

GENRE FEATURES OF ENGLISH AND UZBEK DRAMA

(Based on the Works of Richard Brinsley Sheridan and Erkin Vakhidov)

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Abstract

This article presents a comparative analysis of the genre features of English and Uzbek drama through the works of Richard Brinsley Sheridan and Erkin Vakhidov. Special attention is given to comedic and socio-psychological aspects, structure, character systems, and stylistics. The research focuses on identifying cultural, historical, and artistic factors that influence the development of genre specificity in two distinct literary traditions.

Keywords: drama, genre, comedy, social drama, Sheridan, Vakhidov, English literature, Uzbek literature.

Introduction

Drama as a form of literary creativity reflects not only the aesthetic preferences of an era but also social, cultural, and national peculiarities. In this context, a comparative study of authors from different linguocultural traditions allows a deeper understanding of genre-based thinking. Richard Brinsley Sheridan, a bright representative of 18th-century English comedy, and Erkin Vakhidov, an outstanding Uzbek poet and playwright of the 20th century, embody diverse forms of theatrical art reflecting the worldview of their respective epochs and peoples.

1. General Theoretical Concepts of Drama Genre

The genre in drama comprises a set of stable structural, thematic, and stylistic characteristics. Classical traditions define major genres such as tragedy, comedy, drama, and farce. Each has its own structure, types of conflict, character types, and functions. Genre characteristics are closely tied to the historical and cultural context in which the dramatic works are created.

2. Genre Specificity of English Comedy (Based on Sheridan)

Richard Brinsley Sheridan is one of the most prominent figures of English "comedy of manners." His plays, such as *The School for Scandal* and *The Rivals*, exhibit key traits of English satirical comedy:

- **Social satire:** exposing hypocrisy, greed, and pretense in aristocratic society;
- **Precise structure:** plot development through romantic entanglements and misunderstandings;
- **Character typification:** use of recognizable archetypes—gossips, ignorant elders, romantic heroes;
- **Witty dialogue:** language as a tool for satire and critique.

Sheridan, drawing on traditions of Beaumont, Congreve, and Molière, introduced realism and national color into his characters, making comedy not only entertaining but socially revealing.

3. Genre Specificity of Uzbek Drama (Based on Vakhidov)

Erkin Vakhidov is recognized in Uzbek literature as a humanist poet and playwright whose works are marked by deep philosophical and moral undertones. His notable plays include *Tilsiz dunyo* ("A World without Language"), *Sadoqat* ("Loyalty"), and *Meni kechiring* ("Forgive Me").

Key features of Vakhidov's drama include:

- **Social-psychological drama:** focus on inner conflict, moral choice, issues of duty and conscience;
- **Synthesis of realism and symbolism:** blending everyday details with philosophical reflection on life and destiny;

- **Meaning-rich dialogue:** expressions not only convey information but inner spiritual states;
- **National context:** use of Uzbek poetics, metaphor, and cultural codes.

Vakhidov addresses the viewer not as a passive observer, but as a participant in moral inquiry, encouraging reflection on universal human values.

4. Comparative Analysis

Category	Sheridan (English Drama)	Vakhidov (Uzbek Drama)
Genre	Comedy of manners	Socio-psychological drama
Main conflict	Social mask vs. true self	Inner struggle, conscience vs. duty
Characters	Archetypes with exaggerated traits	Deep individualities with philosophical depth
Language	Wit, irony, critique	Lyrical, metaphorical, ethical depth
Purpose	Entertainment through satire	Moral instruction through emotional involvement

This comparison shows that in the English tradition, comedy serves as a tool for social regulation through laughter and irony, whereas in Uzbek drama, the genre functions as a means of moral education, addressing the internal world of the individual.

Conclusion. The comparative analysis of the dramatic works of Richard Brinsley Sheridan and Erkin Vakhidov reveals not only genre-specific characteristics but also broader cultural and philosophical divergences between English and Uzbek literary traditions. Sheridan, operating within the framework of the 18th-century English "comedy of manners," utilizes humor, satire, and social critique to highlight the superficiality, hypocrisy, and moral inconsistencies of the aristocratic elite. His comedies are structured, witty, and aimed at eliciting laughter while

promoting self-awareness and social reflection. The use of archetypal characters and fast-paced dialogue reflects the rationalism and enlightenment spirit of the time.

In contrast, Vakhidov's drama is deeply rooted in the moral and ethical concerns of Uzbek society. His plays transcend mere social observation and delve into the spiritual and emotional struggles of individuals. Vakhidov's characters are not caricatures but rather psychological portraits of people facing existential dilemmas. His language is rich in symbolism and poetic devices, embodying the lyrical traditions of Eastern literature. The aim is not to entertain but to awaken the conscience, to provoke introspection, and to reinforce collective values such as faithfulness, honor, and compassion.

This juxtaposition illustrates that while Sheridan's genre leans toward external observation and social irony, Vakhidov's dramaturgy is focused on internal experience and ethical transformation. Genre here becomes a vessel through which cultural values are transmitted: English comedy privileges critique and reason, while Uzbek social drama emphasizes empathy and spiritual growth.

Furthermore, this analysis suggests that drama as a literary form is inherently dialogic—not only in its theatrical dialogue but also in its capacity to serve as a conversation between cultures. By exploring different dramatic traditions, we uncover not just contrasts, but also shared human concerns: identity, morality, societal roles, and the individual's relationship with the world. Sheridan and Vakhidov, each in their own way, affirm the enduring relevance of drama as a mirror of both society and the soul.

In the context of global literary discourse, such comparative studies foster intercultural understanding, reveal the richness of national literary canons, and encourage a more nuanced appreciation of how genre operates within specific historical and cultural milieus. They also highlight the potential of literature as a

means of building bridges between different peoples and worldviews—making the study of genre not just an academic exercise, but a contribution to cross-cultural dialogue and mutual respect.

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