



**NATIONAL AND GENRE-SPECIFIC FEATURES OF ENGLISH AND
UZBEK DRAMA: A COMPARATIVE PERSPECTIVE (BASED ON THE
WORKS OF RICHARD BRINSLEY SHERIDAN AND ERKIN VOHIDOV)**

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| A B S T R A C T | K E Y W O R D S |
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| <p>This article explores the national and genre-specific features of English and Uzbek drama through a comparative analysis of the works of Richard Brinsley Sheridan and Erkin Vohidov. The study examines the distinctive characteristics of both dramatic traditions, focusing on genre structure, conflict, characterization, and artistic style. The analysis reveals both similarities and differences in the representation of social and moral issues, reflecting the cultural and literary traditions of England and Uzbekistan. The findings contribute to a deeper understanding of national literary identities and the development of comparative literary studies.</p> | <p>Drama, comparative literature, English drama, Uzbek drama, national identity, genre characteristics, Richard Brinsley Sheridan, Erkin Vohidov, dramatic discourse, literary analysis, artistic representation, conflict, character system, comedy of manners, literary traditions.</p> |

INTRODUCTION

Drama represents one of the most significant forms of artistic reflection of social life, cultural values, and the national worldview of a society. Through dramatic works, the characteristics of historical periods, social relations, moral ideals, and aesthetic perceptions of different cultures are revealed. Comparative studies of national literatures make it possible not only to identify the distinctive features of artistic thinking among different peoples but also to determine general patterns in the development of world literature.

Particular scholarly interest lies in the comparative analysis of English and Uzbek drama, which evolved under different historical and cultural conditions and developed their own artistic traditions. Despite differences in social structures, ideological perspectives, and literary schools, dramatic works in both traditions demonstrate a common aspiration to reflect contemporary social issues, explore the inner world of individuals, and provide artistic interpretations of social processes.

The literary heritage of Richard Brinsley Sheridan occupies a distinguished position in the development of eighteenth-century English drama. His dramatic works are characterized by satirical orientation, profound representation of social relations, effective use of comic techniques, and

expressive dialogue. Sheridan's artistic focus centers on issues of public morality, interpersonal relationships, and social contradictions of his period.

In Uzbek literature, Erkin Vohidov made a substantial contribution to the development of dramatic art. His works reflect national identity, spiritual values, and distinctive features of the Uzbek artistic worldview. Vohidov's dramatic compositions combine national literary traditions with modern artistic approaches while addressing issues of personality, morality, and social responsibility.

The relevance of the study is determined by the growing academic interest in comparative literary research aimed at identifying the national specificity of dramatic genres and the distinctive mechanisms of representing reality within different literary traditions.

The purpose of this research is to identify the national and genre-specific features of English and Uzbek drama through a comparative analysis of the works of Richard Brinsley Sheridan and Erkin Vohidov.

Research objectives:

- to examine theoretical approaches to the study of dramatic genre;
- to determine the developmental characteristics of English and Uzbek drama;
- to analyze the artistic features of the selected works;
- to identify similarities and differences in genre models and national specificity;
- to evaluate the literary significance of Sheridan's and Vohidov's dramatic heritage.

THEORETICAL FOUNDATIONS OF DRAMATIC STUDIES

1.1. Drama as a literary genre and an object of literary analysis

Drama occupies a distinctive place within the system of literary genres as it combines literary text with theatrical realization. Unlike epic and lyrical forms, dramatic texts are intended not only for reading but also for stage interpretation, which determines their compositional, linguistic, and artistic characteristics.

In literary studies, drama is understood as a form of artistic representation based on action, conflict, and dialogic structure. The essential components of dramatic works include plot, conflict, character system, authorial intention, verbal organization, and stage dynamics.

The genre system of drama traditionally includes tragedy, comedy, and drama in its various forms. Each genre develops under the influence of historical, social, and cultural factors. Therefore, the study of drama requires consideration of national and cultural contexts.

