

Features of Dramaturgy

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Annotation: The article discusses the features of drama, the interaction of playwrights with theaters. The idea that drama is a complex mechanism by its structure, the idea of theatrical art, the issue of genre, the ceremonies that lived in the form of theatrical performances in the life of the people, folklore and ethnographic performances based on traditions are covered.

Keywords: Dramaturgy, literary work, idea, image, plot, conflict, composition, language, literary genre, method, style, drama, tragedy and comedy, realism, symbolism, modernism, absurdity, neorealism.

Artistic literature consists of a diverse collection of literary works. Accordingly, dramaturgy includes the doctrine about literary works. Theoretical views on drama cannot be studied in depth without a thorough knowledge of the structure of a literary work.

Dramaturgy reminds of a complex mechanism. Because its "organism" has dozens of ideological and artistic elements. For example, the text of a work has many features, such as subject, issue, idea, image, plot, conflict, composition, language, literary type, genre, method and style. Rather, the work is made up of these elements coming together. All elements must be in place when writing.

When a playwright begins to write a play for the stage, he must first be able to imagine the rules of the stage, the way of life of the actors living in this conditional space. Unlike prose works such as novels, short stories, all drama and character development is built on action in a play. At the moment, the audience does not carry on the stage rhetoric, didactics, advice. That's why the playwright finds a plot line and a main root that surrounds all the events and heroes. In describing the plot of a dramatic work, it is a pattern that connects and unites real-life events based on the author's ideas and worldview.

Therefore, in staging each play, one should first pay close attention to its content, essence and idea.

Expressing an idea through dialogue, directorial interpretation, and actor performance alone cannot be a high-level art. The idea and the observations in the life, crossed emotions solve a lot of things. Art is begun from seeing life in a broad sense, delving into the world of political, economic, ideological, spiritual processes, major trends and contradictions, knowing to bring the activities and concerns of his contemporaries closer to his heart.

We know from history that for centuries there have been attempts to mold works of art as well as artists. But art knows no boundaries, it cannot be limited or imposed. It is our independence that has given our artists such creative freedom.

After gaining independence, there was a need for completely new thinking, new creativity. Sometimes it was difficult for the older generation to understand the new requirements of the new era. At the same time, the younger generation entered the world of theatrical art, and they gradually began to take the place of representatives. Entering of a new writer, a young director and actor, an artist and a composer for the dramaturgy has always been a joy. But there is also the question of

whether the entry of a young artist into the world of art after the first joy will become a big event or an episode that will soon be forgotten.

There is also a lot of misunderstanding about the genre. Some people, for example, believe that the genres of drama are as dramatic, tragic, and comedic as they were in ancient times. It is also a misunderstanding of the genres of drama and theater. In fact, both dramaturgy and theatrical art have developed many genres during their development. Renaissance in drama, romanticism, enlightenment, realism, symbolism, modernism, absurdity, neorealism and other currents; and in theatrical art it must not be forgotten how many new genres have emerged in the past and in new historical stages in connection with such genres as drama, opera, ballet, operetta, children's and youth theater, puppet theater. Also, genres are not the same in drama and theatrical art; the range of theatrical genres is much wider than that of drama genres, as each type of theater is further subdivided into subtypes and genres.

In general, these types and genres are typical of Western theater and drama. In the traditional theater and drama of the East, the types, series, genres are even more complex and have a completely different meaning.

At the same time, a number of currents and related genres in the arts in general, including theater in particular, have been banned. The use of traditional forms and means, such as archaism, naturalism, and formalism, were condemned. During the period of independence, folklore and ethnographic performances based on ceremonies and traditions, which lived in the form of theatrical performances, appeared in the life of the people. This category of performances was staged in Tashkent theaters with the performances of director Bahodir Yuldashev with his performances "Bride's Revolt" (Said Ahmad's work) and "Maysara's work" (Hamza), in Khorezm theater with director Ibodulla Niyozmetov's "Come when the apple is ripe" (Erkin Samandar), Olimjon Salimov's "Journey to Tashkent" (Hamza) at the Fergana Theater. In the new era, such creative research has become a major trend in Uzbek theater. Playwrights Erkin Khushvaqt, Kamil Avaz, Ibrahim Sodiqov, Kholik Khursandov, Sanjarali Imamov, directors Mansur Ravshanov, Turgun Azizov, Munavvara Abdullaeva, Valijon Umarov, Rustam Madiev, Isok Turaev created folk, folklore and ethnographic performances and have achieved good results in strengthening their national foundations.

There are several considerations in this regard:

First, the dramatic basis and theatrical interpretation of folklore-ethnographic performances are not always at a satisfactory level. Sometimes they lack logic, stylistic consistency, variety. It does not always follow the rules of the play, which consists of an exposition / prologue, a knot, the course of events that illuminate the struggle of the protagonists around a specific goal, the culmination, the solution (epilogue).

