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THEATER DRAMATIZATION, ITS SCIENTIFIC-THEORETICAL PROBLEMS AND INFLUENCE TO THE UZBEK THEATRE

Abstract: The article analyses scientific-theoretical aspects of theater staging. The author investigates the problem of interaction between literary source and the play, the issue on the transition of the prose to the drama. As well as, the article analyses the concept of "dramatization or in staging" and explores the history of foreign researchers referring to this concept. Creative relationships between literary source and theater, peculiarities of both art, expression tools and their effects are studied comparatively. In the final part of the article provided necessary recommendations for the development of this process as the example of Uzbek theatrical art.

Key words: dramatization, in staging, prose, epic, epic form, dramaturgy, directing, mystery-play, repertoire, motif.

Language: English

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Introduction

Today the process of interaction between types of arts and cultural universalization takes place in the period of globalization. Particularly, it can be seen in the case of theater art. In this article, we aimed to analyze the effects of literature and theater on each other, and the scientific analysis of the synthesis phenomenon.

As we know, dramatic works are typically written to dramatize in the theater. Conversely, other trends of literature - the adaptation of lyric and prose works for the stage, the creation of plays based on works that have been successfully accomplished by the readers, was a creative process of all times, which has long served the development of theater art. In the theory of theater, it is called "in staging" in the theory of drama, that is, adapting to any of the dramatic artifacts and the laws of the stage, in simple words. In the explanatory dictionary of the Uzbek language the term "инсценировка" means "in" - "inside" or "scene" - "scene" when translated from Latin language. The process of changing some works into a performance for staging and is a staged piece of art" [10:216].

There is clear information about this concept in the sources of this field: "Dramatization- the process of reworking the non-dramatic work for the theater. It is different from play by its writing on the bases of motifs (Great English playwright William

Shakespeare also reworked novels and stories written in the Middle Ages). The dramatization is an independent work of art, which rebuilds the idea, style of the original source, without denying the creative integrity of the work" [2:304-305].

Analysis of Subject Matters

The theorists of theatre and literature have expressed different opinions about when does the theater feel necessity for literature and about when the dialectical relationship began to form between these two kinds of art.

If we consider that the word stands at the top of the all art forms, it will be clear that the theatre took power from literature and developed under the bases of it. The theater and drama theorist I. Chistyukhin writes as: "The first experiments related to the dramatization of literary works are related to middle ages". -"The church service in the West has allowed dramatic elements to enhance the sensitivity and expressiveness of religious texts. The authors of mystery-play (*religious theatrical drama which was wide use in church in middle ages*) chose the certain episodes and dramatized to church ceremonies. These episodes were originally derived from the "Bible", and "Creation of the Universe," "Rise of Lucifer", "Human tragedy", "Wonders of the Bible" and "Exiled from heaven" [8: 214].

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It can be seen that the first form of dramatization in the West was associated with religious motives and played an important role in bringing Christianity and Jewish religious education to the general public.

The folklore, in particular epos and poems, legends and myths, served as the main source in the formation of the Oriental theater. This process can also be explained by the link between literature and theater. For example, the Indian classic theater cannot be imagined without the poems "Ramayana" and "Mahabharata". Both eposes are an integral part of the nation's spirituality, and many dramatic works have been written on their basis, and the same phenomenon has given rise to the emergence of a professional Indian theater.

Moving from one type of art to another and its adaptation to its expressive means is called "adaptation" in foreign literature. When translated from English, this word means "moslashuv", "ko'nikuv". In the broadest sense it means adapting to the situation, for example, this process can be explained by the adaptation of the person to the other environment and the climate. At the same time, it is also used for creative activity.

Significant researches on adaptation have been made in European countries. In particular, Linda Hutcheon's book "Theory of adaptation" mentions the essence, main concepts, elements, theoretical properties of this term [11]. While explaining the concept of "creative adaptation", the author studies this phenomenon in different media, video games, pop music, cinema and theater, compares their impact and creative abilities.

This term is specifically studied in the field of theater arts [7]. The presented book is a scientific and theoretical and practical guide book on "theatrical adaptation", in which the main aspects of the subject are discussed within the modern theatrical processes. In the scientific collection "Modern methods of theater adaptation" is studied the scenic interpretations of works of various genres and themes [1]. The articles of the collection include experiments on dramatization of world literature of different periods, and the differences between the original source and the play, and the important aspects of working with literary works.

Research Methodology

It is worth to remember an example on the creative activity of the great writer Fyodor Dostoyevsky in describing the scientific and theoretical criterion of dramatization, and analyzing its positive or negative aspects. It is well known that not only the precious novels Dostoyevsky but also beautiful letters are included in the world literature treasury. On January 20, 1872, he sent a response letter to a woman named Princess Varvara Dmitrievna.

It was noted that the princess gave suggestion to make drama from one of the novels of the novelist Dostoyevsky (according to literary critic Leonid Grossman, the novel was "Devils"), and to this issue the author responded in his letter as saying: "If you intend to draw a drama from my novel, I really support this initiative. Additionally, I do not want to say that such efforts failed in most cases" [5. P.225].

While familiarizing with the first paragraphs of the letter, it can be clear that Dostoyevsky did not oppose to the idea about the dramatization, but he continued by saying: "There is some secret of art that epic style never corresponds with drama. Consequently, it is not impossible to express it in any other way that is incompatible with it". [4. P.225]

Therefore, the great novelist Fyodor Dostoyevsky knew the complicity and laws of dramaturgy and felt the responsibility of changing the novel to a drama that is dramatization. Almost all famous novels of the author are staged in many theaters around the world and still in staging.

