



## SCIENTIFIC AND THEORETICAL VIEWS OF POETRIC DRAMA IN RUSSIAN AND UZBEK LITERATURE

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Article history:	Abstract:
<b>Received:</b> June 10 <sup>th</sup> 2021 <b>Accepted:</b> July 7 <sup>th</sup> 2021 <b>Published:</b> September 16 <sup>th</sup> 2021	The article clarifies the views on poetic drama on the example of research in Russian and Uzbek literature. L.Sadykova-Gracheva, B.Alpers, A.K.Minakova, Ch.Dobrev, L.G.Prigojina, O.K.Strashkova, O.V.Jurcheva, T.O.Vlasova, D.N.Katysheva singari The nature and features of poetic drama are revealed on the basis of interpretations of Russian, M. Rakhmonov, D. Kuronov, O. Rizaev, B. Yakubov, S. Mirzaev, H. Karimov, Shuhrat Rizaev, I. Jabborov and other Uzbek scholars.
<b>Keywords:</b> poetic drama, lyrical drama, poetic drama, chronotope, genre synthesis, drama, poetic form, inner experience, romanticism, neoromantism, lyrical I.	

### I. Introduction

The problem of literary types and genres has always been a topical issue in literary criticism. Literary type is a method of artistic expression of reality. So far, literary science distinguishes three independent types of artistic representation of reality: epic, lyrical, and dramatic.

These species, in turn, are divided into genres. "Genre is a French word that means type, gender. It is a series of works of art according to their specific compositional structure, principles and means of artistic representation, methods of expression, possibilities of life coverage"<sup>1</sup>. Consequently, each genre in fiction has its own formation basis. As the literary critic D.Kuronov noted: "As a historical category, the system of literary genres is in constant motion: new genres appear, improve, become obsolete; In each genre there is a constant change in quality, the practice of artistic creation is constantly changing its formal and semantic features"<sup>2</sup>. Indeed, new genres emerge at almost every stage of literary history. Poetic drama as a new genre has become an artistic reality in Uzbek literature of the beginning of the last century. This genre has its own specificity, nature, genre characteristics. In this genre, it manifested itself as a synthesis of ancient literature, world literature and Uzbek classical literature.

### II. Literature review

Poetic drama has been extensively studied in world and Russian literature. In particular, in Russian

literature L.Sadykova-Gracheva, B.Alpers, A.K.Minakova, Ch.Dobrev, L.G.Prigojina, O.K.Strashkova, O.V.Jurcheva, T.O.Vlasova, D. N. Katysheva's researches, dissertations and articles are noteworthy for their dedication to the theory of this genre.

Russian scholar L. Sadykova-Gracheva reveals the peculiarities of poetic drama on the example of works created in Russian literature of the 50-60s of the last century<sup>3</sup>.

Goncharova-Grabovskaya, on the other hand, focuses on Russian dramas of the late 19th and early 20th centuries, and analyzes the poetics, model, and structure of dramas written during this period, including the image of space and time, that is, the chronotope<sup>4</sup>. During these analyzes, the scientist refers to the works of A. Blok, S. Esen.

While studying the theory of drama, D. Katysheva reveals the changes in its composition, composition, and focuses on the issue of genre synthesis, which is directly related to poetic drama. In his opinion, the genre synthesis in "Boris Godunov" is radically different from other works by Pushkin. The poet made effective use of all genres, especially elements of tragedy. It is well known that theoretical information about this new genre has only just begun to develop, as can be seen from his thoughts on drama in Pushkin's letters<sup>5</sup>.

<sup>1</sup> Hotamov N., Sarimsoqov B. Russian-Uzbek Explanatory Dictionary of Literary Terms. –Tashkent: Teacher, 1983. –p. 204.

<sup>2</sup> Kuronov D. and others. Dictionary of Literary Studies. – Tashkent: Akademnashr, 2010. –p.100.

<sup>3</sup> Sadykov-Grachev. About the Soviet lyric drama of the 50-60pp. - Tashkent: 1972.

<sup>4</sup> Goncharova-Grabovskaya. Poetics of modern Russian drama (late CC - early CCI century). Minsk, 2003. -64 p.

