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Comic Situation and Artistic Conflict in the Comedy Genre

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Abstract: In this article stressed about the issue of comic situation and artistic conflict in the comedy genre on the example of the views of Uzbek and world literary scholars, and also focuses on the specifics of the comedy genre in Uzbek literature.

Keywords: Comedy, comic situation, artistic conflict, poetry, poetics, dramatic genre, laughter.

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It is known that the creation of works of literature and art, as noted by famous thinkers, is associated with social life and spiritual need. That is, literature and drama, which is one of its main types, were also born on the basis of a direct life background, in other words, in relation to the demands of life, to the natural and spiritual needs of man. Poetry, that is, literature and art, drama or comedy, also began when man began to express himself, to express his feelings [1, 357].

Literature and art as a socio-aesthetic phenomenon develop in close connection with human life and psyche. Although ancient Greek dramas, especially comedies, have some degree of harmony with medieval dramatic works, they differ considerably in terms of the criteria of ideological and aesthetic evaluation of reality. For example, the literary-aesthetic views of the ancient Greek comedian Aristophanes differ from the literary views of Shakespeare and Moller. This situation is related, on the one hand, to changes in human nature and psyche, and, on the other hand, to the fact that comedy as a genre undergoes certain changes, more broadly, the essence of laughter. It is known that comedy serves to show human nature, thoughts in a unique perspective, through the ideological and aesthetic essence of laughter and the function of artistic diversity. This, in turn, is an important feature of comedy.

Hence, the leading feature of comedy is manifested in the depiction of reality through laughter and humor based on dialectical contradiction. In comedy, the exposing pathos as a form of expression of social criticism is of paramount importance, given the genre's view and the author's purpose. At this point, it acquires an artistic content. At the same time, the comedy reveals the imbalance between reality, the form

and content of human behavior, and at the same time uses socio-ethical principles that respond to the ideological and aesthetic problems of the time.

Ancient literary-theoretical and scientific sources indicate that the comedy genre was initially viewed as an example of low style. This situation is also reflected in Aristotle's Poetics [2, 14].

Theoretically, it is clear that such a disregard for comedy was due to the ideological and aesthetic criteria of the time. Because this theoretical principle is based on the views of the high style as a genre of tragedy, which at that time dominated Greek poetry. However, it shows that the ancient comedies themselves and the critical direction of the comedy genre served as an important tool of political struggle. Many comedians of antiquity acknowledged that comic ability is heavier and more difficult than all forms and methods of expressing an aesthetic attitude to life. This feature, according to Aristophanes, would be correctly explained by the comic poet's obvious bias and creative zeal.

Classical comedy manifested itself spiritually in the ancient world (Aristophanes, Plautus), in the Western European literature of the Renaissance (Shakespeare, Lope de Vega), during the growing struggle of peoples against the preparation of absolutism and the bourgeois revolution (Molière, Beaumarchais, Goldoni). There are a variety of tools and methods that serve to reveal the human psyche and its social essence, to respond to human behavior and activities. One such tool is laughter.

From time immemorial, the essence of laughter has been to make a mockery, or a slight humorous, sometimes indifferent and even benevolent attitude to various flaws in life and man. This essence of laughter is manifested to varying degrees in different periods, in different situations and circumstances. In this process, various forms of laughter occur, but its essence, its main artistic and aesthetic function, is preserved. In fiction, there are different genres, different views, based on laughter and its socio-psychological essence, and a dramatic type of comedy can be shown as a bright example of it. As literary scholar Hafiz Abdusamatov points out, "Finding things that make readers and viewers laugh, especially making them laugh, is not an easy task. It's harder to laugh and write a comedy than to make them cry." [3, 179]

The comedy genre is enriched with a certain life-historical content, preserving and developing its leading features as a genre in accordance with the demands of life, cultural and moral traditions, the ideology and needs of certain social classes or groups.

The emergence of comedy is undoubtedly inextricably linked with the development of human artistic thinking, the emergence and development of theatrical art in the cultural development. In particular, the emergence of Uzbek comedy has created a unique basis for the emergence and development of our national theater.

The Russian orientalist AN Samoylovich in his article "Dramaturgicheskaya literatura sarkov" published in 1916 said, "New literature appeared in Turkestan. It was a surprise to me." Indeed, at the beginning of the century, instead of the classic examples of the weight of dreams, which took the form of a strict law of our millennial literature, began to form a completely new European literature in a new content and form. Novels, short stories, and finger-weight poems of Western literature began to be used boldly in Turkestan. In a short time, talented representatives of this direction appeared. At the same time, from the 10s of the XX century, the first experiments of Uzbek jadid drama began to sprout. Among the many writers were playwrights and comedians.

