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FROM CLASSIC TO CONTEMPORARY: GENRE FEATURES OF ENGLISH AND UZBEK DRAMA THROUGH THE LENS OF SHERIDAN'S AND VOHIDOV'S WORKS

Turaboeva Komila Eshmakhmatovna
Senior Teacher Karshi state technical university
komilaturaboeva@gmail.com

Abstract

The article presents a comparative study of the genre features of English and Uzbek drama through the works of Richard Brinsley Sheridan and Erkin Vohidov. The research aims to identify the similarities and differences in the genre structure, stylistics, and thematic focus of classical English comedies and contemporary Uzbek drama. Particular attention is paid to the construction of characters, plot development, and the use of comedic and dramatic techniques. The study also explores the influence of historical, social, and cultural contexts on the formation of genre in both national traditions. The results reveal both universal patterns and distinctive national features in the representation of social and moral issues through drama. This research has practical significance for literature teaching, theatrical productions, intercultural communication, and comparative literary studies.

Keywords: English drama, Uzbek drama, genre analysis, Sheridan, Vohidov, comedy, tragicomedy, comparative literature

Introduction

In the context of globalization and the active development of intercultural communication, the study of genre features in national drama has become particularly relevant. Genre is a fundamental structure of a literary work through



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which social norms, cultural values, and national identity are expressed. The analysis of English and Uzbek drama allows us to reveal characteristics of national thought, traditions, and aesthetic priorities.

English drama of the eighteenth century, represented by the comedies of Richard Brinsley Sheridan, and contemporary Uzbek drama in the works of Erkin Vohidov, demonstrate both common patterns in the development of genre and significant differences connected with cultural and historical context. The aim of this study is to identify genre features of English and Uzbek drama through the analysis of Sheridan's and Vohidov's works.

The objectives of the study include: analyzing the genre structure and stylistics of Sheridan's comedies, examining Vohidov's dramaturgical language, identifying common and distinctive features in plot and character development, and comparing the cultural and genre traditions of both countries.

Theoretical background

In drama studies, a genre is understood as a set of formal and substantive characteristics that unite works into a specific category. English drama of the eighteenth century followed strict canons: plot development through dialogues, conflict between social norms and personal interests, and satirical reflection of social habits. Sheridan is a prominent representative of the comedy of manners, in which wit, irony, and social critique play a central role.

Uzbek drama, especially contemporary works, combines traditional and new forms. Vohidov employs elements of tragedy and comedy, creating a hybrid genre that reflects national values and contemporary social issues. Literary, cognitive, and cultural approaches, as well as comparative analysis, allow for a systematic comparison of English and Uzbek drama in terms of structure, themes, and stylistics.



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Analysis of English drama: Sheridan's works

The main genre features of Sheridan's comedies, such as *The School for Scandal* and *The Rivals*, include:

1. A strict classical structure (exposition, complication, development of conflict, climax, and resolution).
2. Socio-comic conflict between societal conventions and personal freedom.
3. Use of stock characters and masks, including hypocrisy, snobbery, and clever intrigues.

The themes often concern moral norms, marriage, honor, and reputation, while the language is characterized by wit, satire, and irony. Dialogue construction and stage dynamics maintain both comedic effect and social critique.

Analysis of Uzbek drama: Vohidov's works

Erkin Vohidov's works demonstrate a contemporary approach to genre:

1. A combination of traditional drama and tragicomedy.
2. Emphasis on psychological depth of characters and social conflicts.
3. Use of national cultural archetypes, folklore motifs, and historical-social context.

Vohidov's themes include national identity, social justice, personal responsibility, and intergenerational conflicts. His dramaturgical language combines classical literary devices with modern theatrical techniques, creating a unique genre form.

Comparative analysis

Common features of English and Uzbek drama:

- Use of both comedic and dramatic elements to depict social conflicts.
- Focus on dialogue and character interactions.



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- Social critique and moral reflection.

Distinctive features:

- Sheridan: strict comedic structure, comedy of manners, wit, and satirical style.
- Vohidov: hybrid genre form, mixing tragedy and comedy, deep psychological characterization.

Comparison shows that national culture and historical context directly influence genre decisions, thematic choices, and methods of plot construction.

Conclusion

The genre features of English and Uzbek drama reflect national cultural values, social norms, and historical-psychological characteristics of society. Analysis of Sheridan's and Vohidov's works reveals both universal genre patterns and specific national traits.

The results of this study are practically significant for teaching literature, preparing theatrical productions, developing intercultural competence, and comparative literary studies. Further research can explore the influence of other cultural traditions on the genre specificity of national drama and examine transformations of genre models in contemporary theater.

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