



Dramaturgy as the Basis of Theater Art

Karim Yuldashev¹, Mamlakat Alijanovna Juraeva²

^{1,2} Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article talks about dramaturgy, the director's work on a work of art, the analysis of scenes, and the system of events. Also, the process of creating a play, which is the result of the cooperation of the playwright and the director, will be covered.

Keywords: Theater, playwright, profession, playwright and director, art forms, drama, tragedy, comedy, process, analysis.

Theater art has had its authors since time immemorial. Dramatists have been writing plays for the theater for centuries. From antiquity, the Middle Ages, and the Renaissance to this day, famous theater dramatists have created stage works. Aeschylus, Euripides, Lope de Vega, Moler, Shakespeare, Goldoni, Schiller, Chekhov, Gorky, Hamza and others. Dramaturgy has its own rules and secrets. Tragic, funny, dramatic genres, sad, happy shows and others. Each era has its own aesthetics and requirements. A few centuries ago, plays were written in 4-5 acts, but by the middle of the last century, one-interval, two-act plays took over the theater stage. In the 1930s, 1940s, and 1950s, the audience waited for stage plays with 2-3 intermissions until the stage decorations were changed and the curtain opened. If the performance ends at twelve or one o'clock at night, and the audience returns from the show with a deep sleep, in order to save the audience's time due to the demands of the fast time, they began to stage plays with or without an intermission. The influence of art forms on each other was shown. If the moviegoer watched the finished subject within an hour and a half, the theater also began to show the cream of the crop by shortening large classical stage works according to the needs of the time. Places where the events take place are referred to the audience with figurative symbols and conventional decorations. The unity of time, place and action played a big role for theater art. These include Hamza's "Maysara's Work", Izzat Sultan's "Iman", Uygun's "Katil", Sharof Boshbekov's "Iron Woman", "Journey to Tashkent", Mashrab Boboyev's "Gurung".

Every work of the author depends on the director's interpretation. The director is also the author of the play. He is a director who gave life to words on paper, gave life to them, and created a live stage work with his creative team. The cooperation of the director and the author plays a big role. The pain of the director should be in harmony with the pain of the playwright. Stanislavsky's closeness with Chekhov and Gorky, Mannon Uyghur's friendship with Hamza, Tashkhoja Khojayev's collaboration with Oibek, Erkin Vahidov, Bahadir Yoldoshev's search with Said Ahmad, Rustam Hamidov's quest with Olmas Umarbekov created wonderful stage works. Some directors do not choose the author, they stage the work they come across. Such directors are artisan directors who have changed creativity into a profession and repeat themselves from one work to another. For some people, it doesn't matter where the event takes place, when it takes place, whether it is historical or modern, they have their own ready-made template and will continue to stage it. This, in turn, does not move the viewer's heart, does not shake him, leaves the theater disappointed. As Kars says, the theme, text, and images on paper created by the playwright come to life only because of the director's effort, becomes a living reality, the audience is shaken, and spiritually perfected. Theater art is conditional art. You can't bring a real tree or straw wall to the stage. The audience understands the drawn

equipment, artificial props, everything is in the performance, in its convincing live and life performance, interpretation. Why does the audience go to the theater? The live performance of the actor, watching him face to face, always attracts a new situation, a new spirit, warmth. The variety of characters, the development of events, and the performance of the performers each time will draw the audience into their trap. That's the charm of the theater. Some predicted that the theater would die after the advent of television, but theater has proved itself to be an eternal art with its living love - performance. Despite the development of cinema and television, in the following years, the audience began to flock to the theater again.

It is true that theater art remained in the box for centuries, new technical possibilities were not created. Now and then, theater performances began to take place in the open air. This, in turn, created new opportunities for directors. The art of theater, which remained within the four walls, led to the emergence of a new art of cinema. The dramatist and director realized in the art of cinema what he could not do in the theater. The vastness of the scope of events in the cinema, the infinity of time created great conditions for the screenwriter and the director.