Experts estimate that more than thirty examples of dramaturgy were created before the October Revolution. In fact, works of all genres, such as tragedy, drama, and comedy, have appeared in this literary genre." [4, 4] The fact that the works of the founders of Jadid literature - Behbudi's "Padarkush" (1911) and Abdullah Qadiri's "Unhappy Groom" (1914) were created in a more didactic nature, can be explained by the problems of social life and historical period at the beginning of the century.

The reason for the emergence of comedy as a genre in Uzbek literature is, of course, determined by the demands of life, our socio-cultural, national traditions, the artistic needs of the people's psyche. The emergence of the first works, which began to find a clear expression of the genre, on the one hand, is associated with European literature, on the other hand, the formation and development of Uzbek folklore and immortal and invaluable comics in our classical literature. At the same time, it is true that the high level of satirical and humorous works available in our folklore and classical literature have served as a source of inspiration for our comedians and a great school of creative skills in the field of artistic description.

Professor M. Kadyrov describes the form of the theater of clowning and hobby as follows: They have a unique dramaturgy, there are actors who embody the image of the heroes with their abilities, mind, clientele, feelings, body, actions, there are spectators who can enjoy their performances - let alone all the signs of theatrical art. The difference between this theater and modern theater is that it does not have a special building and stage, and in different conditions it is performed on a special stage - the "stage", surrounded by spectators. ... But clowning and curiosity is not a theater of the primitive form, intertwined with the ceremonies and traditions of the people, but a professional theater of the oral tradition. " [5, 36]

"There are three forms of drama, consisting of words or actions:

FIRST: the appearance of clowns in the form of dialogues built on word games consisting only of humor and laughter;

SECOND: a means of expression that expresses actions that imitate certain appearances and actions, and or an appearance that is performed without words;

THIRD: a form performed with various masks and during puppet games such as "tent beauty", "tent fantasy". [6, 15]

In dramatic genres, including comedy, the reality is not in a detailed sequence, but rather reflects the culmination of the heroes' lives. The comedy differs from other dramatic genres in that it captures important aspects and moments that make the laughter of the same protagonist's life. Thus, while comedy is a dramatic depiction of human life, it is generally distinguished by its depiction of humorous events, while it is in common with other genres belonging to the genre of drama. In order to determine the general genre features of comedy, it is first necessary to determine the comedy in it, that is, the emergence of the comic state and its specific nature.

Indeed, just as there is a life conflict at the heart of any mature work of art, so too is the basis of comedy a comic contradiction. Comic-based comic conflicts, the closer and more relevant the situation is to marriage, the more successful it will be. In this sense, the choice of a vital conflict in the work and its development in the work is a matter of the artist's talent and skill. After all, one of the artistic components that plays a leading role in defining the genre features of comedy is artistic conflict.

The problem of conflict is as multifaceted, complex, and endless as life itself. Such is the destiny of the Creator by nature; he sincerely rejoices in the flight of man, or grieves, suffers when man falls. That is, as the poets describe, the creator "his heart is close to sorrow, and in joy there is much joy." But as long as people are always striving for the ideal in life, their ups and downs are inevitable. As long as society upholds its ideals, neither literature nor art can be deprived of the desire to depict the joys and contradictions of life and marriage. Conflict, as noted above, is a multifaceted and broadly meaningful concept. According to scientific and theoretical sources, "Conflict means the mutual views of the characters of a work of art, the contradictions of literary heroes with the environment in which they live, as well as the contradictions and intrigues in their psyche. Therefore, because the literary work is an artistic reflection of reality and the image of man is always at the center of it, all the conflicts and contradictions in the real life of man find their artistic, figurative reflection in the work. [7, 109]

The eternal movement of life and its pursuits, man's artistic understanding of the world, take place in the clashes of forces, contradictions, and the spontaneous movement of events. Man's unhappiness is not in the fact that he is sometimes driven mad by unattainable dreams and condemns himself to suffering, but in the absence of a dream and, consequently, in inaction. The complex dialectic of being acquires a special significance in artistic creation. In art, both people's desire to know the conditions, their social conflicts, their contradictory views, and their natures seem to merge, and all this finds its vital and logical expression in the conflict of the work.

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