramaturgy.

In Central Asia, by the time of the Turkish khanate, together with the prose form of literature, "Mashara" and "Mim" theaters, which were formed on the basis of folk epics and Greek traditions, as well as oral dramaturgy, which was considered an integral part of this theater, began to develop. But this progress continued after the introduction of Islam to our country. By the 8th-9th centuries, views on the traditions and forms of theater art changed. Because, according to their beliefs, the worship of animals and inanimate objects and the activities related to them as religious ceremonies were absolutely condemned. Concepts such as music, clowning based on laughter and drawing human portraits were recognized as practices that distance people from God and distract them from worship, and theater art, along with other types of art, was assessed as a period of decline.

Literary scholar Sh. In his work "Jadid Drama", Rizayev cites two main reasons for the crisis of "spectacle" art. "The rule of the new worldview and beliefs did not recognize this art. He did not lose it, nor did he create an opportunity for development. At the same time, the Persian-Tajik literature of those times, the Turkish literature, which entered the stage of development in the 10th century, came to give priority to enlightenment, science and manners, religion and beliefs over humor⁸. But in such historical-literary processes, we believe that the drama, which has not yet formed as a literary type or genre, has not suffered the same losses as the art of theater. Dramatic elements characteristic of clown and curiosity theaters, which differed from today's theaters only in the absence of a specific place and building, have survived for a long time in folklore genres such as seasonal and ceremonial songs, lof, anecdote, askiya, and folk games in the form of spectacles. As a result of the development of fiction literature, new forms such as eulogies, sermons, parables, short stories, and poetry with dramatic elements began to develop.

Drama theorists do not deny the existence of specific elements of drama in the genres of Uzbek classical literature, such as epics, ghazals, and discussions. Literary critic Uzok Dzhurakulov Alisher Navoi says that all complex situations in "Khamsa" are reflected in the medium of dramatic dialogue, and he proves his opinion with the famous dialogue between Khusrav and Farhad. It shows that the conflict between the hero and the hero, the environment and the hero, the character and the characters is manifested in a harmonious state when the dialogue acquires a dramatic essence. Also, although the ghazal genre seems to be built on the basis of monologic speech, it analyzes the meeting of several forms of dramatic dialogue on the example of Navoi's ghazals⁹.

The presence of important components that determine the essence of drama in the debate genre, which is built on the basis of dialogue between two people from head to toe, such as internal dramatic movement, conflicts and struggles that find artistic expression in the plot of the work only through words, and the presence of characters that develop as a result of intellectual conflict, make this genre a drama. It determines the relationship with our classic literature, dramatic communication processes in genres such as epics, ghazals, and debates are brought to the level of life and death issues for the heroes, whether something is achieved or not, it undoubtedly reminds us of dramatic poetry.

The Uzbek dramaturgy, which has been progressing in the history of our culture from the distant past to the beginning of the 20th century in an oral form, became the basis for the appearance of the first written drama only in 1911 with the writing of the play "Padarkush" by Mahmudhoja Behbudi. In addition, the formation of the Uzbek professional written dramaturgy, founded by the creators of Jadid, was influenced by the decline of the Islamic ideology, which has been an obstacle to the development of theater art for centuries as a result of the occupation of Central Asia by Russia, as well as the influence of enlightened Jadids in social and cultural life. Their choice of dramaturgy as the most effective way to promote their ideas led to the revolutionary development of drama, which is considered an important type of written literature.

The existence of about five hundred stage plays performed in folk theaters has been determined by theater scholars. These written and identified oral plays, folk comedies show that the repertoire of folk theater of their time was very diverse. Such a rich creative reality did not fail to influence jaded dramaturgy. The fact that a number of folk plays, such as "Rich and Labor", "Marriage", "Usury", "Doctor's Work", "Drunken Rich", "Old School Life"¹⁰, served as the basis for modern dramas in terms of themes and titles. will not be overlooked by dramatists.

Another similarity that connects these two theaters is that clowns and curious actors perform the roles of playwrights, directors, and actors in the stage process. Stages are visible. But there is a fundamental difference between these two literary processes. From the point of view of the purpose of performance, the ideological and aesthetic tasks of stage plays contradicted each other. Traditional folk theaters have educational plays dedicated to socio-economic, educational, and household problems, but in many cases, their performances are purely for entertainment purposes. Also, a large part of oral theater and dramaturgy was organized by repertoires based only on laughter in order to raise the mood of the audience. There is even a saying that Gafur Ghulam, in his short story "Noughty Boy", exposed the true purpose of clowns, curious people, and clowns, who aim to deceive people in the market and earn money under the pretext of acting, through characters like Kosa Maddoh and Rafiq the clown. Taking such aspects into account, we

can assume that oral theater and dramaturgy, which have been formed for many centuries, arose as a result of various ideological goals.

The Jadids, who enlightened, developed, and considered building a free society as the main goal of "opening the eyes" of the sluggish black people, saturate their dramas with these ideas. Modern dramaturgy with such serious goals must be different from the literary process of any time.

Turkestan jadids established close contact with Russian, Azerbaijani, and Crimean Tatar intellectuals and tried to implement their educational programs through dramaturgy and the press, which led to the growth of these fields in these years.

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