

Differential Approach to The Dramaturgy of Stage Plays

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Abstract: This article talks about writing the script of the dramaturgy of pop and public shows and its basics, dramaturgy. There is also information about drama and the feature that distinguishes drama from other genres.

Keywords: Theatre, scenario, spectacle, actor, the viewer, drama, dramaturgy.

Introduction: As we know, a large number of creative groups participate in the creation of pop and mass performances. The audience being created must have artistically perfect dramaturgy.

In this case, a differentiated approach to the dramaturgy of pop performances is of great importance.

The word differentia (from the Latin differentia - difference) means to divide a whole part, form, step into different parts.

During the development of civilization, in the process of differentiation, the whole was divided into small parts, and the differences and connections between them were scientifically analyzed by Plato, Epicurus, I. Kant, V. Plekhanov, M. Bakhtin, and studied as the process of integration, the development of the level of spiritual wealth, and systemic social development.

Differentiation and integration (from the Latin integratio - restoration - uniting parts and fragments) in modern philosophy, pedagogy, and psychology is a comparative concept of a general nature, reflecting the dialectical unity of opposing tendencies in nature, society, and human thought.

In the second half of the 20th century, B.N. Ananyev made a great contribution to the development of the differential approach to the object. He pointed out the following principles of differentiation.

- a) a socio-historical feature, including socio-demographic, national, religious, and cultural characteristics;
- b) characteristics of the totality of human activity as a person (labor, knowledge, communication), work-

professionalism, socio-political and cultural-creative activity;

- c) personal characteristics of the roles and functions performed by a person, indicating their social status.

Such psychologists as S.S.Vygotsky, K.N.Karnilov, S.A.Rubinstein, A.N.Leontyev, K.K.Platonov, V.N.Myasishev, V.S.Merlin, L.I.Bojovich, V.A.Krutetsky, K.N.Abulkhanov, A.A.Bodolev tried to study a person as a personality through a differentiated approach to a person in a social society.

The mechanisms of a differentiated approach to the object of education and upbringing were studied by such prominent scholars of pedagogy as N.K. Goncharov, M.A. Danilov, B.S. Yesipov, V.I. Zagvyazinsky, F.F. Koralyov, M.N. Skatkin.

Scientists such as D.M.Genkin, M.A.Ariarsky, G.M.Birzhenyuk, G.A.Svteeva, A.D.Zharkov, K.N.Izmailov, A.S.Kargin, A.A.Kanovich, B.S.Sayfullaev, V.D.Lutansky, A.P.Markov, E.I.Smirnova, Yu.A.Strelsov, V.S.Triodin, G.I.Frolova conducted research on the significance of a differentiated approach to human leisure activities. In them, when applying a differentiated approach to participants in recreational activities, it is proposed to pay attention to:

- socio-demographic (gender, age, education, marital status, national characteristics);
- socio-professional (profession, position, level of qualification, nature of labor activity, social status in the labor collective);
- socio-psychological (competence, interests, needs, motives, traditions, habits);
- personality-characterological (health, temperament,

abilities, and other personal abilities).

B.G.Palsev tried to determine the typology of musical interests of workers, and F.E.Akhmedov - the criteria for a differentiated approach to participants of mass events.

Based on these tasks, the creative group of pop and mass performances, the significance of the performances in which creative activity is carried out, the processes of their creation, and the differential approach were studied. During the preparation of pop and mass performances, creative individuals, poets, or writers are invited to write scripts. He creates a screenplay in creative collaboration with the director. However, in some of our events, especially those held in remote districts and villages, the head of the cultural center in that area or a special specialist works alone. In this case, he writes the script for the event and stages it. In some cases, this gives a positive result, in others - a negative one. Professor U.Kh.Karabaev, a festival scholar, writes about this: "Whoever writes a screenplay must meet the following requirements:

- a) be a person capable of deeply understanding and correctly analyzing socio-political, cultural life, the labor and life of the local population;
- b) possess knowledge in the field of literature and dramaturgy, be able to use it effectively;
- d) must be a creator capable of collecting life materials, documentary evidence, and presenting them in a literary and artistic form.

V.Rustamov, one of the teachers in this field, emphasizes that the following tasks should be implemented when writing a script.

- the venue of the celebration or performance is studied;
- search for sources based on local conditions, the topic, the idea of the event;
- documentary materials are made artistic;
- Stage techniques and methods are explored, and effective tools are selected.

As can be seen, the screenwriter, in creative collaboration with the director, must be able to create a new work with their own idea and content, based on the laws of art, using real-life and local materials. The author needs to plan the work process to create a thorough script and submit it to the organizing group in a timely manner.

