



Some Analyses of Scientific Research on Karakalpak Drama

**Mambetova Mehribanu
Kamalovna**

Candidate of philological sciences, Senior Researcher Karakalpak Research Institute of Humanitarian Sciences Karakalpak Branch of the Academy of Sciences of the Republic of Uzbekistan. Nukus, Karakalpakstan, Uzbekistan
mambetova.mekhri@mail.ru

ABSTRACT

In this article some of the scientific works related to dramaturgy in the science of Karakalpak literature is analyzed. In these works, the features related to the Karakalpak dramaturgy are shown, the theoretical views on the achievements and shortcomings of dramatic works are discussed. At the same time, the study of dramatic works in Karakalpak literature determines the degree of fulfillment of the requirements to its genre.

Keywords:

Theater Critic, Dramaturgy, Comedy, Analysis, Play, Image, Conflict.

Introduction

Since the 90s of the twentieth century the playwrights made strong turn to create the tragic historical plays that glorify the rich history of our past, the tragic paths traversed by our people, the heroic deeds of the people's heroes on these paths, as well as satirical, comedic plays in the modern spirit that criticize the evils that have taken place in society in the recent past. In recent times, literary criticism also seems to lag behind the study of the history of literature.

A number of critical articles by the well-known theater critic B. Tursunov were published in newspapers and magazines during the period of independence. His articles are devoted to the problems of drama and in the article "Modern times, drama and some issues" [1,120-122] a number of works staged in the era of independence was analyzed. In this article, the author points out that the main factor in revealing the author's idea of the problems of that time in the drama through struggle is conflict. He said that in this period

the conflicts about the moral theme were successfully given in created plays and made a comparative analysis to the dramas such as K. Matmuratov's "Akeli jetimler", "Keshikken mukhabbat", B. Baimurzaev's "Palektin gardishi", "Baddiua" as well as S. Zhumagulov's "Extrosens", G. Tursynova's "Mukhabbatym omirim" and images in them. In the author's article "Problems of the genre of tragedy and the characteristics of ideal images in positive characters" [2, 107-110] he pointed that tragedy, its genres occupy a special place in drama and a single valuable genre in showing great, difficult, contradictory, social, social and human problems. The author gives valuable feedback on the features of ideal images in the genre of tragedy, on the creation of ideal images by famous people of the Karakalpak people. In the genres of tragedy, such as "tragic-satire", "tragic-drama", "tragic-farce", "tragic-pamphlet", playwrights fail to use elements of journalism in revealing positive characters. And the colors of journalism need to play a special role in the genres of tragedy –

he pointed and discussed the tragedy of A. Sultanov "Nakhaktan togilgen kan."

In his article "Problems of Conflict and Composition in Dramaturgy" [3, 90-93] he raises theoretical issues and shows that "the playwright should not only find the complex plot, the story, but also add the social, social and ideological burden on it. If there a new social society problem occurs, it requires its own conflicts in drama. There will be political and ideological differences in their decisions," he said. In addition, the author evaluates the research skills of the authors, analyzing the dramas "Perzent (Child)" by K. Matmuratov (Akeli zhetimler (Orphans)), "Baddiua" by B. Baimurzaev.

Due to his talent and experience, the director K. Abdreimov was able to subdue the scenes and elements of the composition in the tragedy "Perzent" by K. Matmuratov. He took the genre of the play as a drama not a tragedy, as the author pointed out, and he made a correct decision by changing it to "Akeli zhetimler". Because of the death of unpleasant characters in the play, the play can't be a tragedy. The author used the *mise-en-scène* method of directing, not knowing that there is no such thing as an "advance scene" in drama, which is defined by a scene, while the director used the first scene "advance scene" of the play as prologue which is an element of the composition. The director's prologue in the play also plays the role of an exposition of the stage work.