The prominent French writer Honoré de Balzac, one of the great writers of realism literature wrote about it in his article named "A Letter to the French Writers of the XIX Century": "We publish books for reading of the book, but we do not want creating drama from them by cutting. This is a worthy issue to think in all respects." [3.P.222] On the other hand, the author puts forward such an important requirement: "So, why don't we accept a literary law as "It is forbidden to create a play by reworking the novels for theater" in order to protect wonderful books?". [4.P.223] It can be seen that Balzac was totally disagree with the process of dramatization. It is quite natural to come to such conclusion to the realist writers who adhere to the literary criteria like Balzac. Because, they doubt that the other art types will preserve the charm and literary feature of the book.

Dramatization is written on the bases of various parts of the plot, events and motives of literary work. It will be useful to distinguish it according to its difference from original work and the degree to which it is closer to the literary source:

Dramatization on the basis of the work – here all attention focuses on the essence, theme, idea and composition of the work. In dramatization, the spirit of the work, the character is preserved the nature and the place of events do not change, that is, the idea of the original source remains. This type of dramatization is widespread in the experience of the world theater.

Dramatization based on the motifs of the work – [the motif from French *motif*, which means "melody", "tune"] will be selected the specific, interesting episodes of the work, and the composition will be based on these events. In this case, the dramatization is not based on literary sources, some elements of the plot, elements can be enriched by the author's fantasy and may be included new episodes or events.

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Conversely, dramatization based on motifs may differ from the original, but may have an impact on the writer's ideas and cannot completely alter the events of it. "As a work of art, dramatization has its own way of expression. It should include the environment, source, artistic beauty, author's individuality, writing style, and views of life of the original source. In the process of dramatization the work can be deprived of certain subjects, even some important images. But this cannot influence the peculiarity of the author, his outlook." [6. P.75]

Collage - several works of one author or vice versa an essay a dramatization based on the works of the several authors. Here, attention is paid to the type and composition, the essence and significance of the works which are selected for dramatization. This type of dramatization can be freely approachable. As well as, while preparing dramatization on the basis of different writings of an author, the scenic interpretation must have a common idea.

Many samples of Uzbek and world literature were dramatized and put on stage after the appearance of professional theatrical art in Uzbekistan. It should be noted the process of appealing to the creativity of the great Uzbek poet Alisher Navoi and various plays in different genres were created on the basis of it. Also, in the period of different years, the stages based on the works of the authors as Aybek "Qutlug qon", "Sacred blood" (was staged by T. Khojaev in 1954, 1963, and by R. Hamidov in 1987), Pirimkul Kadyrov's "Yulduzli tunlar" (1983, B. Yuldashev), "The Daughter of the Gang River" (1956, A. Ginzburg) based on Rabindranath Tagore's novel "Destruction", on the bases of the story of Boris Vasilyev "No in List" (1978, B. Yuldashev), Chingiz Aitmatov's "Sarvikomat Dilbarim" (1963, T. Khojaev), "The Day Lasts More Than a Hundred Years" (1986, by R. Hamidov) were created in Uzbek National Academic Drama Theater.

In the period of independence at the Uzbek State Drama Theater performances as "Bukharai Sharif" on the bases of the work Sadridin Ainiy "Death of lender" (1998, B. Yuldashev), Abdulla Qodiriy's "Mehrobdan Chayon" (1994, director T. Azizov and M. Abdullayeva), in the Uzbek National Academic Drama Theater (1995, O. Salimov), Said Ahmad's "Ufq", "Horizon" (1995, O. Salimov), Gafur Gulam's "Hasan Kaafi" in the State Youth Theater of Uzbekistan (1995, J. Khudoyqulov), "Halfana" (O. Salimov) on the bases of the story "The Mischievous Boy", and "Where is the horse crying" (1994, O. Salimov) on the bases of stories "The evening when the horse assured" and "the People Who Walk in the

Moontime" by Togay Murat, and Kobo Abe's "Women in the sand" (1995, A. Khojakuliev) from the world literature, G.G. Marquez's "No one writes to the Colonel" (2000, A. Kudryatsev), at the State Youth Theater of Uzbekistan T. Zulfikorov's "Stars of Omar Khayyam" (1997, N. Abdurahmonov) and L. Tolstoy's "Kholstomer" (1998) were performed successfully.

Last year, the 90th anniversary of the famous Kyrgyz writer and public figure Chingiz Aitmatov was widely celebrated throughout the country based on the Decree of the President of the country and plays based on the works of the writers were performed in theaters of the republic. These performances contributed to the development of the Uzbek Theater, the enhancement of directors and actors' experience, theater aesthetics and genre capabilities.

Analysis and results

Based on these theoretical conclusions, the following suggestions and conclusions can be made:

- It is essential to involve professional playwrights and writers in the process of dramatization the works of different types of literature such as lyrical, prose, epic. The activity of persons which are far from theater art, amateur artists, causes failure of the literary works and performance;

- Forming the ability of writing plays together with dramatization in the students who are studying in the field of playwriting in Uzbekistan and it puts a great responsibility on experienced teachers in order to train the necessary knowledge and skills on them. This task should be gradually carried out in the educational process at the Uzbek State Institute of Arts and Culture. For example, smaller works such as fairy tales, stories in the first year, in the second, third and fourth years to prepare for dramatizing novels and carrying out experiments in the same subjects will be useful. Additionally, adding the subject "Basics of dramatization" to the curriculum will be helpful to enrich theoretical and practical knowledge of future playwrights;

- Establishing creative interactions between the Ministry of Culture of the Republic of Uzbekistan and the Union of Writers of Uzbekistan on staging samples of contemporary Uzbek prose;

- Improving the ability and skills to work with literary works in young directors and actors,

In conclusion, we can say that the prose increases artistic-aesthetic, socio-ideological significance of the theater, fulfills the need for dramatic source, and has a positive impact on the formation of the repertoire.

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