Second, in the life of the people theatricalized rituals and ceremonies which were related to the childbirth, circumcision, choice of spouse, action as a matchmaker, engagement, marriage will not be copied to the modern scenes / after all, these sources are not a lot, if these themes are abused, homogeneity will occur/ . Instead, the principles, methods, and tools of ethnoculture should be used.

Third, although the repertoire of theater administrators includes classics and performances of various genres, it is not good to take the easy way out and show folklore and ethnographic works to the audience without advertising the existing works. Because this practice narrows the audience's outlook and limits the actors to a certain style, consequently, it can lead to misconceptions about a particular theatrical activity.

In general, in the period of globalization, interdependence of countries and peoples and the strengthening of communication, it is unlikely that the Uzbek theater will be left out of the processes and trends of world theater. Even at home, artists have the opportunity to become more aware of modern art trends and research on different continents through hundreds of TV channels, radio waves, the Internet, and video recordings. Therefore, it is very important to follow the path that is close to the mentality, traditions, way of life, spiritual values of the Uzbek people as well as to prevent the influence of foreign factors. So far, the theaters have been largely left owing to their own devices. It is important to manage the integration and creative communication process by supporting such initiatives.

Theatrical art, by its very nature, is a collective work that requires a well-organized and well-managed work. The main task today is to gain a deep understanding of market laws and practical application of them in the creative field. There is creative stability in theaters where a new approach to management, repertoire formation, and audience engagement has been decided, there are audiences here, and creative trips and recognition abroad accompany them. And in theaters that are skeptical of the news, to put it mildly, there is a creative stagnation. It is time to introduce modern management principles in theaters and use the services of specially trained management staff. Creative teams work on a project basis, taking into account the needs of the audience, not only to cover the costs of a new performance, but also to benefit and live and develop on this basis. In general, the updating of the repertoire, ensuring the regular operation of rental, advertising, service, workshops, theater equipment, the arrangement and repair of the building and the stage should be integrated into a system and managed by a business leader.

A drama is a play that does not have to be written in dialogue every time. As for the division of the play into scenes, it is not an important aspect of originality. If we look at classical drama, the plays are divided not only into scenes, but also into sessions, and each session begins with the entry of a new character on the stage and vice versa, leaving of each character and express a new dramatic situation. The disappearance of such divisions in contemporary dramaturgy is also a factor in the fact that the external forms of drama do not play a significant role in the expression of originality.

While neither the form of the dialogue nor the division of the work into scenes is yet a sign of the essence of the drama, what aspects are peculiar to it? The main feature of the drama is that it reflects the dramatic events of life, but it is also not true. Because dramatic situations are typical of other types of literature as well.

"The main feature that defines the uniqueness of the dramatic genre is that the drama is designed for a sense of community," said Sultan in his textbook *Literary Theory*. But there are those who agree with it and those who deny it. For example, V.G.Belinsky, a Russian literary scholar, states: "Although drama is a combination of opposite elements - epic objectivity and lyrical subjectivity, it is in any case neither lyric nor epic, but derived from both is a third thing that is completely new and independent. That is why in Greece the drama is like the result of an epic and a lyric, because it appeared after them and is known as the most beautiful and the last flower of Greek poetry."

"From the very beginning, the play is not for an individual (reader), but should shake an entire team in the auditorium and entertaining the masses and making them agree with the author. Only when people come together and get ready to watch the expected effect and outcome of the play will be completely appeared. "

There are those who oppose this opinion of I.Sultan. "... works for the collective sense are not just dramas, and other literary (non-dramatic) works may have the same character." However, weighing all the points made, it is reasonable to conclude that the scientific conclusions of the famous literary scholar and writer I.Sultan are logically correct.

Let us now look at the views of Western theorists: “It should be noted that it is in the field of dramatic poetry, given its peculiarities, that the opportunity of only way to realize the reality of space and to express it in poetic words occurs. Drama usually reveals the world of humanity, and therefore man’s focus on depicting space focuses on contrasting man with man, rather than directly or indirectly depicting space and time. At the same time, there are always special cases when the real space exists and is absorbed into the dramatic-poetic layer that defines its essence.” But never deny that it is the most influential art form among the spiritual riches created by mankind, an important factor in revealing the world and inner world of mankind.

“It is important for the playwright to define space and time - the event - to the end, and to know it as a necessary (factor) basis for the development of a dramatic work. This is, which is an example of the art speech, closely related to the process of moving the author's work to the stage and becoming a play. There are two aspects to appear this process. On the one hand, the author chooses the place where the characters are to meet in accordance with the requirements of the plot, on the other hand, the author takes into account the requirements of the scene, which is completely different from the times of artists such as Aeschylus, Shakespeare and Schiller.

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