The cooperation between the director and the playwright in the theater has become the cooperation between the director and the screenwriter in the art of cinema. In the cinema, as in the theater, the director is the author of the film. A film director is a person who brings to life the events invented by the dramaturge and turns it into a visual spectacle. We called theater art a synthetic art. Cinema, like theater, is a synthetic art. If the play is created thanks to the actor, artist, composer, lighting operator, dresser, make-up artist, props in the theater, in the cinema it is even more complicated to have an additional cinematographer, assistant, sound operator, editor, lip service. and a number of other technical personnel, the film is created. Due to hard work, whether summer or winter, night or day, the unity of a huge creative team, a film is born, and the viewer sees his face. Classic films such as "Tahir and Zuhra", "Alisher Navoi", "Adventures of Nasriddin", "The Past Days", "Mahallada Du-Duv Gap" were created thanks to such efforts. Nabi Ganiyev, Komil Yormatov, Yoldosh Azamov, Malik Qayumov, Shuhrat Abbasov are considered the leading directors of our film art. These directors created such world-famous films because they knew the laws and secrets of film art well, and because they worked hand in hand with filmmakers. Even after many years, you will want to watch these movies again and again. This is the great quality of cinematography. It is sealed on tape. Saving on tape. We can watch it again and again. The tragedy of theater art is that it cannot be sealed every day, we cannot preserve a live performance every day. Once sealed, taped, that's it. Unfortunately, the great artists of the middle of the last century could not see the current development of electronic technology. Live images and performances created by Mannon Uygur, Maria Kuznetsova, Yetim Bobojonov, Abror Hidotov at a high level have not been preserved, only the pictures from some chronicles and old shots have remained as memories. Famous performances in the theater are embodied in our eyes only through some pictures, we imagine the collaboration of the director and the playwright.

The formation of mass media and the rapid development of electronic technology had an impact on both theater and cinema. New aspects of cooperation between the director and the playwright have been opened. Miraculous films, short novellas, long serials, documentaries, journalistic genres, film portraits, daily information programs, which were not realized in theater and cinematography, were born and flourished thanks to the miracle of the 20th century, television. There is no home without a TV and radio.

The director's work on the artistic work

They said that great writers become great directors. Indeed, Shakespeare, Balzac, Leo Tolstoy, and Abdulla Qodiriy are great directors. The thoughts underlying each of their lines, scenes, and words provide great spiritual food for the director and create great opportunities for staging, a chain of events will come to life in your imagination, before your eyes. As long as you realize it without violating the author's style, goals, and intentions, that's enough. It is true that the director, as a creative person, should be aware of his "I", his attitude towards the author, his harmony with the era, find previously undiscovered aspects in the work, express a new approach to his contemporaries, and shake him. But there are often cases where the directors show themselves and inflate their "I", and

the opinion of the author becomes secondary. I was amazed to see the plays that presented the audience with new interpretations of classical works. "The Auditor", "Hamlet", "Othello", "Happy Blood", "The Rebellion of the Brides", "Doomsday Debt" are among them. In staging the works, the director was able to find a new layer of ideas without changing a single word of the writer. There is a lot to say in the interpretation. A director can see a work at any time and find the style he needs. During the Second World War, Alexander Korneychuk's play "Front" was staged. The heroes of the play, Soviet officers and soldiers, fight against the Germans. This work, staged in "Soviet", was prepared in the spirit of patriotism and aroused hatred of the enemy. This work was staged in Germany and shown without changing a single word. As a result, German officers are shown as intelligent, perceptive, and Soviet officers are shown as idiots and idiots. The difference is in style, tone of performance, interpretation. So, there is a lot to be said for staging the play. The way the director puts it, the way he refers it to the audience, leaves such an impression. The playwright writes, the author himself. But the author of the staged play is the director. If the pain of the author on paper and the pain of the director brought to life on the stage are in harmony and harmony, if the maslak emerges from the same place, then the success and longevity of the work will depend on it.