In this regard, the playwright's work begins with the process of creating a screenplay. The main task is to determine the topic, idea, ultimate goal, and ideological aspect of the script. Variety numbers are built in the classical style of K.S. Stanislavsky, that is, in

an ideological and artistic style. For example, the musical-speech genre begins with a couplet. Studying the musical-speech genre helps the playwright determine how skilled the actors are. K.S. Stanislavsky, regarding the specific characteristics of an artist performing a couplet, writes: "He may not have a vocal voice, but he must have the ability to sense and hear the rhythm and volume of the music. His ear should be able to distinguish all "piano" and "fortissimo." He must sense the meaning in the couplet, the phonetics of each word.

...A couplet is never lifeless. Couplets...give the performer the task of the strongest acting, encouraging the performer to perform from the heart".

The directions of verses performed on the pop are diverse. A couplet, as a form of satire, is aimed at exposing the shortcomings of people in life, at home, or at work. Couplets can also be presented in the form of sharp pamphlets, in the genre of political satire. However, there are no artists performing in this genre in Uzbek pop music. One of the most widespread genres in Uzbek pop music is parody. The playwright must know what forms the basis of this genre. Parody is divided into two types: literary and pop. By nature, both species share a common structure:

1. Friendly joke (charge) or humorous parody.
2. Satirical parody.

A friendly joke is made over the object being parodied, some aspects of its character traits are lightly joked about. Examples include Mirzabek Kholmedov, Hojiboy Tojiboyev, and others from Uzbek pop music.

The creator's ability to foresee needs affects emotions and needs. Negative emotions evoke a pessimistic mood in achieving goals. Positive emotions, on the other hand, bring the path closer to achieving the goal and become an impetus for success.

In particular, the causes, interests, aspirations, desires arising from needs are the driving force of a person in achieving goals. A person's character is determined as a result of the analysis of their personal needs.

If emotion plays a key role in the interaction of action with a need, then the mechanism for evaluating this action becomes its satisfying characteristic. Through the subject's creative activity, norms develop, and the growth of needs expands and enriches.

The term "occupying a place" by a creator in the social environment, by its origin, is figurative-metaphorical. Having social needs requires real action, demonstrating its acceptability to human society.

Today, it can be said with certainty that higher consciousness (creative intuition) serves to satisfy needs. The activity of higher consciousness (creative

intuition) manifests itself in the first stages of creativity and is controlled by consciousness and will. In the course of creative activity, a person gains experience and, of course, learns from the experience of others. But this is a collection of collective experience and knowledge, the accumulation of learning technologies, ethical and aesthetic norms in the consciousness of a specific creator.

A broad evolutionary approach to the nature of higher consciousness confirms that direct intervention in the mechanism of creation is impossible. K.S. Stanislavsky, emphasizing the groundlessness of such intervention, suggested searching for other ways to influence this mechanism. The instrument of such influence is the actor's psychotechnics, which encourages the performance of two functions: preparing the mind for activity and not interfering with it. "We approach what concerns us - creativity, psychotechnical methods. They teach us when our consciousness begins to function and not to interfere with it." It is precisely the creation of conditions for the creative group, in an incomprehensible creative activity, that arms the general artist with artistic practice, realizing the inspiration hidden in the subconscious.

It can be said that F.I. Shalyapin roughly ascertained how an artistic image is formed in an actor. - This is half of some difficult process - this is what lies behind the wall. It can be said that part of the actor's conscious work is of primary importance. It influences and increases intuition.

K.S. Stanislavsky used two terms to define the unconscious stage of artistic creation: "subconscious" and "high consciousness." According to K.S. Stanislavsky, "true art must awaken, at the highest level, the nature of unconscious creation, for the creation of a higher conscious organic creation."

Art is a type of activity of consciousness, in the main moment of which hypotheses perform the phenomenon that Stanislavsky called the "highest goal." "Just as a seedling grows from a seed," wrote Stanislavsky, "just as his work grows from the writer's ideas and lines... This condition... the main, main goal, the task that attracts all tasks can be called the author's highest goal."

The highest goal is characterized by the following features.

1. The highest goal from a civic position, inextricably linked with the creator's worldview, is a special phenomenon of artistic activity and is an aesthetic category.
2. The highest goal cannot be defined by words, because it cannot be transferred from the language of

images to the word concept. From this, it becomes clear that the concept of the highest goal in one work has many meanings.

3. The process of finding a higher goal occurs in the sphere of unconscious mental activity, and with the active participation of consciousness, it is characterized by aesthetic, philosophical, and social aspects.

In the process of perceiving a work of art, the viewer tempers their higher consciousness; in the metaphorical lines of the work, they encounter questions that must answer various questions, problems, and riddles. But there are no answers to these questions here. People who independently find answers to these questions will find answers to questions previously unknown to them. Art helps to satisfy a person's thirst for knowledge.

CONCLUSION

Variety and public performances are an art form capable of actively influencing human spirituality and enlightenment, possessing powerful expressive means. Variety and public performances provide spiritual nourishment to the audience. Especially today, it is required to create performances that meet the demands of the time and reveal the image of the hero of the time. Considering that thousands of participants participate in performances, it is relevant to create performances that are compositionally perfect and fully meet the requirements of dramaturgy.

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