

LANGUAGE AND ITS SOCIOPRAGMATIC STUDY IN UZBEK DRAMATURGY

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ABSTRACT

Because of independence, in drama new views, directions, theme and ideas, new conflict and characters of people of modern period. Despite of the fact that several masterpieces were created until independence, idealism is higher than literary in some of them and this feature is noticeable in other ones. The main factor of learning special development of modern Uzbek dramaturgy in the example of the period of independence as mentioned above involves analyzing issues like to what extent shortcomings are being overcome, to what extent the literary and idealism are compatible as well as analyzing development stages of modern dramaturgy.

Keywords: dramaturgy, theme, genre, play, modern, tendency.

INTRODUCTION

In initial period of independence, the number of the performances in the historical theme increased considerably. Somehow, it seemed like as natural process. Due to history of nation was shown wrongly and great founders' names were accused in the period of autonomy. Historical and biographical performances were mainly written in order to revitalize our ancestors who helped to development of the world civilization and had an enormous place to improve national countrywide.

MATERIALS AND METHODS

Furthermore, there was a particular important place of decree in increasing such kind of works. A large number of performances with great literary style and attracting to sound analysis were created. The works named "Sohibqiron" ("Tamerlane"), "Piri koinot" ("Master of space"), "Kunduzsiz kechalar" ("Nights without days") succeeded enormously at that time. Initial two performances were rich of romantic soul; "Kunduzsiz kechalar" ("Nights without days") was a psychological drama. There was mainly conflict problem of Chulpan's destiny and view of going against himself in this play. We can observe such kind of situation in other ones however, the play with its complete description reflected difficult social situation and this predicted imagination of plots dramatically in "Kunduzsiz kechalar" ("Nights without days"). Besides that

close things of the nation amused audience more. Usmon Azim tries to reason like as Chulpan and feel his monopathy for reflection of serious historic period, the conflicts evidently, reactions of hero in this position. Writer builds the occasions around the hero. Somehow, events in the play seem it is a process, which about one's personal life and his relationship with close people.

RESULTS AND DISCUSSION

Writer's skill is his ability to put social problems in the context of the very life issues. Are not autonomy society, unfaithfulness and betrayal cause of having such a tragic destiny of great poet and well-known representative of the nation? Though these treacheries portray a person's life, ideal direction of the play shows that this treachery will come to the whole nation's head. We can see the proof through other heroes in the play. Reflection of a group of jadids (liberal think tank) such as Fitrat and Fayzulla Khodjayev's characters in the play at the beginning of 20th century and the compatibility of views between them and Chulpan show that complex processes portrayed in the work were not exclusively representative of Chulpan's fate but also reveals that countless men of intelligence were sure to experience hard time like him. The writer portrays character of hero particularly. Even though today's audience do not have information about Chulpan's character, they strongly believe in the author's perception. Because free and liberal soul is reflected as in this hero's symbol as the whole geniuses. Very artful cleverness and sophistication show that the poet had broad horizon and was sharp-minded. The playwright was able to portray poetic mentality in the play. Poet expresses the character's internal emotional conflicts via his poems.

Apart from biographical genre of historic works, there are also works that fulminate the period of invasion of Uzbekistan by former USSR which are suitable for the principles of reinforcement of the independence. Even though there are historical and biographical works that display events related to people who lived at the dawn of the 20th century and oppressed by former USSR and features of the oppressive policy, some other plays revealed social shortcomings. It is possible to classify plays "Qatag'on" ("Massacre") by Utkir Khoshimov, "Unsiz Faryod" ("A cry without sound") and "Hasrat bog'i" ("Garden of sadness") by Shukrullo as this type of work. Although these works were dedicated to various topics one common topic – mental crisis of the nation unifies them all. This crisis reflects within itself the social tragedy as it was caused by interventions and intimidation as well as ignoring people and their fate.

Plays that illustrated modern-behavioral issues has also been formed as a special category in the modern Uzbek dramaturgy. It is obvious that plays reflecting modern concerns are inherent in all periods and they mostly deal with issues of the new era.

Uzbek dramaturgy in the period of independence demonstrate people who have been living with modern problems as well as the negative aspects of the past or those who dishonestly manifested themselves in a different light. This sub-genre can also be called the collection of philosophical-psychological works as they contain people's adaptation to the new era, changes in their mind and soul in the process of shifting ideals as well as internal and obvious conflicts they are experiencing. Most of them came into existence in the basis of particular problems in life and authentic incidents. A large number of plays can be categorized as falling into this genre including "Noyob nusxa" ("Rare copy", M.Nizonov, M.Ismonkul ugli), "Hayot eshik ortida" ("Life is behind the door", S.Sirojiddinov), "Shayton va farishta" ("Devil and Angel", S. Imomov), "Bir koshona sirlari" ("Mysteries of a palace", O.Yokubov), "Bir qadam yo'l" ("A way of one step", Usmon Azim), "Umr shomidagi baxt" ("Happiness at the dusk of life", Tilab va Dilbar Makhmudovs). Various sights of life, specialties and complexities of human character are portrayed in these plays. Furthermore, their genres are also different. Writers' aspiration of news can be seen in example of these works. Besides that the general – value of human life, his ambition connects them. Different processes of human soul; conflicts such as profession and duty, commitment and responsibility; the matter of human conclusion make audience entertain, weigh, act in above-mentioned plays.

The direction of folklore ethnographic dawned a period of major change in history of Uzbek theatre. This movement is important for returning fans publicly to theatre in initial years of independence. It especially depends on the play "Chimildiq" (Chimildiq – special room where bride and groom spend their first night). The play, which involves national values and is portrayed close events to national life, shows that human always attempts to values and traditions formed during centuries. People feed on them and develop further. For the reason that "if brutal and violent forces want to invade and occupy any nation and country in the world, or to grab their treasure, initially they try to deprive them of their most powerful tool by destroying the great wealth of nation – national values, history and spirituality" [1, 11].

CONCLUSION

It will be plain from the movements analyzed that modern Uzbek dramaturgy, overall its theatre, has been making progress. Delightedly, it has not halted. One can see a lot of new names emerging in this field day by day. Nevertheless, the issue of satisfying the demands of audience promptly is getting a bit difficult in today's hyper-competitive world. In order to avoid this problem, countless plays should be created and good relationships with fans should be maintained. Plays are not produced on a daily basis. Especially, the playwright needs a new dimension and an original idea in order to produce the play that is the basis of performance. Intensive work ought to

be done on this issue in today's Uzbek dramaturgy and interests of young dramatists have to be stimulated. The dramatist's laboratory belonging to the theatres must be revitalized and more attention should be demanded from professional dramatists to young amateurs. Solely the dramatists who have great insights on theatres and who possess comprehension of the theatres' special aspects can create high-caliber and literally perfect works. "A great social, spiritual, educational, behavioral, ideological responsibility rests on the playwright's shoulder. Because the idea of the play is planned to be delivered through the stage. Directors and actors responsible for revitalizing the play, influenced by the playwright's idea act in the series of events by arranging the acting of characters on the stage according to the prevalent conditions" [7, 20]. This leads drama-turgy to be one of the main factors in the theatre art. Developing dramaturgy is bound to have a huge impact on the triumph of theatre.

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