<sup>5</sup> Zhurcheva O. Problems of the formation of the genre "lyric drama" in the Russian drama of the twentieth century //



### III. Analysis

The scientist connects the synthesis of Pushkin's poetic drama "Boris Godunov" with elements of tragedy. This can be expressed by the following scheme:

**The poetic form      dramatism      tragedy**

**Lyrical tour +      dramatic tour +      dramatic tour**  
**= poetic drama**

According to O. Jurcheva, in "poetic drama" the author describes the reality through the "I", lyrically depicts the feelings he feels or feels through images. The scholar bases his views on L. Ginzburg's views that "the author may be lyrically relevant to the work." That is, the author's lyrical attitude to reality is expressed through poetry or songs, lyrical retreat.

In the play, contradictions and conflicts arise through the behavior of the protagonists. In addition, in a poetic drama, remarks (the author's thoughts about the outside world) affect the atmosphere of the work, the tone and rhythm of the conversation on stage<sup>6</sup>. It defines the functions of the poetic form chosen for the drama. That is, in the poem the lyrical "I" expresses a spiritual attitude to reality. This attitude is reflected in the lyrical introduction, the lyrical retreat, which is part of the drama. Information about the external world is provided through a remark.

B. Alpers has shown the genre features of poetic drama in world literature. According to the scholar, each protagonist in this genre is "an individual, an individual, who is not taken from the social life of a certain period." It lyrically depicts the protagonist's internal struggles, inconsistent character traits, imbalances in dreams and real life. Hence, the above-mentioned aspects give wide space to the description of the protagonist's inner experiences in the poetic drama.

L. Prigogina, studying the poetic drama "Boris Godunov" by A.S. Pushkin, notes that it also underwent a process of synthesis. This is what the scientist calls the "style of harmony."

In literature, it is also customary to call this harmony the combined features of an epic poem and a poetic drama. Poetic drama is actually a synthesis of three genres. In addition, the scientist uses the terms

"devaluation of prose" and "lyric shock" associated with the process of synthesis, juxtaposing objective and subjective thought<sup>7</sup>. In this case, the scholar refers to the poetic form when he says "the devaluation of prose", and when he says "the shock of lyricism" he means lyricism.

According to D. Katysheva, the process of genre synthesis in twentieth-century dramaturgy is not unique to poetic dramas. Perhaps it is also evident in V. Mayakovsky, G. Lorca, Appoliner, V. Nezvala, P. Neruda's poetry<sup>8</sup>.

Apparently, genre synthesis in modern literature has been observed in other types of works as well. However, this feature is vividly observed in poetic dramas.

In this regard, the scientist observes the synthesis of the genre in the process of comparative study of European and Russian theater. He points out that confusion, mixed aspects: elements of tragedy and humor, humor and seriousness are found in examples of English literature, even in Russian folklore<sup>9</sup>.

Russian scholar T. Vlasova, emphasizing that poetic drama is a new and unique genre, believes that drama in the form of poetry is the heir to the literature of ancient and classical times.

The scientist confirms his views through the thoughts of P.N. Sakulin. That is, this genre originated in the period of transition from the period of Romanticism to the stage of neo-Romanticism. Poetic dramas are therefore subject to two main phenomena - the lyrical phenomenon on the outside and the dramatic aspect on the inside<sup>10</sup>. At the same time, the scholar draws attention to the fact that the writing of large-scale epic works in poetry was a literary tradition in the literature of antiquity and the Renaissance.

<sup>7</sup> Prigozhina L.G. Problems of poetic drama and Soviet theater at the turn of the 1920s-1930s. Tutorial. -L., 1991. - 74 p.

<sup>8</sup> Katysheva DNK 29 Questions of the theory of drama: action, composition, genre: Textbook. - 2nd ed., Rev. and add. -Saint Petersburg, Lan Publishing House, 2016. - P.214.

<sup>9</sup> Katysheva DNK 29 Questions of the theory of drama: action, composition, genre: Textbook. - 2nd ed., Rev. and add. -Saint Petersburg, Lan Publishing House, 2016. - pp.215-216.

<sup>10</sup> Vlasova T.O. Poetics of the poetic drama of the Silver Age. dissertation ... candidate of philological sciences. - Moscow, 2010. -P.4.

News of the Samara Scientific Center of the Russian Academy of Sciences. 2008. -p.86.

<sup>6</sup> Katysheva DNK 29 Questions of the theory of drama: action, composition, genre: Textbook. - 2nd ed., Rev. and add. -Saint Petersburg, Lan Publishing House, 2016. - P.214.



