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DIALOGUE OF GENRES: ENGLISH AND UZBEK DRAMA THROUGH THE WORKS OF R. B. SHERIDAN AND E. VOHIDOV

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Abstract

The article explores the dialogue of genres between English and Uzbek drama, focusing on the works of Richard Brinsley Sheridan and Erkin Vohidov. The study examines how classical English comedic conventions interact with contemporary Uzbek dramaturgy, emphasizing structural, stylistic, and thematic features. Particular attention is paid to character construction, plot development, and the integration of comedic and tragic elements. The research highlights the influence of historical, social, and cultural contexts on genre formation in both traditions. It reveals both universal genre patterns and national-specific features, showing how classical and modern dramaturgical strategies can coexist and mutually enrich each other. The findings have practical significance for literature education, theatrical productions, cross-cultural communication, and comparative literary studies.

Keywords: English drama, Uzbek drama, genre dialogue, Sheridan, Vohidov, comedy, tragicomedy, cross-cultural literature

Introduction

In contemporary literary studies, the dialogue of genres has become an important area of research. This approach examines how literary forms interact within and across cultures, revealing the ways in which dramatic structures reflect social,



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cultural, and historical contexts. The English drama of the eighteenth century, particularly Sheridan's comedies, provides a model of classical comedic form, characterized by structured plots, typified characters, and social satire. In contrast, modern Uzbek drama, represented by Vohidov, integrates elements of comedy, tragedy, and social critique, producing a flexible and hybrid dramaturgical form.

The aim of this study is to analyze the interaction of genres in English and Uzbek drama, examining how cultural and historical contexts shape genre transformation and mutual influence. The objectives include:

1. Analyzing the structural and stylistic features of Sheridan's comedies.
2. Examining Vohidov's contemporary dramaturgical approaches.
3. Identifying points of convergence and divergence in genre expression.
4. Evaluating the impact of cultural contexts on genre dynamics.

Theoretical background

The concept of genre dialogue in literature refers to the mutual influence of forms, styles, and thematic approaches between works of different cultural or historical origins. In English drama, comedy of manners was prominent in the eighteenth century, with rigid structural conventions, typified characters, and a focus on social norms. Sheridan's works employ wit, irony, and satire to critique societal behavior.

In contemporary Uzbek drama, Vohidov demonstrates genre hybridity, combining elements of tragedy, social drama, and comedy. His works integrate national cultural archetypes, folklore motifs, and contemporary societal concerns, creating a dynamic spectrum of genre forms. Comparative analysis allows us to identify universal dramaturgical patterns and national-specific adaptations, providing insight into how genres evolve across cultures.



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Analysis of Sheridan's genre features

Sheridan's comedies, such as *The School for Scandal* and *The Rivals*, are characterized by:

1. **Classical plot structure:** exposition, complication, development, climax, and resolution.
2. **Socio-comic conflict:** the tension between societal conventions and personal desires.
3. **Typified characters:** hypocrites, snobs, cunning plotters, whose actions highlight social critique.
4. **Satirical and witty language:** dialogues serve both comedic and moral purposes.

Sheridan's works exemplify the classical English comedic canon, with structured comedic timing, scene construction, and social commentary integrated into the plot.

Analysis of Vohidov's genre features

Vohidov's contemporary dramas illustrate:

1. **Genre hybridity:** combining comedy, tragedy, and social drama.
2. **Character depth:** psychological complexity reflecting cultural, social, and moral dimensions.
3. **Integration of national archetypes:** folklore motifs, historical references, and culturally specific conflicts.
4. **Flexible structure:** alternating dramatic and comedic episodes for thematic and emotional contrast.

Vohidov's works reflect contemporary Uzbek society, addressing questions of national identity, social justice, and personal responsibility, while maintaining engagement with classical genre strategies.



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Dialogue of genres: points of interaction

- 1. Comedic elements:** Both Sheridan and Vohidov employ comedy to critique social norms, though Vohidov blends it with tragic and reflective episodes.
- 2. Social function:** Drama in both traditions serves as a mirror of society, revealing ethical and moral concerns.
- 3. Hybridization:** Modern Uzbek drama reinterprets classical English comedic structures, creating innovative genre forms.
- 4. Cross-cultural perspective:** Comparative analysis reveals how universal dramaturgical principles are adapted to local cultural realities.

The dialogue of genres demonstrates that classical models can inspire modern interpretations, resulting in a creative interplay between tradition and innovation.

Comparative analysis

Feature	Sheridan	Vohidov	Dialogue/Interaction
Structure	Strict classical, linear	Flexible, episodic	Vohidov adapts classical linearity into dynamic scene sequences
Characters	Typified, social caricatures	Deeply psychological	Universal archetypes meet complex, culturally specific portrayals
Themes	Social norms, honor, reputation	National identity, justice, morality	Social critique across eras and cultures
Comedic/Tragic Balance	Comedy dominant	Mixed tragicomedy	Comedy informs social critique in both, merged with tragedy in Vohidov

Conclusion

The dialogue of genres between English and Uzbek drama illustrates how classical English comedic models and contemporary Uzbek dramaturgical innovations can interact. Sheridan provides structured comedic forms and



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typified characters, while Vohidov transforms these structures, integrating modern social, cultural, and psychological dimensions.

The study highlights both universal genre patterns and national-specific characteristics, demonstrating the potential for cross-cultural literary analysis, theatrical interpretation, and comparative literary studies. The findings are relevant for literature teaching, theater production, and the development of intercultural competence in literary scholarship.

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