There was Bahrom Rahmonov's drama "Secrets of the Heart". An unknown playwright, an unknown work, the director who gave life to this work and made it famous will be Tashkhoja Khojayev. When the great poet Erkin Vahidov brought the draft of "The Golden Wall" to the theater, it was Tashkhoja Khojayev who worked on it, turned it into a visual spectacle, created a comedy that has not been released from the stage until now, and turned the poet into a dramatist. During the staging of Oybek's work "Good Blood", I witnessed how Oybek, who was sitting in the hall during rehearsals, saw the decoration and performance skills on the stage, and how many times he patted the director Tashkhoja Khojayev on the shoulder and congratulated him as the creative process progressed. When the dramatist Sharof Boshbekov's "Iron Woman" was written, a number of theaters staged it. One performed a comedy, the other a farce. But the director Olimjon Salimov realized that there is a social tragedy under the laughter. One day, Sharof Boshbekov admitted, "Mahkam brother, Olimjon Salimov staged my play in Fergana as I had hoped." The pain of the author and the pain of the director came from the same place. As Kars said with both hands, the director was able to understand the dramatist's quirks, the fact that there is a cry under the laughter, and he realized it in a skillful performance.

Pesa is primary, performance is secondary. There are works written specifically for the stage: drama, comedy, tragedy, opera, operetta, musical drama, etc. There are also works adapted for the stage: novel, short story, novella productions.

When working on a work of art, the director should first of all think about the theme, idea, relevance of the work for this day, and how it will provide spiritual nourishment to the audience.

We know that all works of art are life scenes created in the imagination of a writer, playwright. These artistic textures must become reality. In its own way, it depends on the skill of the author. The author should write about human problems truthfully and believably in accordance with the laws of dramaturgy, sometimes addressing historical, sometimes social, sometimes domestic topics.

The great poet A.S. Pushkin said, "I am afraid of my tears no," he writes. The truth of the texture shocks the poet. The writer looks for solutions to today's problems from other eras. Shakespeare finds the answer to the problems happening in England from another century, from past times. Abdulla Qadiri also starts this topic from the past. Artistic texture depends on the talent of the writer and the world of fantasy. This is a characteristic of art.

There are universal eternal themes and problems: love, hate, death, envy, jealousy never die. Human qualities, goodness and evil, obedience and arrogance, kindness and cruelty, wisdom and ignorance, generosity and greed, all human emotions should be expressed in the works. There are fleeting, everyday themes: they are quick works written based on circumstances. These quickly become obsolete and are lost sight of.

Many plays written in the recent past and glorifying that era are now obsolete. The director should pay attention to these things while choosing a work. In addition, each writer has his own

characteristics and writing styles. For example, one can easily distinguish Aybek from Abdulla Qahhar, Abdulla Qadiri from Togay Murad by his language, style, visual expressions, and images. It is necessary to find out what the director-writer is capable of, what is his uniqueness, and in what aspects he is distinguished. So the writer - dramatist writes what the characters say, the director reveals how they speak. Sometimes the dramatist gives details of the places where the story is taking place, from thread to needle, in bites (replicas) to help the director. Sometimes the writer refers the interpretation to the director himself. The director will have to explore and find the author's psyche, the meaning hidden in it.

A.P.Chekhov, M.Gorky write their plays as comedies. In fact, it is based on dramatic situations and tragedies. The director has deeply studied the author's creativity, worldview, mood, and methodology, and has clearly understood the aspects of the originality before staging the work. Sometimes the same topic is written by several authors in their works. For example, "Layli and Majnun", "Farhad and Shirin", "Sabba'i Sayyor", "Saddi Iskandari", etc. Why did Nizami Ganjavi, Alisher Navoi tackle these topics, the versions are different, what is the difference in approaches? The difference in other sources and, ultimately, what the director wants to say as a person, what new thing he wants to say in staging this work, let these circumstances find their expression in the plan. Pesa is a literary product, it can be read. The director gives life to it, experiences a complex creative process. He creates an art product on stage, a live product for the audience. Let this product - performance make the viewer's conscience rumble, let his heart tremble.