In the drama "Badduva" by B. Baimurzayev the character who got curse is portrayed in the image of Nurlan and in the scenes of the drama: the indifference of some people to the dangerous and unfavorable phenomenon in human psychology: the problem of looking at some aspects of some miserable living conditions as a lack of conscience is clearly stated. One of the differences of the drama is that the author portrays the image of Nurlan who easily understands life in the genre of drama, not in a satirical way, and gives it in different colors. In the center of the "main action - core" in the play "Badduva" is a negative image of Nurlan. This reveals the main purpose of the director.

The composition of the play is also based on against the "main action - core".

Well-known scientist K. Zharimbetov in his article "Epic, history and drama" [4] discusses the historical and musical drama "Amir Temur and Er Edige Ully Atlanys" by writer and scientist K. Allambergenov. Analyzing this drama, which describes the history of the Nogai people in the XIV-XV centuries, its plot, images, characters, plot structure, the language of the drama, the author showed a number of achievements as well as shortcomings in the work.

In order to reveal the images of Amir Temur, Edige and Toktamys, the author correctly selected the events and circumstances in the epic "Edige" and history, especially the tangled dramatic moments of the sharp conflict between them, and focused on the plot of the drama. In this regard, he estimated that K. Allambergenov is aware of literary knowledge, knowledge of the theory of drama.

The great idea of liberating the Nogai people from the pressure of Tokhtamyskhan is revealed through the actions, dialogues, plot development, and artistic conditionality of the drama participants. Each participant is assigned an ideological and aesthetic task. In particular, the actions of Amir Temur, Edige, Tokhtamyskhan and the words of the dialogue depict historical conditions, events and personalities. In the drama "Ully Atlanis" the epic and the history are inexplicably welded together. This fact, which is the result of the author's extensive research, shows that this work corresponds to the genre definition of "historical drama."

Researchers of literature of the related peoples on Karakalpak drama also express their opinions. Kazakh scientist Koblanov Zholaman Taubiyevich in his works "Kazakh-Karakalpak dramaturgysynyn geybir maseleleri ", "Karakalpak dramaturgyasy ", "Fol'klor – istochnik vdokhnoveniya" [5] reveals the Kazakh-Karakalpak drama, interrelation of their folklore, as well as traditions, customs and traditions, artificial level in certain grade and made scientific decisions. The article "Artistic feature of

T.Kaipbergenov drama "Familya (Surname)" (Pyramid of Pharaoh Cheops)" by P.Nurzhanov and A.Zharimbetov [6, 134-136] also deals with the problems of the work and the features of characters' world. The idea and the problem of the work "Familya" are intended to describe one of the most obvious truths of the repression period. We see in it that the writer-playwright sharply criticized the many negative evils that had taken root in the society of that time, especially philistinism and fame. In the work the philistinism and fame are concentrated in the image of its protagonist T. Aitenov. The monologues and dialogues of the characters play an important role in the author's position – he cited. Indeed, the revelation of the main idea of the drama is seen in the drama through monologues and dialogues. Well-known scientist K. Kurambayev's article "He writes with joy, he writes with sorrow" [7] analyzes the libretto of the opera "Gulayim" written by G. Matyakubova in the basis of the epic "Kirk kiz (Forty Girls)". In this regard, the author noted that the work of the poet was a worthy contribution to the development of Karakalpak opera, as it was a work which discovers an aspect of the poet's talent. The work describes the abrupt overthrow events of the end of the XVI century and the beginning of the XVII century in the Turkestan region. The libretto glorifies such human virtues as defense of the motherland, heroism and bravery, loyalty in love, devotion. Low-spirited individuals who had acquired aggression, greed, and cruelty were accused. Gulaim is a work of today. Its main virtue is that it conforms to the spirit of the times. The researcher A.Zharimbetov in his article "Conflict in the comedy "Akhmaklik dunyasynda" by Davlen Aitmuratov and the peculiarities of its creation" [8, 123-125] focuses on the issue of conflict in the drama. Conflicts in D.Aitmuratov's comedy "Akhmaklik dunyasynda" are reflected in the personal lives of individuals and in public life during the repression years. The article dwells on the conflict and the peculiarities of its creation, the collision in the work, the intrigue, and tries to define their role in the drama "Akhmaklik dunyasynda" and gives his conclusions. He

believes that the negative actions of the characters in the drama which makes the main conflict, the intrigues in the spiritual feelings are caused by the realities of life and connects them with the author's idea. Indeed, in dramatic works, the method of intrigue is skillfully used in the creation and resolution of conflict and the collision depicts the inner core of the conflict in the work.

