

COMMON FEATURES OF THE DRAMA GENRE AND SIMILARITIES AND DIFFERENCES BETWEEN ENGLISH AND UZBEK DRAMA IN TWO CULTURES

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Abstract

This article offers a comparative analysis of English and Uzbek drama. It focuses on the genre-specific characteristics of drama, its societal functions, and typology of characters, conflict structures, and language features. Special attention is paid to the cultural codes reflected in dramatic works from both nations. The analysis is based on classical and contemporary examples of drama, including works by William Shakespeare and Richard Sheridan on the one hand, and Erkin Vakhidov and Uygun on the other. The study identifies universal elements of the genre as well as culture-specific features.

Keywords: drama, English literature, Uzbek literature, genre characteristics, cultural comparison, theater, conflict, character

1. Introduction

Drama is one of the oldest and, at the same time, most dynamically developing genres of literature. From its origins in ancient Greek culture to the contemporary post dramatic theater, drama has not only reflected the realities of the surrounding world but has also actively participated in shaping public consciousness, moral values, and the cultural identity of nations. A key feature of drama lies in its synthetic nature: it combines elements of literature, stage art, philosophy, rhetoric, and psychology.

In every culture, drama evolves under the influence of specific historical, social, and religious factors, giving it a unique national character. At the same time, the genre nature of drama presupposes a set of universal features, such as conflict, dialogicity, performativity, and the desire to expose human emotions and

the inner world of individuals. Therefore, a comparative study of the dramatic traditions of two different cultures—English and Uzbek—is of particular scholarly significance.

English drama, from William Shakespeare to contemporary postmodern plays, is known for its deep philosophical content, refined psychological insight, and social engagement. It developed within the context of the European Christian tradition, the Enlightenment, and an individualistic model of personality. In contrast, Uzbek drama, which emerged in the early 20th century on the basis of oral folklore and Eastern poetic traditions, is oriented toward collectivist values, national ethics, patriotism, and spirituality.

The aim of this article is to identify both the common and distinctive features of the drama genre in English and Uzbek literary traditions, to determine which cultural codes are embedded in dramatic texts, and how these reflect a people's worldview. The analysis is based on classical and modern plays from both cultures, which makes it possible to trace not only typological similarities but also the unique features of national drama.

In the context of globalization and expanding intercultural dialogue, comparing dramatic models of different cultures acquires special relevance: it contributes to a deeper understanding of what is universal and what is culturally specific in the artistic consciousness of nations, broadens the scope of literary studies, and opens new perspectives for the development of theatrical art.

2. Common features of the drama genre.

Drama has a number of universal traits that appear regardless of cultural context:

- **Conflict-based structure** – Every drama centers on a conflict, whether internal, interpersonal, or societal.
- **Dialogic form** – Drama relies on dialogue as its primary mode of narration.
- **Staging orientation** – Written to be performed on stage.
- **Character typification** – Characters often embody social roles or psychological types.

- **Unity of time, place, and action** – Classical dramatic structure often adheres to these principles.

These traits can be observed in both English and Uzbek drama, though they manifest differently due to cultural context.

3. English Drama: From Shakespeare to the modern age.

English drama boasts a long and rich tradition dating back to the Middle Ages and reaching its peak during the Elizabethan era. Key features include:

- **Multilayered conflict** – In Shakespeare's works, personal, political, and philosophical conflicts intertwine.
- **Psychological depth of characters** – Hamlet, Macbeth, King Lear are prime examples.
- **Verse structure** – Iambic pentameter, rhetorical figures, and rich metaphors.
- **Open endings** – Often leave the moral lesson ambiguous or debatable.

For example, in *Othello*, the dramatic tension arises from the collision of love, jealousy, and betrayal, with a profound philosophical subtext on the nature of human weakness.

Modern English drama (e.g., Harold Pinter, Tom Stoppard) emphasizes social criticism, existential themes, and minimalist dialogue.

4. Uzbek Drama: National motifs and cultural depth.

Uzbek drama began to actively develop in the 20th century, drawing from a deep tradition of oral poetry, folk theater (maskharaboz), and Islamic ethics. Key features include:

- **Moral conflict** – Often between personal desires and collective duty, or tradition and modernity.
- **Cultural and religious archetypes** – Respect for elders, family values, national identity.
- **Poetic and rhetorical language** – Emphasis on artistic expression and traditional Eastern eloquence.

- **Folk elements** – Proverbs, myths, and historical references enrich the text.

For example, Erkin Vakhidov’s plays often include patriotic and philosophical themes, exploring the spiritual and national responsibility of the individual.

5. Similarities and differences.

Criterion	English Drama	Uzbek Drama
Central Conflict	Existential, political	Moral, societal
Characters	Individualized, psychologically complex	Symbolic, socially typical
Form	Structured verse, rhetorical devices	Poetic, with folklore integration
Core Values	Freedom, honor, individual choice	Family, respect, tradition
Source of Dramatic Tension	Internal psychological struggle	Conflict with social norms or authority
Ending	Often tragic or philosophically unresolved	Often didactic or open-ended

6. Conclusion

Drama as a genre unites cultures despite differences in their historical and cultural trajectories. English drama, beginning with Shakespeare, emphasizes individual psychology and philosophical reflection. Uzbek drama, in contrast, tends to preserve collective memory, moral guidance, and social cohesion through theatrical forms.

A comparative analysis of these traditions reveals that drama is not only a reflection of reality but also a participant in shaping cultural identity. It speaks the universal language of human emotion—fear, love, duty, guilt—but interprets it uniquely in each culture. These differences must be taken into account in translation, theatrical adaptation, educational settings, and intercultural dialogue.

Thus, the study of English and Uzbek drama deepens our understanding of how art reveals the human condition and national spirit.

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