At this point, let's think about the director's attitude about the quality of the literary product, the burden it carries, and the spiritual nourishment it provides. In recent times, the stage, the cinema screen, and the television broadcasts have been filled with very lively, shallow, monotonous "works". The audience who went to the theater, the cinema, and watched TV is disappointed. What is this? Declining demand for real art? Has the audience's taste changed? Where are the examples of high art? One teacher said, "What will we do if we eat margarine where there is butter?" Where there are great literary works and true examples of creativity, what do we do by staging, filming and broadcasting mediocre "works" that give nothing to the audience? In my opinion, a real director should pay attention to this when choosing a work of art and working on it. If the duty of art is to educate a perfect human being of a high level, then one should never forget that the director is extremely responsible for the future generation, its outlook and level.

Determining the chain of events in directing

Let's say that the director chose the famous N.V. Gogol's work "The Auditor" for staging. Let's say that this work is an immortal work, it will be staged again and again no matter how many times pass. Many directors refer to this work. It is said that Pushkin gave Gogol the idea of the work. In the margin of the notebook, he wrote his signature, "The auditor has come to the city", and Gogol continued the painting with great skill.

First, the director reads the work and gets acquainted with the work, then analyzes the whole work in his mind. What happened in each scene. the behavior of the characters determines the given situation, an understanding of the place is formed. In one of the peripheral regions belonging to the middle regions of Russia, there are many events happening in St. Petersburg. In the first quarter of the 19th century, the arbitrariness of the city, oppression of the people, indolence, and the actions of the governor and chief officials are clearly revealed in the entire process of the work. That all government officials, starting from the mayor, are mired in crime, that bribery is on the rise, that the situation is critical, and that the news that a secret auditor suddenly arrived from the capital to "inspect" the city left everyone unaware you will witness. As a result, all the scenes are filled with horror and danger in front of the "inspector" who comes secretly and mysteriously. In the face of impending doom, from school superintendents to landlords, postmasters, judges, dignitaries and mirshabs of the city, he falls into the act of saving himself. The news about the secret "inspector" opens with the city mayor spending a sleepless night walking around the city from dawn, summoning his officials to put an end to scandals and calling for vigilance and extreme caution. The news that a secret auditor is walking in the city aggravates the situation and puts everyone, starting with the mayor, at risk.

He is frightened and afraid that the atrocities committed and the prevailing crimes will become public. Nerves are tense, there is a strong danger of betraying each other, they are worried about saving themselves in front of the secret auditor, and getting rid of the problem that they have faced.

The following sequence of events becomes clear to the director:

1. The mayor and officials are waiting for the inspector to arrive.
2. Bobchinsky and Dobchinsky inform that the auditor is in town.
3. The mayor goes to the hotel to meet the auditor personally.
4. Khlestakov is sitting on an empty stomach, waiting to be kicked out of the hotel and locked up, not knowing what to do.
5. Khlestakov perceives the mayor's entry into the hotel as coming to arrest him and attacks the mayor in order to save himself.
6. The mayor of Khlestakov's attack, realizing that all the nonsense has become clear, bribes him and invites him to his house.
7. Khlestakov, who took a bribe and got rid of the problem of hunger, feels the voice of the officials and gives free rein to his imagination, in order to get rid of his situation, he starts to make up a lie and begins to believe this lie himself.
8. Officials bribe Khlestakov and start to favor him.
9. Citizens of the city appeal to Khlestakov from the mayor's office.
10. Khlestakov fills his pocket with money, woos women, promises to marry the governor's daughter, and leaves with his servant Osip. The mayor is happy that he has stayed in his career, and celebrates his victory over the auditor.
11. Khlestakov's friend from St. Petersburg, Tryapichkin, laughs at the stupidity of the officials and the postmaster brings the letter he wrote exposing the hokim's misdeeds, and Khlestakov's identity becomes public.
12. The mayor and all the guests are horrified, everyone starts looking for the culprit.
13. The gendarme informs the inspector that he has arrived in the city with a real label.

The director determines the main major events based on this chain of events.

1. The mayor finds out about the arrival of a secret auditor in the city, and he knows about the auditor's arrival.
2. Khlestakov is waiting for starvation.
3. The mayor can easily win over Khlestakov with a bribe.
4. Khlestakov makes the mayor and officials roar, seeing the humble respect for him.
5. Taking the money and promising to marry, Khlestakov leaves.
6. The mayor is celebrating his career.
7. Khlestakov's identity will be revealed.
8. A real auditor visits.