According to the scholar, poetic drama requires a separate literary discourse, the "lyrical self" fulfills this function, and the ability to apply lyrical aspects in its proper place is taken into account. At the same time, T. Flasova means "emotionally saturated" poetic form when she says "separate literary speech".

The following views of T. Vlasova on the theory of genre are also noteworthy, and it can be said that the definition of poetic drama is as follows: Poetic dramas have created a new theatrical look and now theaters have poetic, understandable, and audience-friendly aspects. This genre put the emphasis on spiritual issues in the first place, not domestic problems. The preference was given to show the world that actually exists, not the life that is visible to our eyes, reflecting the issue in terms of the "I" analysis of the author who is on the sidelines. As a result, the contradictions of a particular period become timeless contradictions, "based on the author's artistic texture, sometimes evoking boring, in fact, rebellious feelings." Apparently, the basis of the poetic drama lies in the spiritual problems, the image of the "lyrical self", the expression of rebellious feelings, etc., determine the specifics of the poetic drama.

Based on the above interpretations of genre theory, the following conclusions can be drawn:

**First**, the system of literary genres acquires a dynamic character. That is, in the literature of each period a certain genre appears and stabilizes over time. Poetic drama is also in a series of such genres.

**Second**, in modern literature, poetic drama emerged as a synthesis of ancient literature, world literature, and Uzbek classical literature.

**Third**, poetic drama as a product of the process of genre synthesis has incorporated lyrical, epic, and dramatic genre features. The poetic form, the drama, the tragic nature of the tragedy, the eventfulness, etc., are manifested in harmony.

**Fourth**, the poem expresses a spiritual attitude to reality through the lyrical "I", giving a wide space to the description of the inner experiences of the protagonist. The lyrical introduction, which is part of this drama, finds expression in the lyrical retreats.

#### **IV. Discussion**

In Uzbek literature, poetic dramas have not been studied as a special object of research. However, in modern Uzbek literature, more than a dozen examples of genres are recognized as artistic phenomena.

Yet the literature of a particular artist and of a particular period has been studied from the point of view of its poetics, from the point of view of research into drama theory. In this regard, the dissertations, monographs and articles of M. Rakhmonov, D. Kuronov, O. Rizaev, B. Yakubov, S. Mirzaev, H. Karimov, Shuhrat Rizaev, I. Jabborov, G. Sattorova<sup>11</sup> are noteworthy.

Commenting on Fitrat's dramas, Academician M. Rakhmonov writes: "It is obvious that Fitrat followed Shakespeare's work and methodology in terms of accurate depiction of historical events, careful processing of plots and images, appropriate use of events and means of mobilization of heroes<sup>12</sup>".

Therefore, in Uzbek literature, the first example of a poetic drama, "Shaytonning tangriga isyoni (Satan's rebellion against God)", the plot and images are carefully worked out.

Theorist D. Kuronov writes about the drama of Alisher Navoi: The drama "Alisher Navoi", created jointly by Uygun and Izzat Sultan, significantly prolongs the events. The only thing is that, due to the demands of the genre, the facts about different periods of Navoi's life are presented in an integral continuum. As a result, people unfamiliar with the life of the great poet, when watching the play, do not feel the "time gap" between the events in it, but perceive them as happening in a short period of time<sup>13</sup>".

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<sup>11</sup>Kuronov D. Fundamentals of literary theory. T.: "Navoi University" 2018. - p. 404. Yakubov B. Author's abstract of the dissertation of the Doctor of Philosophy (PhD) in modern Uzbek dramaturgy and its stage interpretation (1991-2016). Toshkent 2019. - 26 p. Umarova M. The concept of artistic time in historical drama: Phil. fan. nom. ... Diss. -Tashkent, 2011. pp. 17-18. Rakhmatullayeva D. The development of historical themes and the image of poets in Uzbek drama. Filol. doctor of sciences ... diss ... abstract. - T., 1993. Otajonova M. The problem of time and heroism in the drama of Izzat Sultan in recent years. Filol. candidate of sciences ... diss ... author. -T., 2007. Jabborov I. A. Oripov Ijodida A. Temur obrazi. 2017. № 11. 47 p. Rizaev Shuhrat. Uzbek historical drama of the independence period - T.: 2013. Sattorova G. The image of Navoi in today's Uzbek drama // The role of Alisher Navoi's creative heritage in the spiritual and enlightenment development of mankind. Proceedings of the International Scientific Conference. -Navoiy, 2017. -p. 182.

