

THE MOST IMPORTANT TERMS OF DRAMATURGY

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Annotation: One of the most important conditions of dramaturgy - one of its foundations - the expression of artistic perfection with vitality, truthfulness, in a comprehensive, synthetic way, at the level of skill, and how contradictions, conflicts, plots and fables in it are explained.

Key words: dramaturgy, playwright, conflict, dramatic action, monologue, dialogue, character, event.

One of the most important conditions and foundations of dramaturgy is the expression of vitality, truthfulness and artistic perfection in a smooth, synthetic way, at the skill level. This requirement applies equally to the playwright and the director who is staging it. Not only the playwright and director are responsible for fulfilling these two requirements on the stage, but also the actor, artist, and even the lamp maker and the electrician who creates the color image are responsible.

The second basis: the authenticity and vitality of the conflict in the drama includes the issue of the ability to organize drama.

The third basis: drama is the skill of creating action, its organization, subjugation. Dramatic action (deistvie) is a unique and aesthetic feature of a stage work, drama, and is the lifeblood of a play.

This factor has a great role and importance in the success of the work. Movement is not only a physical effort, walking, running, but a complex of mental states, which includes monologues, dialogues, gestures, non-verbal situations, facial expressions, intonation, remarks, pantomimes. After all, in the drama, the dramatic movement serves as the lifeblood of the performance in order to preserve and fully express the organic integrity.

The fourth principle is to create a character in drama. Because understanding of the world, nature, universe, man, being, understanding of reality and artistic expression is realized by creating an image - a character. After all, since the main source of literature is man, the more artistically perfect his image and character are, the more effective the ideological-artistic aesthetic goal of the work will be. Because of this, character creation is important as a leading factor of anthropology, as a main feature of dramaturgy.

The fifth principle: The successful implementation of plot and composition in drama is closely related. In the same way that the thoroughness of the main project is considered important for the building, building, house to be compact, comfortable, bright and comfortable for a person, the more thorough the plot and composition of the drama is, the more effective the idea of the work and its educational value will be. After all, the need to organize and implement the plot and composition is also an important factor in dramaturgy.

The sixth principle: Achieving the goal, quality mark, feature. That is, to achieve and express the preservation of the mutual, basic feature of forms such as comedy, tragedy (tragedy), drama.

The seventh principle: Drama, like any kind of artistic work, requires language and speech skills. Moreover, it is necessary to skillfully use the possibilities of monologue and dialogue. It differs from other literary genres by the same feature.

The eighth principle: the place and role of remark in the drama. To be able to organize the implementation of these main characters on stage (as a director, actor, artist) in a whole, organically, and perfectly.

And finally, the most important thing is to implement the idea, goal and task put forward in the drama in an artistic-aesthetically honest, truthful and artistically high way. Of course, in addition to the qualities and signs that we have listed, there may be many more basic signs. It is necessary to fill up according to the skills, knowledge, level and experience of the teacher teaching this subject. So, due to the fact that this "Fundamentals of Dramaturgy" training course - manual is being created for the first time in the institute, it is natural that there will be a lot of discussion in it. If we can give the student deep and sufficient knowledge based on this program, we consider this course to be worthwhile and useful. So far, the content of our program is quite loosely organized, consisting of three main chapters, in addition to the bibliography "Introduction" and "Conclusion". Of course, as it is natural for there to be shortcomings where there is work, this "manual" also has some errors and shortcomings, and there are certainly not enough places. Because we believe that it will be possible to complete and improve these training manuals with the help of relevant institutions and experts.

One of the important aspects of dramaturgy that determine its characteristics is the need for characters to reveal themselves and embody themselves. In some of today's plays, the author himself or the character expressing his intention directly participates in the action or in his remarks. Izzat Sultanov approaches the drama from this point of view: "The abundance of details in the drama slows down the action... the looseness of the plot in the drama is a serious drawback, because this literary type and its genres have a mandatory rule called "unity of action": the scene of life through one, large, integrated event should be expressed. According to the tradition of the classical dramaturgy of the 18th-19th centuries, plays should have a unity of "action" - conflict, which appears at the beginning and comes to a solution at the end. The existence of two types of dramatic movement is explained in detail in Khalizev's monograph "drama kak yavlenie iskusstva" (Moscow, 1978) as follows:

1. It is also called a violent and sharply developing movement.
2. A gradual movement. This type is based on the dynamics of thoughts and feelings.

In plays created in the first type of dramatic action, the idea develops mainly around a single, large and integrated event and is expressed in a unit of action. Stages of dramatic action such as node, development, culmination, solution-final occur in such plays.

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