The director divides these events into larger ones:

1. The mayor of Hadik receives a passer-by from St. Petersburg in the guise of an auditor.
2. Taking advantage of the mayor's hospitality, Khlestakov packed his pocket and left for his life.
3. The mayor will be punished for his haste and stupidity.

We see the great Gogol laughing wryly at the officials who are drowned in the swamp of ignorance, and he satirized Russia with a sole governorship, where bribery has become the main criterion.

Gogol collects all the bad vices in Russia and turns them into a symbol, exposes the filth of lust slaves like a worm that has fallen into the body of society.

The whole topic was opened with these three sentences. The contradictions and conflicts of the work become smooth during the analysis process. The director must follow the chain of events, bring the aar device clearly into view. In the compositional structure of the play, the node, the development of the theme, the climax of the events and their solution are the situations that the director emphasizes on the stage. The director cannot start staging without these being clear in the process of logical analysis. Let's define another chain of events.

We are always fascinated by the immortal works of the great Shakespeare. Each era refers to his works and interprets them in its own way. For example, the tragedy "Romeo and Juliet". This work has been filmed, staged, and even recently the Uzbek version was made into a movie. In fact, what was the course of events according to Shakespeare and what caused these events to take place?

Let's take a look:

1. In the street of Verrona, an extraordinary quarrel breaks out and turns into a fistfight, first among the servants, then between the lawyer Montecchi and the Capulet family.
2. Romeo, a teenager belonging to the tribe of Montecchi, wanders in the early morning in a grove of trees on the outskirts of Verrona, in love with Rosaline. Romeo's friend Benvenio tries to distract him from this anger.
3. Capulet intends to give his daughter Juliet to Paris. Paris wants to win Capulet's approval.
4. Capulet's proposal and preparation for the ball.
5. Juliet's mother, Mrs. Capulet, is preparing for the meeting with the groom.
6. Romeo's arrival at the ball with Merkusio, Benvenio and friends.
7. Bal. Romeo's confrontation with Tybalt and Romeo's meeting with Juliet. Tybalt's intention to start a fight at the ball. Capulet's pacification of Tybalt.
8. The garden of the Capulet family. Night meeting.
9. Romeo seeking help from the priest. Romeo asks Lorenzo to marry Juliet.
10. Romeo turns the nanny to his side and asks her to tell Juliet when and where they will get married.
11. Capulet garden. The news of Romeo's marriage to Juliet is delivered by the nurse.
12. Marriage. Lorenzo performs the wedding ceremony.
13. Fighting. Tybalt kills Mercutio. Romeo kills Tybalt.
14. While mourning the death of Juliet's uncle Tybalt, he expresses his loyalty to Romeo.
15. Exile. Romeo's expulsion from Verrona.
16. Romeo wants to kill himself. Lorenzo's decision to bring Romeo out of this trap and how he should behave in the end.
17. Capulet's decision to give his daughter to Paris. Appointment of marriage for Thursday.
18. Night meeting and farewell of Romeo and Juliet.
19. Juliet refusing to marry Paris, Lorenzo giving Juliet sleeping pills.
20. Preparation for the wedding. Juliet taking her medicine.
21. Juliet's fake death. Funeral ceremony.
22. The servant Baltizar's message to Romeo about Juliet's death. Romeo's purchase of poison.
23. The one-on-one meeting of Romeo and Paris in the cemetery. Death of Paris.

24. Romeo's poisoning.
25. Juliet's abduction and suicide.
26. Reconciliation of the Montagues and the Capulets.

This chain of events constitutes the tragedy "Romeo and Juliet". The main event is the love of Romeo and Juliet and the enmity of the Montagues and the Capulets.

The reason for this reconciliation is the destruction of love.

There are many narrations on this topic in the East, such as "Layli and Majnun", "Vamiq and Uzro", "Tahir and Zuhra" and others. These works, dedicated to universal human problems, are immortal works. When the director reaches for such works, he will have to make a deep analysis, find out what lies at the root of the enmity, and reveal the aspects of ignorance that happened in the Middle Ages that are relevant to the present time.

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