<sup>12</sup> Rahmonov Mamajon. Fitrat dramaturgy and its stage history. // Art, 1991, №4. -p.13.

<sup>13</sup> Kuronov D. Fundamentals of literary theory. T.: "Navoi University" 2018. - p. 404.



At the same time, the scientist evaluates Alisher Navoi, one of the first poetic dramas, in terms of a sense of time. In other words, the nature of the drama genre is determined by such factors as the "continuous continuity in the facts of different periods of Navoi's life", the "imperceptibility of the" time gap "between events."

O. Rizaev writes about the drama of the 60s and 80s of the last century: The poetic drama "Istanbul tragedy" is a social, lyrical-romantic and psychological contrast is interpreted in dyes.

It is especially noticeable that the tragic fate and sufferings of those who live far away from their homeland, as vagrants and immigrants, are given serious, large-scale artistic expression. Thus, the scientist recognizes the lyrical-romantic nature of the poetic drama and reveals the ideological and artistic content of E.Vakhidov's work "Istanbul tragedy".

Commenting on plays on historical themes, art critic B. Yakubov writes: "Poems on historical themes created in the Uzbek drama of the new period have a special responsibility.

Such works should help to change the spiritual and aesthetic world, the worldview of modern people. Determining the place of historical heroes in the history of the homeland, in the destiny of the nation; the pursuit of national identity, the call to draw conclusions from historical memory, defined the specificity of the historical dramas of the new period. The fact that the historical works of the independence period have multiplied mainly on the occasion of anniversaries and only increased and stopped suddenly in certain period's shows that there is no consistent mechanism in their permanent, uninterrupted creation<sup>14</sup>.

Therefore, if we look at the examples of twentieth-century Uzbek literature, we can see that the historical theme, along with all genres, was dominated by poetic drama. The purpose of this is to look deeply into the layers of the history of our people, to embody the images of the figures that have left a worthy name in the destiny of the nation.

Literary scholar S. Mirzaev's views on the twentieth-century poetic dramas "Muqanna", "Istanbul tragedy", "Sahibqiron" help to clarify some aspects of the theory

of the genre. In particular, he writes: "Muqanna" (1943) is a serious achievement of Uzbek drama during the war.

In the drama "Muqanna" the theme of the historical past is skillfully used to promote the ideas of love for the Motherland, hatred for the invader. The drama vividly depicts the heroic struggle of the ancestors against the Arab invaders under Muqanna<sup>15</sup>. The playwright condemns the Arab invaders and expresses his friendship with the Arab people. "At the same time, the scientist reveals the artistic idea underlying the work of Hamid Olimjon "Muqanna", which plays an important role in the dramaturgy of war. In addition, the scientist pays attention to the artistic form of the work:

The poetic drama "Muqanna" is close to such famous plays as "Othello", "Hamlet", "Alisher Navoi" due to the depth of content and perfection of the artistic form. Well-known writer A.Fadeev said: "The poem" Muqanna "was written with great talent." Academician Kamil Yashin also praised the drama, saying, "Guloyim's gentle, yet ruthless and courageous image of the enemy is reminiscent of immortal characters in world literature, such as Laurence, Shirin, Neston-Darijon, and is not inferior to them<sup>16</sup>".

## V. Conclusion

First of all, the scientist evaluated this work in the world literary context and put the image of Guloyim in it along with Laurence, Shirin, Neston-Darijon, who were created in world literature. This allows us to evaluate the work as the successor of the traditional poetic drama in world literature in Uzbek literature.

Apparently, the analysis of research in Russian and Uzbek literature shows that poetry, as a new genre, has been a leader in world literature for centuries and has its own genre laws, strict characteristics.

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<sup>14</sup> Yakubov B. Author's abstract of the dissertation of the Doctor of Philosophy (PhD) in modern Uzbek dramaturgy and its stage interpretation (1991-2016). Toshkent 2019. - p.17.

<sup>15</sup> Mirzaev S. 20th century Uzbek literature. –T .: Yangi asr avlodi, 2005. –P.276.

<sup>16</sup> Mirzaev S. 20th century Uzbek literature. –T .: Yangi asr avlodi, 2005. –P.277.





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