Modern comparative literary studies regard dramatic genre as a field of interaction between universal artistic principles and nationally determined characteristics.

1.2. National specificity of English and Uzbek drama

English drama underwent a long historical evolution—from medieval theatrical forms to sophisticated social and psychological drama. Its development was significantly influenced by social transformations, urban cultural growth, and the strengthening of theatre as a social institution.

Within the English literary tradition, the comedy of manners occupies an important position, focusing on satirical representation of social relationships, exposure of human weaknesses, and critique of social conventions. English drama is characterized by intellectual dialogue, artistic irony, social criticism, and attention to individual personality.

Uzbek drama developed within the framework of rich Eastern literary traditions, folklore heritage, and the gradual formation of national theatre culture. Its distinctive features include strong moral orientation, attention to spiritual dimensions of human life, and close connection with historical and cultural identity.

Modern Uzbek dramatic literature increasingly addresses issues of personal responsibility, national consciousness, and the interaction between tradition and modernity.

Thus, English and Uzbek drama represent independent artistic systems reflecting the particularities of national worldviews and historical development.

COMPARATIVE ANALYSIS OF THE WORKS OF SHERIDAN AND VOHIDOV

2.1. Genre Characteristics of Sheridan's and Vohidov's Dramatic Works

Comparative analysis demonstrates both universal features of dramatic art and nationally conditioned artistic distinctions.

Sheridan's works represent eighteenth-century English drama in which the comedy of manners reached a high level of artistic development. One of his most prominent plays, *The School for Scandal*, exposes social hypocrisy, public opinion, and moral choice through satire and dynamic dialogue.

Sheridan structures dramatic action primarily around social relationships. Conflict develops through the confrontation of interests, hypocrisy, and moral principles. Comic devices function not merely as entertainment but also as instruments of social criticism.

In Erkin Vohidov's dramatic heritage, particular significance is attached to the dramatic poem *Oltin Devor*, where artistic space is constructed through the synthesis of national traditions, philosophical reflection, and ethical issues.

Unlike English satirical tradition, Vohidov's drama focuses more extensively on the inner world of the individual, spiritual choice, and moral values.

2.2. National features of conflict representation and character systems

Conflict serves as a central structural element in dramatic literature.

In Sheridan's works, conflict is predominantly social. Characters are involved in systems of public expectations, reputation, and personal interests. The author demonstrates contradictions between external appearances and internal moral qualities.

Vohidov's conflicts are broader in philosophical and ethical dimensions. Contradictions emerge both between characters and within individuals themselves.

The analysis reveals that English drama emphasizes social behavior and public interaction, whereas Uzbek drama places greater attention on spiritual and moral aspects of human existence.

2.3. Artistic devices and authorial style

Sheridan's dramatic style is characterized by:

- satirical orientation;
- intellectual irony;
- dynamic dialogue;
- comic situations;
- social typification.

Vohidov's dramatic style includes:

- philosophical depth;
- emotional expressiveness;
- national poetic elements;
- symbolic imagery;
- synthesis of dramatic and poetic principles

CONCLUSION

The conducted research has identified the national and genre-specific characteristics of English and Uzbek drama based on the works of Richard Brinsley Sheridan and Erkin Vohidov.

The comparative analysis demonstrated that Sheridan's dramatic tradition developed under the influence of eighteenth-century English social satire and critical literary discourse, while Vohidov's dramatic art reflects Uzbek cultural identity, moral philosophy, and national literary values.

Despite differences in historical periods and cultural contexts, both playwrights employ drama as a means of artistic interpretation of human experience and social reality.

The practical significance of this research lies in the possibility of applying its findings in teaching comparative literature, literary theory, English and Uzbek literary history, and developing educational materials for philological disciplines.

The comparative study of Sheridan's and Vohidov's dramatic heritage contributes to a deeper understanding of national literary traditions and expands perspectives for future research in comparative literary studies.

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