A. Seitbekov's article "The problem of the influence of epic and dramatic genres on each other" [9, 109-111] addresses the issue of adaptation of the epic to the genre of drama. The article conducts research on the study of the relationship and synthesis of epic and dramatic works in the works of K. Rakhmanov. In Karakalpak literature, the problem of the interaction of epic and dramatic genres is discussed and given a theoretical description, guided the works of well-known literary theorists, focusing on mixed genres. In the twentieth century, Karakalpak literature has changed in terms of genre, in close contact with world literature and assimilated its genre experience, and in this period, they told their opinion about reworking of some epic works in the form of dramatic works. The influence of these two literary genres on each other is a much more productive and effective phenomenon than lyricism. For example, we see that in Karakalpak literature to this day it is a common phenomenon that a number of epic poems are rewritten in the form of dramatic works. It is known that in the 40s of the XX century the play "Alpamys" by N. Davkarayev was created in the basis of the epic "Alpamys", the play "Garip achyk" by A. Begimov and T. Allanazarov in the basis of the epic "Garip achyk", and the play "Kirk kiz" by I. Yusupov and A. Shamuratov was created in the basis of the epic "Kirk kiz". He notes that the main plot of these works is taken from folk epics, some changes have been made in the plot and methods of creating the image of the characters, and yet the work has changed into a dramatic form, while retaining the original idea. He also dwells on the problems of changing epic works into dramatic works. This is because the compositional structure of epic works and the movements of the characters do

not easily pass into a dramatic work. The researcher, guided by the views of theater critics, deepens these views with examples. Some prose works of K. Rakhmanov were reworked and recognized as dramatic. He writes about his successful works, especially about the success of several of his novels. It is known that the author's creation was varied in terms of genre, and also created works in the genres of comedy, drama and tragedy. This means that the author has grown as a playwright. He appreciates the author's universality, i.e. the transformation of one work into another literary form. He wrote the novel "Akybet" based on the drama "O dunyaga mirat", the comedy "Lakkylar emleukhanada" based on the story "Noser". He believes that this is due to the author's desire to convey the idea that he could not convey in one genre into another genre, and analyzes these works.

He created a comedy "Lakkylar emleukhanada" based on the story "Noser". And in the novel "Akybet", created on the basis of the drama "O dunyaga mirat", the author shows that he portrayed the unique qualities of the characters in accordance with the requirements of artistic creation. He traces the tragicomedy "O dunyaga mirat" to be more successful than the comedy "Lakkylar emleukhanada".

Dramaturgy requires the study of all aspects of literature in our literary criticism. The authors of the article are also guided by this opinion. In turn, he believes that the study of comedy is important for all branches of the above-mentioned literary science. It is known that scientists have studied dramatic works and published a number of scientific, portrait articles and special scientific works in this area. These studies serve as a main barrier to the study of the emergence and development of the genre of dramaturgy in Karakalpak literature.

M.Palymbetova's article "The role of remarks in K.Rakhmanov's drama" Edige " [10,69-72] shows that Rakhmanov's works are a novelty in our literature in terms of genre and art, by analyzing the artistic ways used in his musical drama "Edige" based on the epic "Edige". In dramatic works, monologues and dialogues are the main artistic ways that reveal

the image and character of the heroes. Although the plot of the drama is taken from the epic, the author of the drama, taking into account the requirements of the scene, points out that he used only sharp turning points of the epic in the drama and describes his achievement a goal with examples.

At the present time, the theoretical works were written by our scientists that reflect the study of Karakalpak drama, the degree of fulfillment of the requirements to its genre. In these works from the formation of Karakalpak drama to its genres, images, language, plot, composition, monologue, dialogue and other theoretical issues are told.

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