

**International Journal of Language Learning
and Applied Linguistics**ISSN: 2835-1924
Volume 2 | No 3 | March-2023**The Main Tendencies In The Development Of Russian Dramaturgy Of
The 20th Century****Ikramova Aziza Aminovna**

Bukhara State University, doctor of philosophy in philology, PhD

Abstract This article discusses the peculiarities of the historical development of the Russian dramaturgy of the 20th century, as well as revealing the author's participation in the Russian dramaturgy.

Keywords: dramaturgy, literature, historical development, theory, lyrical drama

INTRODUCTION

Drama, according to M. Gorky, is the most difficult type of literature. In addition, it is the most complex genre, because there is still no clear definition of its general identity, essence, internal and external structure. Local literary studies, aesthetics and theater studies give the most contradictory opinions about the characteristics of dramatic genres, aesthetic problems of dramaturgy, theatricalism, etc. The theory of literary and theatrical life of a dramatic work from the time of Aristotle to the XIX century has already been overcome, and now they do not correspond to the new processes that took place in the world dramaturgy of the XX century.

The main trends in the development of Russian dramaturgy of the 20th century are different and even different. Several of them were considered in this work. One stylistic direction - "lyrical drama" - has a certain development inertia due to some genre elements, solving the place of personal dramatic conflict in each historical period, in a serious, insurmountable and without personal authorship becomes the leader as soon as the inevitable conflict takes over.

Interventions at different levels of poetics, such as: opening the plot, removing conflict, introducing redundant text and subtext, entering an unreal world or characters' consciousness, special principles for embellishing the game using other methods. Two other stylistic directions, on the contrary, were rather closed and not developed as needed in the later history of dramatic art systems.

It is about the playwriting of Maxim Gorky, which has become a complex symphonic organism, in which every minute the heroes and the author discover themselves in time and space (historical, everyday life, mythological) and become a structural and meaning-forming element.

Soviet comedy of the 1920s deserves a separate discussion. (N. Erdman creation). On the one hand, it makes excellent use of folk theater traditions in the diversity of genres and in the traditions of the Russian medieval folk culture of laughter; on the other hand, it gives rise to avant-garde dramatic forms due to the epithization of the dramatic word, the elimination of the causal direction of the movement, the use of the anecdote as a .

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The socio-cultural situation that arose at the end of the 20th century influenced the aesthetics of theater and drama, defining their means of expression and language. In this transitional period, which embodied the "old and new", aesthetic polyaralism was decided, and the ambiguity of cultural phenomena became more pronounced. There is a fragmentation of aesthetic absolutism inherent in socialist realism, the search for new creative directions continues.

It is described by Slavkin in theatre and dramaturgy of the late 20th - early 21st centuries as primarily a "transformation of intonation". This change is to some extent due to the alternation of dramatic generations. New authors to drama in the 90s (M. Ugarov, O. Mihailova, E. Gremina, A. Obratsov, A. Zheleztsov, O. Bogaev, O. Yuryev, M. Kurochkin, V. Levanov, E. Grishkovets) came. , I. Savelyev, A. Naydenov, V. Lyapin et al. Meanwhile, "female dramaturgy" actively proclaims itself (N. Ptushkina, K. Dragunskaya, O. Mukhina, N. Gromova, I. Isaeva, E. Sadur, O. Shishkina et al.

The socio-cultural situation that formed at the end of the 20th century is the crisis of culture and it reflected a shift in cultural and artistic paradigms that defined the search for a new hero to suit society. Among the problems raised by playwrights, the main place is occupied by the problem of Man and new society, which leads to the development of a new Axiology and is closely related to the problem of the meaning of life, self-awareness and self-awareness. On the one hand, playwrights strive to perceive socio-moral aspects, to reveal the worldview of people in the context of posttotalitarian reality ("Moscow house" L. Zorin, O. Mikhailova's "Russian dream", "clinch." A. Slapovsky," on the way to yourself" M Arbatova and others), as well as those who tried to show its complexity, inconsistency. On the other hand, they prefer to write about themselves, do not strive to form a worldview, but were limited only to the function of feeding themselves and remained.

In the 20th century, the development of "lyrical drama" goes through several stages, during which the development of the genre form takes place. In this, the invariable nature of the "lyrical drama" is preserved:

- a) the main dramatic conflict is the substantive, existential, unresolved conflict between the individual and the world;
- b) The lyrical series as a make-up artist.

This in itself determines not only the activity of the author in the drama, but also the formation of a whole group of poetic forms of expression of the author's consciousness, for example:

Special principles of plot opening according to the logic of the lyrical plot. ; the playwright's desire to get involved in an indecisive conflict and remove it; introduction of a whole system of redundant text and subtext elements,

Acquaintance with the circle of consciousness of an unusual world or characters, decorating a performance with the help of music, poetry, painting, etc.

Thus, confirming that the problem of the subjective Organization of drama in philology was ignored, V.V. We can recall that Vinogradov deprived dramatic speech of its characteristic speech image and structure in fragments of his 30s work "the language of Drama". the belief that prose dialogue is embedded in the monologue construct rather than in drama (however, the work argues that there is a certain connection to the artistic problem of the "author in drama", but it involves the development of a special mass of identity.

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