



FORMATION OF THE KARAKALPAK DRAMA

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ABSTRACT

The article discusses questions about the genres of Karakalpak drama. The formation of the dramatic genre and the stages of its development in the Karakalpak drama are analyzed. The role of literary relations in the development of the Karakalpak drama genres is determined. Thus, in this article we examined the problems of the creative direction of the formation of dramaturgy.

Keyword: theater, dramaturgy, drama, comedy, tragedy.

INTRODUCTION

New research challenges are facing science today. And one of them is the study of one of the major literary genres of drama and its types: drama, tragedy, comedy, melodrama, tragicomedy, etc. It should be noted that the genres of fiction are still a little-studied problem. Classification of art genres in most cases is conditional.

Classifying the genre types of drama in Karakalpak literature, theoretically characterizing them, we evaluate them, first of all, based on their national dramatic capabilities.

The drama genre in Karakalpak literature arose in the 20s of the last century and now its types have developed. Drama is one of three types of literature and is divided into the following subspecies: tragedy, comedy, drama, melodrama, tragicomedy.

Considering the problem of the creative direction of the formation of drama, it should be noted that in the 20s of the twentieth centuries in the Karakalpak drama dominated by such genres as comedy, drama and tragedy. In the work of A. Utepov, the influence of the Uzbek playwright Hamza and the Kazakh playwright B. Maylin was felt. Working on his comedies, he studied with these writers.

When it comes to the drama genre, we should note the works of the Russian researcher V. Frolov "The Fates of the Drama Genres" [1], the works of the Kazakh scientist A. Tazhibaev [2]. They have deep theoretical thoughts about the genre signs of drama.

T. Allanazarov states in his works: "When creating his dramatic works, K. Auezov relied on the experience of the Kazakh playwright S. Seifullin, and when writing his tragedies S. Mazhitov from the Kazakh playwright J. Shanin." Further, he rightly notes "A. Utepov, who began his career with the creation of small comedies, made extensive use of rich dramatic forms, he enriched them with new content.

K. Auezov and S. Mazhitov began their first steps with the creation of dramatic works of large forms. In his first dramas, he was more attracted to examples of European written drama, the construction of dramatic scenes, the creation of dramatic images, the use of realistic colors in the construction of dramatic situations [3].



The dramatists of neighboring republics had a great influence in the formation of the dramatic genre. In the Karakalpak drama, a great place was occupied by such species as comedy, tragedy, drama, musical drama. In recent years, tragicomedy has appeared in Karakalpak literature. This genre includes the plays of K. Rakhmanov "Invitation to the Other World", M. Nyzanov "The Victim of Two Sides of the World".

Bright representatives of the dramatic genre in Karakalpak literature are S. Mazhitov, K. Auezov, A. Utepov, J. Aymurzaev, M. Daribaev, N. Davkaraev. Later this genre was developed by S. Khojaniyazov, T. Zhumamuratov, P. Tilegenov, T. Seitzhanov, I. Yusupov. K. Rakhmanov, O. Abdirakhmanov, K. Matmuratov, A. Utaliev, K. Abdreimov, S. Zhumagulov, M. Nyzanov joined their ranks. A worthy place on the stage of the theaters was occupied by translated plays by Russian classics, representatives of Western Europe, and Turkic-speaking peoples. In turn, the best works of Karakalpak playwrights were translated into Russian, Uzbek, Kyrgyz, Tajik, Turkmen, Kazakh languages and staged on the stages of their national theaters.

One of the first Karakalpak playwrights was K. Auezov. In 1925, he wrote his drama *On the Way of Desire*. Although the drama did not occupy the main place in his work, in quantitative terms: content and prevalence, they need to be given credit. They made it possible to talk about him as a prominent playwright [4].

Karakalpak scholars paid due attention to the study of the drama genre. Among the literary scholars who studied this genre were K. Ayyymbetov, M. Nurmukhamedov, T. Allanazarov, T. Bayandiev, S. Akhmetov, B. Tursynov, K. Kamalov and others. And today, to one extent or another, these problems are highlighted. But to say that we cannot sufficiently. Today, this problem is one of the main in modern literature.

As noted above, K. Auezov was one of the first in Karakalpak literature to create a dramatic work. Scientists have expressed many valuable thoughts about his drama "On the Way of Desire."

In the 1920s, diverse works appeared in Karakalpak literature. Their theme was a broad-national liberation struggle of the Karakalpak people against the Khiva khan. Analyzing the play by K. Auezov, "On the Way of Desire," T. Allanazarov writes: "The author does not limit himself to showing uprising, he seeks to broadly and fully capture the national character, that is, a broad-ranging historical event is displayed through a new method, constructing a large-scale plot". Here, the author depicts the heavy share of the working people in the early twentieth century. According N. Zhapakov, "Kazu" (cleaning the river) was the hardest work in the life of the Karakalpak people. These works influenced the formation of people as a class. Kazu was a historical reality, on the other hand, it is these works that are the origin of the dramatic storyline of the play. In general, this drama is subjected to a detailed analysis in the work of T. Allanazarov "Theater and Drama".

The poet M. Seytniyazov in his article "Successes and Failures of Drama" notes: "Compared to poetry and prose, the genre of dramaturgy developed somewhat more slowly. Apparently, this is due to the features of the genre and stage difficulties." The author analyzes a number of dramaturgy works written at a low artistic level. The play by J. Aymurzaev, *The Spring of Life*, is devoted to a new problem - the



problem of water. But the author could not reveal it and this forces us to criticize the play. The event is depicted very superficially. People here are not talking like in ordinary life"[5].

Noteworthy is the article by K. Sultanov "On Some Problems of Modern Drama", as well as the speeches of several other critics on the pages of republican newspapers and magazines.

Famous researcher professor Kh. Jarimbetov in his article "Epos, history and drama"[6]. Historical and musical drama of the writer and scientist K. Allambergenov "Amir Temur and Er Edige". The play tells about the history of the Nogai of the XIV century. The plot of the drama, the system of images, linguistic features of the drama are analyzed. In the article, the author indicates his achievements and a number of shortcomings. Creating characters in the drama, Edige based the plot of the drama on epic and historical events, as well as moments of conflict and drama between them. The main ideas in the drama are based on the dialogues of the participants in the drama and the development of the plot. In the drama, each participant is given an ideological and aesthetic weight. And finally, in this drama, epic and history are strongly linked to each other. This situation, which has arisen as a result of the author's research, shows that the work deserves the genre name "historical drama"[6].

In recent years, a number of new dramatic works were created by the famous writer S. Zhumagulov. In the drama "Fatherland" (a one-act play in six scenes) it is said about modern life, that some young people cannot appreciate such feelings as love and respect for relatives.

Everyone knows that the study of the features of Karakalpak literary began in the early twentieth century. At the moment, there is a wide study of all genres of Karakalpak literature. This phenomenon in science shows the development of Karakalpak literary criticism [7]. In general, the drama genre in Karakalpak literature, like that of other Turkic-speaking peoples, went through its stages of formation and development. The playwright M. Nyzanov noted: "However, along with this, it should be noted that our critics do not pay enough attention to this issue". Indeed, this problem is one of the most relevant in our literature and is waiting for its solution.

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