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INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION: a collection scientific works of the International scientific conference – London, England, 2025. Issue 4

Languages of publication: Uzbek, English, Russian, German, Italian, Spanish

The collection consists of scientific research of scientists, graduate students and students who took part in the International Scientific online conference «**INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION**». Which took place in London , 2025.

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A COMPARATIVE AND CONTRASTIVE STUDY OF ENGLISH AND UZBEK DRAMA THEATRE

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Introduction. Drama theatre represents one of the most influential artistic systems in world culture. English and Uzbek drama theatres, despite belonging to different civilizational traditions, share core structural features such as conflict, dialogue, and actor-centered expression. English drama evolved from medieval religious plays towards the Renaissance golden age and modernist experimentation, while Uzbek drama emerged from folk performance traditions and the reformist Jadid movement.

Historical Development of English Drama Theatre

The early roots of English drama lie in mystery, miracle, and morality plays performed in churches and public squares during the Middle Ages. These plays aimed to educate the public on Christian values. The Renaissance period marked a turning point with the rise of the Elizabethan theatre, the construction of permanent playhouses such as *The Globe*, and the appearance of great dramatists such as William Shakespeare. Shakespeare's mastery of dramatic conflict, poetic language, and psychological depth shaped the foundation of English dramatic art. In the nineteenth and twentieth centuries, English drama expanded through realism (George Bernard Shaw), modernism (T. S. Eliot), epic theatre (Brecht), and the Theatre of the Absurd (Samuel Beckett). These innovations diversified theatrical aesthetics and introduced new philosophical approaches.

Historical Development of Uzbek Drama Theatre

Uzbek drama theatre grew out of folk performances-maskharabozlik, puppet theatre, baxshi storytelling-and ritual traditions. These forms shaped improvisation, humor, symbolic imagery, and audience interaction. The emergence of modern Uzbek drama is closely associated with the Jadid movement, represented by playwrights such as Hamza Hakimzoda, Abdulla Avloniy, and Fitrat. Their plays promoted enlightenment, social reform, and national awakening. During the Soviet period, Uzbek theatre adopted the Stanislavskii system, emphasizing psychological realism and socially engaged themes. In the post-independence period, Uzbek directors introduced symbolic, experimental, and contemporary thematic approaches.

Aesthetic Similarities Between English and Uzbek Drama

Dramatic Structure:





English and Uzbek drama theatres rely on plot, conflict, climax, and resolution. These components reflect the Aristotelian principles of drama stated in *Poetics*.

Actor-Centered Performance:

The actor serves as the core expressive force in both theatres, responsible for vocal technique, gesture, movement, and emotional embodiment.

Theatre as Social Reflection:

Both traditions use theatre as a tool for:

- social critique,
- ethical reflection,
- cultural memory,
- national identity construction.

Key Differences Between English and Uzbek Drama Theatre

Dramatic Language

English dramatic speech—especially Shakespearean verse—is highly metaphorical, poetic, and rhythmically structured.

Uzbek dramatic language is more conversational, incorporating folklore elements, proverbs, and culturally specific idioms.

Stage Architecture

English theatre historically favored thrust stages and open-air structures. Uzbek theatre developed primarily as proscenium theatre, emphasizing decor, costume symbolism, and musical elements.

Aesthetic Schools

English drama includes romantic drama, realism, absurdism, and postdrama. Uzbek drama is shaped by realistic, educational, and national folkloric traditions.

Conclusion. English and Uzbek drama theatres have each contributed significantly to world theatre through their unique historical paths and aesthetic principles. While English drama is distinguished by literary richness and stylistic experimentation, Uzbek drama emphasizes national identity, social consciousness, and folkloric heritage. Today the interaction between these traditions—through translations, international festivals, and collaborative productions—continues to enrich global theatre culture.

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